

# AIC NEWS

American Institute for Conservation of Historic & Artistic Works

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## Conservator as Curator

MICHAEL PODMANICZKY

In 2003, several members of the Wooden Artifacts Group temporarily changed the way they perform their jobs and acted as curators for noteworthy exhibitions of furniture and related material. Brian Considine created a fabulous installation at the Getty, *The Making of Furniture*, with accompanying website ([www.getty.edu/art/exhibitions/making\\_furniture](http://www.getty.edu/art/exhibitions/making_furniture)), and Robert Mussey brought 10 years of research to fruition at the Peabody Essex Museum in Salem, Massachusetts, with an exhibition (and massive catalog) of the furniture of John and Thomas Seymour. Is this a growing trend? Does taking on the full responsibility for an exhibition change the way a conservator works within an institution? Does it change the way an exhibition is created and carried to the public? Is this a new medium for conservators in their quest to educate the public about the things that interest us most?

My two years as curator of *The Incredible Elastic Chairs of Samuel Gragg* were preceded by 15 years of longing for some way to highlight these fancy, bentwood chairs, arguably the most innovative furniture in American

history. My first intimate exposure to them was in 1986 when I was working at the Williamstown Art Conservation Center. A set of six side chairs on their way to auction came to us for cleaning and minor treatment. I was greatly impressed by the design, construction, and painted decoration, and thus began my long-term love affair with the elastic chair.

I have been a practicing furniture conservator for 20 years, comfortably established at Winterthur Museum for most of my career. Three years ago I was given the chance to curate an exhibition of furniture. My experience as a first-time curator was similar to that of an astronaut. Regardless of their skills as pilots, scientists, navigators, or doctors, once the astronaut-to-be is chosen for an actual launch, everything changes. The space flier surrenders himself to an army of swarming specialists who poke, prod, instruct, command, and do everything else he is used to doing for himself. He is virtually hung on an assembly line, propelled forward by everyone's schedule and agenda but his own. Yet,

*continued on page 3*

Samuel Gragg (1772–1855) was born in Peterborough, New Hampshire, but found his way to Boston in 1801 at the relatively advanced age of 29. He established himself as a “common chair maker,” which implies Windsor, “ladder-back,” and other related “stick-constructed” and decoratively painted seating furniture. Very little is known of his early years in Boston beyond his self-promotional newspaper ads, a couple of address changes, and a few barely relevant scattered tax and judicial records. But 1808 brought a flurry of activity and permanent notoriety to Samuel Gragg. He dissolved a chairmaking partnership with his brother-in-law and moved his workshop to the “warehouse,” i.e., tradesmen's co-operative, of Thomas Seymour, the most fashionable cabinetmaker in Boston at that time. There he designed, patented, and manufactured what he referred to as an “elastic chair.” This was a sleek, bentwood version of the currently stylish “klismos” chair, recently revived from classical Egyptian, Greek, and Roman sources and ordinarily constructed of sawn and traditionally joined mahogany. Gragg's design was so forward-looking that his chairs today clearly anticipate late 19th-century aesthetic movement furniture, something Christian Herter might have designed; that is, if Gragg had not already done so three quarters of a century before.

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## AIC NEWS

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**Deadline for March Editorial Submissions:**

**February 1, 2004**

We reserve the right to edit for brevity and clarity.

### Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695. Deadlines for advertising copy are February 10, April 10, June 10, August 10, October 10, and December 10.

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

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while he receives the glory when he returns from a successful space flight, he is indebted to those who shepherded him through the process and ensured the success of the overall project.

During my years at Winterthur I would, from time to time, suggest to the curatorial department that Gragg was an ideal subject for an exhibition, but for any number of understandable reasons, the time was never quite right. The break came in 2000 when I tried a different tack and offered to curate the exhibition myself. Fortunately, at Winterthur, conservators have a long history of involvement in the exhibition planning and design. There have also been occasions when conservators have served as curatorial assistants. Drawing on my background as a furniture maker, I proposed an exhibition of technical rather than art historical interpretation, which strengthened its acceptance by other museum personnel.

Once accepted, colleagues from various departments of the museum were assigned and officially convened as a committee for the exhibition, chaired by the exhibitions director. These were friends with whom I worked regularly but tangentially. Now they—as editors, critics, and mentors—were to focus on me and what I was producing.

The first task was to formulate a “prospectus.” This is similar to a business plan, in that it spells out the concept, describes the target audience, justifies the subject in the context of the host museum, and provides a tentative list of objects, both in-house and in need of loan. Working with a complete collection of objects held by an individual or institution makes the object list easy to assemble. For this exhibition, Winterthur only owned three elastic chairs and an attributed Windsor chair, so the bulk of the exhibition had to be assembled from other collections. This is where it began to get sticky, because a “tentative object list” of hoped-for loans can become firmly entrenched if the curator is not careful to insist that it is indeed only tentative.

A full-time curator, whose job description includes regular research, generates firm exhibition concepts and loaned object lists well before any proposal is made. But exhibition research prior to a proposal would be a luxury for a conservator whose regular responsibilities lie elsewhere; much of my research (and requisite travel) had to wait until after the exhibition was approved. I had to take some leaps of faith regarding objects that I had not seen in person and whose owners had not even been asked about lending to an exhibition. Objects that look great in publications may turn out to have unforeseen problems upon examination in person. For example, I discovered a number of previously unacknowledged restorations affecting both the structure and the painted decoration on several chairs.

**“A full-time curator, whose job description includes regular research, generates firm exhibition concepts and loaned object lists well before any proposal is made.”**

And it can be tricky approaching a potential lender, private collector, or public institution, prior to an exhibition being approved and the dates of the loan firmly set. My experience is that one can get only vague, tentative approval of a loan for what is admittedly a tentative exhibition. So, some of the objects originally listed in order to gain internal approval of the exhibition concept may end up excluded when dates and circumstances are eventually firmed up.

This practice is a little like kiting checks and nearly as dangerous. I included a number of chairs in my prospectus in hopes that they were as represented or pictured and that they would be available for the dates of the exhibition. I was concurrently communicating with potential lenders, trying to be as firm and specific as possible about the chances for the exhibition and its dates, with an awareness that at any moment things could change on our end and I would have to start over again. Seasoned curators appreciate that there is no way to avoid such uncertainties in communication between the institution and the lenders during this process. For the novice curator, reality can be frustrating.

Once the prospectus was approved and the dates chosen, we began to focus on the budget. I will not go into all the details of how institutions fund exhibitions, but in the simplest form, an exhibition budget is approved, that figure is put into the institution’s overall budget, and then the money is expected to be subsequently raised. This means the curator begins a relationship with the development staff in all its permutations: grant writers, direct solicitors, fundraisers, and so on.

At this inchoate point, however, the exhibition budget has been developed with many assumptions. For example, I had hoped to borrow a chair from institution “X” which would cost an estimated amount in transportation and insurance costs (again, a bit of an estimate itself since the final costs would not be fully known until formal loan agreements were negotiated). In a few cases I had to abandon an object and seek a replacement elsewhere. In one case this saved money, in another it cost more. The apparent firmness of figures on an exhibition budget spreadsheet belies their actual fluidity. Although these individual costs are subject to (grudging) changes, the bottom line is quickly written in stone. After all, so many staff members in so many departments are involved that it is simply not possible to change the total figure every time there is a change to a subordinate line in the budget. This of course means that it is necessary to account for increased costs in one line of the budget by drawing from another line. The resultant, cascading difficulties are hard to overstate!

For the institution, a conservator acting as curator brings to the process mechanical, scientific, and technical skills that can have a great impact not only on the story being told, but also on the budget. In order to bring over-

all costs down I took responsibility for making specialty gallery mounts, creating didactic teaching tools and models, building crates for the objects to travel in, and even driving the van on many of the loan pickups. This lowered the budget to an acceptable level while greatly enhancing the exhibition experience for me.

An exhibition requires active time, talent, and energy from many parts of the institution, and *Incredible Chairs* was no exception. An education curator provided inspiration and experience in writing labels and text panels that would be intelligible and interesting for the public and our publications editor went over everything with a fine tooth comb. In-house exhibition designers took my vision of how the story should be told and made it real and workable. A registrar shouldered the exhausting task of arranging for all loans, and the complex logistics of transportation and insurance. Photographic services arranged for rights and reproductions permission and carried out all photography. Our exhibitions design team, working with my storyline, provided the gallery layout, built, and installed everything that I did not. And the exhibitions director provided oversight for the entire project from start to finish, encouraging, correcting, reminding, and remembering a host of minor and major details, any of which could derail the process.

Only after everything was in place was I able to use some of the time and travel funding to visually inspect objects that had previously been known to me only through publications or word of mouth. One object, a settee, best illustrates the sensation of a heaving deck under one's feet that an exhibition can induce. The only example of this form that I was aware of was pictured in Winterthur's Decorative Arts Photographic Collection. It had been deaccessioned from a major institution in the 1970s with only the name of the purchaser left behind. Months of on and off again searching proved futile, and I was at the point of giving up on including it in the exhibition. In stepped a friend and colleague who thought he "had seen something like this" in the private conservation studio of a mutual friend. One thing led to another and I eventually found my way to the only other example of a settee, privately owned and previously unrecognized and unpublished. It turned out to be part of the suite of chairs that started me on this quest in the first place and was to be reunited with them in the exhibition!

This experience was repeated in less dramatic instances throughout the year leading up to the opening. Word was out that I was mounting the exhibition, so that whenever anything related to Samuel Gragg or elastic chairs turned up, I received a call, e-mail, or letter with photos. As wonderful and exciting as these revelations were, they posed a problem. Adding a new object to an exhibition already well underway can have an impact on everything, from budget to label copy and even the thrust of the storyline. With so many people working on so many interrelated parts of the whole, changes caused ripples to grow into tidal waves, and it soon became simply impossible to make use of novel or brilliant discoveries. Seasoned curators know of this phenomenon and have developed an ability to take the disap-

pointment in stride. For the conservator who is struggling through the process for the first time, frustration can be great. However, the degree to which the curator has built close working relationships with the support team will be reflected in the degree of flexibility he or she finds when an exception is necessary. By the end of the process, I felt that no new discoveries or insights had been kept out of the exhibition because of inflexibility in the system, and in a few cases it was only my relative inexperience that caused a disruption. Fortunately, members of the support team were very kind and understanding as we worked through the surprises.

As the opening (launch) approached, my working day was completely taken over by the exhibition. My immediate colleagues in conservation added my usual responsibilities to their own so that the furniture conservation department continued to function normally, and I thank them for that wholeheartedly. There are only so many hours in the day, and any conservator who takes on curatorial responsibilities must make provisions for those things that time does not allow.

I eventually took to the road with a museum art handler and traveled up and down the East Coast in our art handling truck picking up loan objects and other support material and worked with the exhibitions department to install everything in the gallery. Objects were placed on platforms in the newly painted space; graphic support material, text panels and labels were hung according to design, and finally, everything was brought into visual harmony by the lighting specialists. Although the physical demands of this period were frenetic, they made the project worthwhile. The time arrived to savor the pleasures of being associated with a successful exhibition: opportunities for publications, lectures and outside speaking engagements, and the association with a particular niche in decorative arts history.

Although acting as a curator was initially beyond my conservation experience, it enriched my understanding of various facets of the exhibition process and produced stronger bonds with other professionals in my particular workplace. A feeling of deep indebtedness to the entire support network continues, along with sincere thankfulness for each member of the team. And for me, the most indispensable person over the course of the entire process was my colleague, Wendy Cooper, curator, historian, author, and educator, and someone with enormous experience in mounting exhibitions.

Probably the most commonly asked question I have received is, Would I do it again, with another subject? Memory tends to focus on the good parts and filters out the difficulties. I'd love to do it again.

—Michael Podmaniczky, Senior Furniture Conservator, Winterthur Museum, (302) 888-4847, [mpodmaniczky@winterthur.org](mailto:mpodmaniczky@winterthur.org)

## From the President

---

A lot has happened since my last letter to you. We have chosen a new executive director, consulted with our lawyers twice, held our November AIC and FAIC Board meetings, begun planning for the IAG Meeting in March, and given two joint AIC Heritage Preservation Awards.

### Choice of New Executive Director

We received more than 90 applications for the post of executive director of the AIC and FAIC. Many were strong contenders. A steering committee winnowed the 90 down to a short list of eight, and a search committee and the AIC staff interviewed five. We chose Eryl P. Wentworth, who began her duties by attending the November Board meetings. Her official start date is January 1, but she spent December consulting with Penny Jones. We all look forward to great things from Eryl. Please see her article on page 7.

I also want to thank Penny Jones for all her hard work over the past six years. I don't think anyone could have dealt with 3,000 cantankerous conservators more gracefully. Her participation in and coordination of the search for the new executive director were exemplary. We're sorry to see her leave, but we all wish her well in her future endeavors.

### Joint AIC-HP Awards

Each year the AIC, along with Heritage Preservation, presents an Award for Outstanding Commitment to the Preservation and Care of Collections. This year, two recipients were selected. On October 8, I had the pleasure to present the Award to Winterthur, an American Country Estate. The presentation was made jointly by Debbie Hess Norris, Larry Rieger, Penny Jones, and myself. It took place at the evening lecture by Anne Verplanck before the annual Winterthur Board of Trustees meeting. The award was accepted by Bruce Perkins, chairman of the Board of Trustees, and Leslie Bowman, director of Winterthur. After the lecture, a reception was held in the museum at the opening of the exhibition, "American Accents, 1670–1945: Masterworks from the Fine Arts Museums of San Francisco, Featuring the Rockefeller Collection."

On November 13 I presented the second award to the LuEsther T. Mertz Library of the New York Botanical Garden. It was a dark and stormy night; there were amazing winds, gusts of more than 50 miles per hour, all the way from Washington to the Bronx. When I arrived, late, I was given a nice sunset tour of the gardens and a more intensive view of the Library and its conservation and preservation activities. I presented the award to Gregory Long, president of the NYBG, at a reception opening their exhibition of rare books and prints that documents the history of American botany and horticulture, followed by a short lecture from David Andrews, collector and curator of the exhibition.

Both of these occasions increased the visibility of the

AIC and HP, and enabled us to spread the word about conservation and make people feel good about their past conservation efforts. These Awards are a very positive step in outreach.

### AIC and FAIC Boards

The AIC and FAIC Boards met on November 20–22, with the AIC Board meeting on November 20 and 22 (a half-day meeting on Saturday, November 22) and the FAIC Board meeting with its invited members at the National Gallery of Art on November 21. The FAIC meeting included a tour of the National Gallery's Department of Conservation, and I want to thank them for the wonderful meeting arrangements.

We transacted a great deal of business during our three days of meetings. Probably the most important and controversial discussions surrounded the question of the possible reorganization of the FAIC.

### FAIC Reorganization

Since the AIC Annual Meeting in June, the question of the history of the AIC, IIC-AG, and the FAIC has continuously sparked discussion, along with possible ideas for reorganization. We have made charts of past officers of the AIC and the Annual Meetings for the past 31 years. These will be made available in the near future.

Joyce Hill Stoner's excellent summary and thoughtful piece in the last *AIC News* has been very helpful in clarifying our thoughts. In late October, Penny Jones and I consulted our lawyers (Crowell & Moring, LLP has agreed to give us a reduced rate as a non-profit organization) about the relationships between AIC and FAIC, and what could be done to make FAIC more viable in terms of fundraising and development. The full report was given to the AIC and FAIC Boards, but following is a synopsis.

The lawyers suggested that we look at the areas of overlap and disconnect between the two organizations. Our lawyers suggested a stronger separation of the two organizations, including separate stationery, separate minutes, and separate meetings (this is already true). We then took up the question of the composition of the two Boards, but did not resolve it. At the moment, the FAIC Board consists of eight conservators (ex-officio officers from the AIC Board), and five invited Board members (outsiders chosen with fundraising in mind). We could consider raising the number of invited Board members, and probably consider a separate president for the FAIC—perhaps separate officers entirely. We will always need to have some overlap in Board members, though. Since the FAIC Board serves at the pleasure of the AIC Board, the number of changes in the bylaws will not have to be as extensive as if we were making changes in the AIC Board. My opinion is that it is very important to consult with the AIC membership and to get the members' input on any changes.

To increase continuity, it is possible that terms of office

on the FAIC Board might be longer than those on the AIC Board. One scenario that was considered by the Board would be to appoint four officers of the FAIC Board: chairman, vice chairman, recorder, and comptroller. The titles are different from those of the AIC Board. We could have the four officers of the AIC Board included on the FAIC Board as ex-officio (but voting) members. This would make eight. Adding the executive director makes nine. Then seven invited Board members would make 16. In my mind this is a little large for a Board, but not impossible. FAIC Board officers would be appointed by the FAIC Board and confirmed by the AIC Board. Other scenarios (including keeping things as they are) will present themselves and I will be glad to listen to them.

This is very much a time of transition for the whole organization as we grow into new fundraising and development capabilities, and I think that we need to have a thorough discussion and airing of ideas before we propose the new structure. We will certainly be discussing the new structure at the IAG meeting, and I hope that the new AIC website will facilitate our discussions as well.

### IAG Meeting in March

The IAG (Internal Advisory Group) will meet on March 6–7 in Washington. This year, we will have two selected topics. The first will be the FAIC reorganization, and the second will be the Annual Meeting Task Force. Nancy Odegaard will be constituting a Task Force to look into all aspects of the AIC Annual Meeting, and she is currently drafting a charge for the Task Force and considering members and a chairman. We need the input of ideas and opinions from the leaders of the specialty groups at IAG. Members of specialty groups should let their representative

know their views, so that these views can be communicated and discussed at the meeting.

### Annual Meeting

Planning for the Annual Meeting in Portland, Oregon, is proceeding. It looks as if we will have an interesting, and perhaps controversial, meeting and I urge all of you to attend.

Best wishes for a prosperous and uplifting New Year!

—Thomas Chase, AIC President, (301) 656–9416;  
tchase4921@aol.com

## From the Executive Director

---

### A Retrospective

When I think about the activities of AIC and FAIC during my tenure over the last six and a half years, I am reminded of the many members who helped make these activities and events happen, and the pleasure it was to work with all of them, particularly members of the Board of Directors and the AIC staff.

During those years FAIC raised more than \$3.5 million dollars for projects such as the Professional Development Endowment, the Latin American and Caribbean scholarship program, the Emergency Response “Train the Trainers” project, the Furniture in France study tours, Kress Conservation Publication fellowships, annual meetings, brochure publication, curriculum development, electronic media symposiums, *JAIC* online, and many other endeavors. The funders included the National Endowment for the Humanities, Getty Grant Program, The Andrew W. Mellon Foundation, Fidelity Foundation, Samuel H. Kress Foundation, NCPTT, Max and Victoria Dreyfus Foundation, Huntington. T Block, Insurance, Inc., Florence Gould Foundation, Claneil Foundation, Kiplinger Foundation, National Endowment for the Arts, John and Mary Shirley Foundation, and others.

Annual Meetings took place in Arlington, Virginia/D.C. twice, St. Louis, Philadelphia, Dallas, and Miami. I remember such keynote speakers as Lynn H. Nicholas, Maureen Farrow, Maxwell Anderson, Virginia McAlester, and Joseph L. Sax. A memorable evening included architect Michael Graves speaking at the public lecture and symposium in Dallas, followed by a dinner at which I had the honor of sitting next to him. The sites of opening receptions were the National Gallery of Art, the Saint Louis Art Museum, the Philadelphia Museum of Art, the Dallas Museum of Art, historic Vis-



L to r: Incoming Executive Director Eryl P. Wentworth, AIC President Tom Chase, and outgoing Executive Director Elizabeth F. “Penny” Jones. Photo Eric Pourchot and W.T. Chase

caya Museum and Gardens, and the Library of Congress; all unique events to remember.

Special projects over the last several years included a new website (now debuting) placing back issues of *JAIC* online, a round table on preserving the records of conservators in private practice, a retreat on education and training, a task force on qualifications, an agreement with the Winterthur Library to house the oral history project materials, a segment on Antiques Roadshow, inauguration of AIC-Announce, finalization of the commentaries to the guidelines for practice, placing the Guide on the website, initiation of the joint AIC/HP award for Outstanding Commitment to the Preservation and Care of Collections, and a positive vote to continue to pursue a certification program.

I recall the presentations of the prestigious Forbes Medal to Harold Wilson (1998), Richard Krimm (1998), and Lawrence Reger (2000).

Continuing member benefits such as the award-winning *JAIC*, *AIC News*, and the AIC Directory are the work of a coterie of dedicated members and staff. It was wonderful to work with them.

In 2001 the FAIC bylaws were amended to include invited Board members. The members who have served or are serving include Harold Wilson, Steven Heyer, Winifred Riggs Portnoy, Maxwell Anderson, Elizabeth Kaiser Schulte, and Suzanne Deal Booth. With these new bylaws, I see a significant step forward for FAIC, probably with more changes to come in the future.

A particularly exciting activity has been the Professional Development Endowment, which has blossomed with funding from The Andrew W. Mellon Foundation and donations from AIC members. Support for curriculum development for new programs has come from the Getty Grant Program and workshop funding from the NEH. The professional development program is a wonderful opportunity for AIC members to add to their skills and knowledge, and funding aid makes it even more possible for members to increase their abilities. There are too many people to name and to personally thank, but be assured that I will remember all of you, and I applaud your dedication to the conservation of our cultural heritage.

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

## Planning for the Future

It is with great pleasure that I begin my duties as the new executive director of AIC/FAIC. It will be an honor to support the work of conservators across the country and participate in leading this respected organization to the next phase of its evolution.

Throughout my career I have supported the preservation of our cultural heritage. Following training in object conservation in the Anthropology Conservation Laboratory under Caroline Rose in 1980–81, I was responsible for the collections at the Colorado Historical Society. Between

1985 and 1995, as assistant director of the Valentine Museum in Richmond, Virginia, I supervised the restoration and furnishing of the Wickham House, a National Historic Landmark (NHL), and coordinated collection care and exhibition development and implementation. In the early 1990s, I was the principle coordinator for Valentine Riverside, a \$21.5 million project involving the renovation of four buildings and installation of indoor and outdoor exhibitions on an 8-acre NHL site, Tredegar Iron Works.

Most recently, I served as the director of the Octagon, the museum of the American Architectural Foundation. My responsibilities at this NHL building included management, fundraising, and strategic planning. While in Washington, D.C., I have served on several local and national boards and continue to work on the executive committees of Cultural Tourism, DC, whose purpose is to strengthen the image and economy of the city, and ArtTable, a national organization promoting and advancing greater knowledge and appreciation of the visual arts. I’ve served the museum field by acting as a panelist and field reviewer for the National Endowment for the Humanities, the Institute of Museum and Library Services, and the American Association of Museums, and have been a presenter, panel member, and panel chair at a variety of professional meetings and workshops. It has been critical in my work with museums and historic structures to understand preservation issues, collaborate with conservators, and secure funding for conservation and preservation.

Today, I’m looking forward to the challenges—and the fun—ahead, and I welcome your participation and comments.

—Eryl P. Wentworth, AIC/FAIC Executive Director,  
[ewentworth@aic-faic.org](mailto:ewentworth@aic-faic.org)

## AIC/FAIC BOARD OF DIRECTORS MEETING

March 4–5, 2004

### IAG

March 6–7, 2004

(March 7: morning only for more discussion time)

Washington, D.C.

## AIC News

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### Reminder about Approval Signatures on Treatment Proposals

The AIC membership committee takes its job very seriously and reads all material submitted thoroughly. In reviewing applications for professional associates and fellows, we have noticed a trend, especially among conservators working in institutions. Very often the contractual agreement (treatment proposal) is missing a signature and date. The membership committee has discussed this at length, and, in consultation with the chair of the AIC ethics and standards committee, would like to remind the membership that this need for a signature is stated in:

**Code of Ethics and Guideline for Practice  
Commentaries to the Guidelines:**

**Commentary 4c: Contracts**

**B. Minimum Accepted Practice**

- **The contractual agreement must be in written form. Although elements of the contractual agreement may be distributed among several different documents, the agreement must include**
  - scope of work;

- fee structure or salary;
- terms of service;
- approval for conservation services or delegation of authority for decision making with regard to conservation services;
- signature(s) and date
- **When conservation services involves examination and treatment, the contractual agreement must also meet documentation requirements (see Guidelines 24–28)**

We do understand that sometimes an institution accepts verbal rather than written approval, and that it might be difficult to convince your employer to do otherwise. These signatures however are for the conservator's protection and we should all try to institute this practice as suggested in the commentaries.

—*Elisabeth Batchelor, Chair, AIC Membership Committee*

—*Kate Garland, Chair, Ethics and Standards Committee*

### Angels Day 2003

Thirty-six conservators volunteered their time and expertise at the Naval Historical Center in Washington, D.C., on June 4, and accomplished an incredible amount

Nouvir Research  
Half Page  
NEW  
Film supplied



of work. It may sound corny, but it really was inspiring to see so many people come together to help our institution.

The Naval Historical Center (NHC) is the official history program of the Department of the Navy. Its lineage dates back to 1800 with the founding of the Navy Department Library by President John Adams. The Center now includes a museum, art gallery, research library, archives, research and writing programs, as well as formal curator and underwater archaeology departments, all housed in historic buildings on the Washington Navy Yard.

The collections at the NHC include thousands of books, maps, letters, and other documents, paintings, uniforms, flags, medals, and a wide variety of objects. It was this diversity of materials, along with the need for conservation assistance that made the NHC an appealing choice for Angels Day.

We are lucky that the Washington, D.C., region has so many resident conservators, as it allowed Angels co-coordinators Michele Pagan and Linda Blaser and Angels team leaders to visit the NHC to see the collections. These visits and continued communication between the Angels coordinators, team leaders, and NHC staff played a big part in the success of the day.

Preparation began in January when NHC collections staff held the first meeting with Michele and Linda and a few of the team leaders to discuss the overall event and to identify a few key projects. In the following months, NHC staff honed the list of projects that could be accomplished, and devoted much time to preparing spaces, objects, inventory lists, and supplies.

Preparation for the day included three workshops held at the NHC by three team leaders. Michele Pagan demonstrated care and handling of textiles; Hugh Phibbs demonstrated non-adhesive hinging (mounting) of paper artifacts in mats, and encapsulating of paintings; and Rachel Ray Cleveland demonstrated care and handling of paper-based items. The NHC staff was delighted to learn these hands-on techniques, many of which were used on Angels Day.

Clearly, much of the work could not have been done without a grant from FAIC and the supplies donated from several vendors, thanks to the efforts of Michele Pagan. We were overwhelmed by the generosity of supplies donated by Advanced Packaging, Archival Products, Archivart, Conservation Resources, Fibermark North America, Gaylord Bros., Hollinger Corp., Metal Edge, Test Fabrics Inc., and University Products.

When Angels Day arrived, the NHC Deputy Director welcomed everyone, Michele Pagan described the overall

project, and introductions were made. Angels divided into groups depending on which project they wanted to work on, and went off with the NHC staff leaders to the different locations. Each staff leader gave a brief description of



Angels Heather Wanser, Ann Frelsen, Martha Smith, and Linda Blaser rehousing naval drawings in the Navy Department Library.

the projects, and each team leader organized the team to accomplish the work, usually giving a demonstration of appropriate techniques. Linda Blaser and NHC staff photographed all the activities. After cleanup, everyone met for a group discussion, at which each team leader and NHC staff leader described the work accomplished and expressed opinions about

the day. This meeting was

an important part of the learning experience, and probably could have gone on indefinitely. At the catered dinner, the NHC director thanked the group.

The work of the Angels included:

- Art Gallery: Backed paintings with blueboard, rehoused works of art.
- Library: Rehoused oversize blueprints, plans, and drawings in custom-made folders; performed minor tear repair; took apart bound-in volumes to rehouse items individually.
- Curator: Unfolded textiles, some huge, and refolded them with acid-free tissue in large boxes; removed documents from framed housings and rehoused them in Mylar or tissue in document boxes; rehoused paper-based items in flat file drawers; vacuumed, housed, and performed minor repairs to ship models; devised a storage system for a large sword collection; wrote condition reports for clocks, a ceramic collection, and a lacquered table.
- Museum: Constructed storage mounts for hats; vacuumed and dressed a uniform on a custom-made mannequin; padded, vacuumed and/or rehoused a blanket, a uniformed doll collection, life vest, shoes, and other clothing items; devised a new storage system for a large medal collection; improved the object storage room by cleaning it and lining metal shelves and drawers with foam.

Along with the sheer amount of work accomplished, a particularly valuable aspect of all these activities is that NHC staff members can and do continue to implement these collections care strategies. Indeed, one of the greatest benefits of Angels Day is the staff's increased awareness of some of the practicalities of providing good storage for their historic materials. Our upper management has seen how valuable and possible it is to provide proper housing and care of materials. The fact that so many volunteers were willing to come to the NHC to provide help and expertise made a big impression.

Linda Blaser, in her post-Angels Day report, compiled a list of some of the benefits of Angels Days and the factors that help them run smoothly. Helpful preparation includes: pre-visit by organizers; staff education and continued dialog before the project; clear understanding of everyone's role; coordination with inside conservation staff; prioritization of projects to ensure important items are treated; structured briefing at the beginning of the day; variety of projects for a wider learning experience. Benefits include picking up tips from other disciplines; learning triage techniques; utilizing creativity to solve problems quickly; camaraderie.

At the AIC Annual Meeting after Angels Day, I was able to personally thank many of the vendors who donated supplies, and many of the Angels. Everyone commented that they had a good feeling of accomplishment for having made a difference for our collections. Equally important, conservators said it had been a fun learning experience, as they met new people and learned some new tips and techniques, and in some cases, worked with materials outside of their specializations.

Once again, to all you 2003 Angels out there, the NHC thanks you for your invaluable help.

—Claire Peachey, *UA Conservation Lab, Naval Historical Center, 1219 1/2 E. St. SE, Washington, D.C. 20003; (202) 433-9731; peachey.claire@nhc.navy.mil*

## Italian Approaches to the Structural Conservation of Paintings, September 25–28, 2003

Imagine a four-day workshop near a picture-perfect town nestled in an idyllic farming community; your living quarters are a cabin on a crystal clear lake where you can swim or sail after workshop hours. But this isn't a tourist brochure.

The workshop, hosted by Susan Blakney and her able and willing staff in their well-equipped studio, was held September 25–28 at West Lake Conservators in Skaneateles, N.Y. Matteo Rossi Doria, a versatile and highly respected Italian conservator from Rome, conducted the workshop. His résumé includes the conservation of works by Caravaggio, Dossi Dosso, Zucchi, Remei, and Van Dyck. He has treated a wide range of grand murals, leather screens and small portrait-sized paintings.

After the introductory lecture on restoration history in Italy by Doria and a brief talk by Celina Berenfeld on her research dealing with Cesare Brandi's theories of restoration, it was all hands-on demonstrations of materials and techniques. The focus was the use of traditional Italian materials that are relatively unknown to American conservators. Doria introduced the Italian method of using "colla di pasta" as an adhesive for the lining of paintings.

Doria challenged the predilection for BEVA as the sole lining adhesive. He uses BEVA and other adhesives including several cold lining recipes. He reiterated his emphasis by saying "we try to treat in a more gentle way" and "to follow

the philosophy of minimal intervention."

At a later slide lecture we saw various approaches to the manufacture of stretchers and supports. Somewhere along the way we were entertained by the recounting of the torturous and Byzantine process that Italian conservators must go through to attain permission to treat works of art.

When Matteo used the expression "in my opinion," it was felt as a sincere acknowledgment of different views other conservators might entertain. We were fortunate to hear Matteo's opinions on facing, consolidation, impregnation, lining, low-pressure methods, hot tables, facing removal, lining removal, and many other topics. Four days just wasn't enough.

Attendees included Celina Berenfeld, Anne-Marie Chludzinski, Diane Falvey, Paul Gratz, Paul Haner, Hitoshi Kimura, Chiara Kuhns, Christine Labrie-Cleary, Janice Passafiume, Maria Scarpini, Janice Selfridge, Nora Smith, Rick Strilky, Susan Blakney, Margaret Sutton, Nathan Sutton, John Sutton, Deborah Uhl, Serena Urry, Alexandra Von-Hawk, Anne Zankos, and Joyce Zucker.

The event was funded in part by an FAIC workshop development award.

—Submitted by Nora Jean Smith and Joyce Zucker

## Annual Meeting News

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### 2005 Annual Meeting Program Committee

It's time to start planning for the 2005 Annual Meeting and we will need help in developing a program that explores the theme of *new technologies for conservation documentation* in research, projects, and technological innovations. This meeting will update the membership on some of the topics covered at the 9th Annual Meeting in Philadelphia in 1981 because most conservators currently incorporate computer technology into various aspects of their work.

We are currently forming a program committee and are searching for a program chair, with no barriers to the geographical location of potential members. AIC members who would like to be involved in planning the 2005 general session or discuss other topics can contact Nancy Odegaard, AIC Vice President, Arizona State Museum, University of Arizona, Tucson, Ariz. 85721; (520) 621-6314, Fax: (520) 621-2976, [odegaard@u.arizona.edu](mailto:odegaard@u.arizona.edu).

### Planning for Portland

Are you preparing for your June trip to Portland? Below is a list of websites that may be of interest and use both before and during the conference. If you are looking for a great guidebook to Portland, we highly recommend *Best Places: Portland* by Kim Carlson and Carrie Floyd, published by Sasquatch Books.

- Portland Airport information, including ground transportation information: [www.portlandairportpdx.com](http://www.portlandairportpdx.com)

- Public transportation information, including MAX and bus lines: [www.trimet.org](http://www.trimet.org)
- Portland Art Museum: [www.pam.org](http://www.pam.org)
- Portland Visitors Association: [www.pova.com](http://www.pova.com)
- Portland Rose Festival: [www.rosefestival.org](http://www.rosefestival.org)
- Good local weather forecasts, including live weather cams (look for the weather link): [www.kgw.com](http://www.kgw.com)
- Local event listings and some local news and gossip: [www.wweek.com](http://www.wweek.com)
- Regional Arts and Culture Council: [www.racc.org](http://www.racc.org)

- Oregon Historical Society: [www.ohs.org](http://www.ohs.org)
- Powell's City of Books: [www.powells.com](http://www.powells.com)
- The Oregonian, the state's main daily newspaper and source for all manner of information: [www.oregonian.com](http://www.oregonian.com).

All of us on your Local Arrangements Committee are looking forward to welcoming you to Portland and we are doing all we can to make sure that your visit is not only informative and productive but also enjoyable.

—J. Claire Dean, Chair Local Arrangements Committee

## Images from the “Conservation of Leather” Workshop

Fifteen conservators from California to Massachusetts participated in AIC's workshop on “Conservation of Leather,” taught by Roy Thomson and Aline Angus of the Leather Conservation Centre. The British instructors were hosted by the Conservation Center for Art and Historic Artifacts in Philadelphia, November 6–8. Photos by Maria Fredericks.



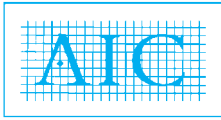
David Brock makes a surface repair with a heated spatula and BEVA paste.



Paula Zyats, left, and Nancy Britton consult color triangles as they match leather dyes.



Aline Angus, right, offers tips on the treatment of leather upholstery to Rian Deurenberg.



# Board Elections 2004

## Slate of AIC Board Candidates Offered by the AIC Nominating Committee

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC Board of Directors for the year 2004.

- Treasurer (2-year term): Richard Kerschner
- Secretary (2-year term): Meg Craft
- Director, Communications (3-year term): Paul Messier

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. Remaining in office through June 2005: Thomas Chase, president; Nancy Odegaard, vice president; Mary Striegel, director, specialty groups; and Katharine Untch, director, professional education and training. Remaining in office through 2006: Jane Klinger, committee liaison.

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

The AIC Nominating Committee encourages the AIC membership to submit additional nominations of qualified individuals as candidates for the 2004 AIC Board elections.

Nominees for treasurer, secretary and director, communications, may be fellows or professional associates.

To facilitate the process, nominations should be submitted in writing, accompanied by:

- a signed, "Willingness-to-Serve" statement (form available from the committee chair)
- a brief biographical sketch (format available from the committee chair)

Nominees must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, subgroups, or in other capacities.

Potential nominees are encouraged to discuss the duties of the office under consideration with current incumbents or past officers.

The Bylaws require that completed nominations be received by the Nominating Committee chair by March 1, 2004 (three months prior to the AIC Annual Meeting in June in Portland, Oregon).

All completed nominations and all correspondence regarding nominations, including requests for position

descriptions, copies of the willingness-to-serve statement, and guidelines for the biographical sketch should be addressed to Eric Hansen, The Getty Conservation Institute, 1200 Getty Center Dr., Suite 700, Los Angeles, Calif. 90049-1684; (310) 440-6720, Fax: (310) 440-7711, ehansen@getty.edu.

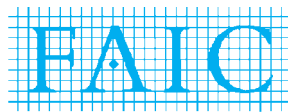
## Call for Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee also solicits, in advance of the annual business meeting, nominations of qualified individuals as candidates for the Nominating Committee election to be held at the 2004 AIC business meeting in Portland. As it does each year, the committee will have one vacant position. However, there were recent changes to the bylaws concerning how the election for the nominating committee at the General Meeting is conducted. All, members (including associates, professional associates, and fellows) can now vote on the candidates for the committee (please see Bylaws of the American Institute for Conservation of Historic and Artistic Works, Section VI(D) in the 2004 Directory). The Committee consists of three members, one of whom is a professional associate or associate. Jill Whitten, professional associate, will continue to serve on the committee until June 2005. Eric Hansen (fellow) will rotate off the committee in June, 2004, and the new chair will be Shelley Reisman Paine (fellow). Nominees for this year's open position must therefore be fellows. Committee members serve terms of three years, the third year as chair.

While additional nominations will be taken at the business meeting, to avoid the accidental omission of any nominations sent by mail, we require that all such nominations be received by the Nominating Committee chair by April 30, 2004.

Nominations must be accompanied by a signed willingness-to-serve statement (copies of the statement form are available from the Nominating Committee chair). The Nominating Committee will be happy to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates.

—AIC Nominating Committee:  
Eric Hansen (ehansen@getty.edu);  
Shelley Reisman Paine (srpaine@nashville.net); and  
Jill Whitten (wjpfineart@houston.rr.com)



## NEWS

The Foundation of the American Institute for Conservation of Historic & Artistic Works

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### FAIC Receives NEH Grant for Professional Development

The National Endowment for the Humanities awarded FAIC a \$201,492 preservation and access education and training grant to support an expansion of AIC's program of professional development for conservators during 2004 and 2005. The award includes support for program costs as well as additional FAIC scholarships for participants. Upcoming workshops funded by the grant include:

- "Tear Repair of Paintings," April 22–24, 2004, Los Angeles
- "Contemporary Machine-Made Papermaking," October 20–23, 2004, Williamstown, Mass.
- "Aqueous Systems for Cleaning Historic Textiles," July 26–30, 2004, Winterthur, Del.
- "Writing for Conservation Publication," 2004 dates and location to be determined.

AIC members seeking financial support to attend these programs should apply for FAIC Professional Development funds by the regular February 15, 2004, deadline. Program details and scholarship application materials can be found on the AIC website (<http://aic.stanford.edu>).

Workshop topics proposed for 2005 under the grant request include "Recovery of Wet Materials Following a Disaster," "Varnish on Paintings," "Adhesives for Conservation," and "Writing for Conservation Publication." Development of the adhesives course was funded by the Getty Grant Program; the NEH funds will help support regional presentations of the workshop. Several of the workshops will be offered more than once in the next two years at locations throughout the United States.

The NEH proposal was drafted by Katharine A. Untch, Penny Jones, and Eric Pourchot, with the assistance of many AIC members. Jane K. Hutchins, Richard Kerschner, Susan Anne Mathisen, Debbie Hess Norris, Ellen Pearlstein, Jerry Podany, and others reviewed drafts of the proposal. More than 30 résumés of instructors, organizers, and advisory panel members were submitted. Collaborating institutions include the J. Paul Getty Museum, Williamstown Art Conservation Center, The Saint Louis Art Museum, the Gerald R. Ford Conservation Center of the Nebraska State Historical Society, the Campbell Center for Historic Preservation Studies, Winterthur Museum, Garden & Library, and National Park Service Harpers Ferry Center, Conservation.

Letters of support from past workshop participants and many of AIC's allied organizations helped to make the case that affordable continuing education opportunities for conservators will significantly enhance stewardship of America's cultural property and serve as important primary

sources for humanities research, education, and dissemination. Thanks to everyone for their support!

—Eric Pourchot, Program Officer for Professional Development,  
(202) 452-9545, x12; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org)

### FAIC Receives Getty Grant Program Funding for Latin American and Caribbean Conservators to Attend Annual Meeting

The Foundation of the American Institute for Conservation of Historic & Artistic Works (FAIC) recently received a \$60,400 award from The Getty Grant Program to support attendance at the AIC Annual Meeting in Portland by conservators from Latin America and the Caribbean.

Many thanks to Amparo R. de Torres for organizing and publicizing the scholarships. Assisting Amparo with administration and translation are Beatriz Bresser Milled Haspo, Escarlet Silva, and Constance Stromberg.

This year marks the fifth time that The Getty Grant Program has funded the scholarship program. More than 100 conservators from Latin America and the Caribbean have been supported to attend AIC's meetings in San Diego, St. Louis, Dallas, and Miami. The grant also helps to support the costs of simultaneous translation of the General Session into Spanish.

The Getty Grant Program is part of the J. Paul Getty Trust, an international cultural and philanthropic institution devoted to the visual arts located at the Getty Center in Los Angeles. Since its inception in 1984, the Grant Program has supported more than 3,000 projects in more than 150 countries. The Getty Trust also includes the J. Paul Getty Museum, the Getty Research Institute, and the Getty Conservation Institute.

### The FAIC Oral History of Conservation Program

While many conservators are aware of the existence of the FAIC Oral History of conservation archives, and some know that they are permanently housed in the Winterthur Library and are in the process of being indexed, most do not realize the extent of the holdings. Since 1975 when the project was approved by the FAIC Board of Directors, more than 120 conservators, art historians, artists' materials manufacturers, and other persons connected in some manner to the field of conservation have been interviewed.

As one who has conducted interviews, I would encourage more AIC members to do the same. Interview subjects are people who have led full and distinguished careers. If you are a student or a conservator just beginning a career

who has volunteered to conduct an interview, you will have the privilege of holding an extended conversation with one of the most respected individuals in the field. If you are a mid-career professional, you will have the opportunity to learn unpublished information about the development of certain conservation materials and techniques. As an added bonus, you will learn about myriad topics not related to conservation. I, for one, have heard about the gentrification of the Chelsea neighborhood of New York City, Broadway theater history, the education of girls in England following World War II, and Watson and Crick's publication in *Nature*. The last topic was related to me during an interview with a conservator of decorative arts.

As one who has consulted oral history interview transcripts in her research, I have found that they contain information available nowhere else.

For further information about the FAIC Oral History of Conservation Archives or to volunteer your services, contact Dr. Joyce Hill Stoner, c/o Paintings conservation, Winterthur Museum, Winterthur, Del. 19735; [jhstoner@udel.edu](mailto:jhstoner@udel.edu).

—Rebecca Anne Rushfield, (718) 575-2702; [wittert@juno.com](mailto:wittert@juno.com)

## Congratulations to Recipients of FAIC Funds!

The Foundation of the American Institute for Conservation (FAIC) recently awarded \$5,150 in awards for professional development and outreach. Congratulations to all the fall 2003 award recipients!

## FAIC Individual Professional Development Awards

FAIC Professional Development Awards support a wide variety of educational activities for AIC members. Eight individuals received funding for the following professional development activities:

- Melissa H. Carr, to attend the URUSHI course on conservation of Japanese lacquer
- Judith Eisenberg, to attend AIC's workshop on "Removal of Pressure-Sensitive Tapes and Tape Stains"
- Amy Katherine Jones, to attend the ASMOSIA VII conference
- Linda Stiber Morenus, to attend the Hiromi Paper tour of Japan
- Ellen J. Pearlstein, to attend an archaeological X-radiography course
- Nancy Purinton, to attend a course on "Maps and Atlases"
- Holly Salmon, to study Japanese lacquer conservation
- Amparo R. de Torres, to attend a workshop on "Mycology for Conservators"

## FAIC Lecture Award

FAIC Lecture Awards support lectures about conservation as an outreach endeavor throughout the country. One award was made this cycle, to the Washington Conservation Guild,

for a lecture by Christine Smith, "Where Framing and Conservation Meet," March 21, 2004, Alexandria, Virginia.

Information on making a contribution to any of the FAIC funds can also be found on the AIC website under "FAIC."

## Deadlines for FAIC Award Applications are February 1 and 15

### Additional Funding Now Available!

Applications are due in February for requests for funding in seven categories, including the new Christa Gaehde fund, that support projects by AIC members. Guidelines and application forms are available at <http://aic.stanford.edu> or from the AIC office. All materials must be received by the published deadlines for consideration.

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

**February 1:** The Carolyn Horton fund supports continuing education and training for AIC members who are professional book and paper conservators. Awards typically range from \$500 to \$1,000.

**February 15:** George Stout Memorial awards help support attendance at professional meetings by AIC student members. Awards typically range from \$300 to \$1,000.

**February 15:** Individual Professional Development awards offer support of up to \$1,000 to help defray professional development costs for AIC members. In addition, special funding, made possible through a grant from the National Endowment for Humanities, is available to support attendance at AIC's upcoming workshops on "Tear Repair of Paintings," "Aqueous Systems for Cleaning Historic Textiles," "Contemporary Machine-Made Papermaking," and "Writing for Conservation Publication."

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

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

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

Projects should begin no earlier than **April 1** for full consideration. Hard copies (no faxes, please) of application forms, supporting documents, and any required letters of support must be delivered to the AIC office by the published deadlines.

## In Memoriam

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### Bettina Jessell 1917–2003

Bettina Jessell died peacefully on October 26 at the age of 86. A small, soft-spoken woman, she possessed an enormous generosity of spirit, a gracious manner, a fierce sense of humor, a phenomenal depth of knowledge of paintings, and an unrelenting commitment to works of art.

Born in 1917 in Breslau, Poland, Bettina grew up in an academic family, the daughter of Professor Fritz Arndt, a renowned organic chemist. She was interested in art from an early age and after visiting the studio of an icon restorer as a young girl, she decided to become a picture restorer. As Hitler came to power in Germany in 1933, her father was offered a professorship at Oxford University and the family left for England where Bettina finished secondary school. Still intent on becoming a restorer, in 1936 she enrolled at the Academy of Fine Arts in Vienna, but before completing her degree, fled the Nazi invasion of Austria in 1938.

Upon her return to England, she was apprentice to Helmut Ruhemann, a restorer at the National Gallery in London, with a private studio. Her exceptional skills were recognized early on by Ruhemann and she worked in his Golden Square studio until 1939 when war broke out in Britain. Ruhemann and his family were evacuated to Gloucestershire with the paintings from the National Gallery and Bettina, who was regarded as one of his most gifted pupils, accompanied him, working as his assistant in Gloucestershire for nearly a year. In 1940, after the fall of France, she returned to London, took a government training course in engineering, and became a civil engineer for the next 11 years. She would later credit her experience as a civil engineer for her interest in structural work on panel paintings.

In 1950 she married Hubert Jessell and they had three children. Bettina returned to conservation, first working in the private studio of Viscount Alexander Dunluce (now Lord Antrim) and then with Patrick Lindsey, before setting up her own studio in London. In 1968 her husband's profession relocated the family to Washington, D.C., for three years, and Russell Quandt encouraged Bettina to set up a studio. During this time she treated many works for Monticello. She also developed an interest in 17th- and 18th-century Spanish Colonial paintings and became a specialist in their conservation and restoration problems. The Jessells returned to London in 1971 where she set up a studio at The White Cottage, working with public and private collections. In 1982 she returned permanently to the United States where she set up another studio and worked in partnership with Mary Whitson for nearly 20 years. At the age of 75 she moved from suburban Washington into the District of Columbia and built yet another studio, where she continued working nearly until her death.

A fellow of both the IIC and the AIC, she is perhaps

best remembered for her 1976 seminal paper, "Inpainting Techniques," presented at the AIC meeting in Dearborn; it introduced the inpainting techniques of Helmut Ruhemann in America at a time when few conservators in the U.S. knew about different layering theories and techniques. In 1980 she was a visiting scholar at the J. Paul Getty Museum in Malibu, California. In 1996 she was awarded the AIC Keck Award for the education and training of conservators. During her 30 years as a private conservator in London and nearly 20 years in Washington, D.C., she presented a plethora of papers at international conferences and held numerous workshops. Included was a workshop on conservation techniques at the National Gallery of Australia late in her professional life in 1992. She treated paintings for a long list of private clients and innumerable institutions including the National Portrait Gallery, London; The National Gallery of Northern Ireland; The National Trust, UK; The National Gallery of Art, Washington, D.C.; the Smithsonian Institution; Monticello; and The U.S. Capitol.

Bettina seemed to make an art of uprooting herself and then nesting again with apparent ease and grace. Her studio was always attached to her home and her home was always an extension of her studio; her students and assistants in both London and Washington were treated like family. She had a gentle way of sharing her extraordinary knowledge, gained both from her early training and vast experience, and for imparting instruction that made her students feel like they knew what to do all along and that she was just there to guide them to do the obvious. Bettina's tireless commitment to paintings never wavered, nor did she ever lose sight of the fact that the people she worked with were more important than the paintings that she worked on. One of her last students, Laura Rivers, now in the Winterthur/University of Delaware Program in Art Conservation wrote: "It is a rare thing to recognize an exceptional time in one's life before it has passed. During the three years that I worked with Bettina, I always had the sense that my time with her was precious, that it was exceptional and that it would have a profound impact on my life. She was a truly gifted teacher and an extraordinary person who has had a lasting impact on the lives of her many students."

—Barbara Ventresco, *Paintings Conservator, Merion Station, Pa.*;  
[baventresco@hotmail.com](mailto:baventresco@hotmail.com)

### John Shearman 1931–2003

John Shearman, one of the foremost scholars of Italian Renaissance art, died in Canada on August 11 at the age of 72.

His many achievements as an author and a teacher were acknowledged in obituaries published during last fall. Less recognized were his advocacy of conservation and his efforts to strengthen the links between art history and science.

Shearman's interest in conservation and technical studies began while he was a student at the Courtauld Institute

of Art in the 1950s. Under Stephen Rees Jones, head of the Department of Technology, he first became aware of paintings as physical objects and became fascinated by the revelations of x-radiographs and microscopic and ultra-violet examinations.

I recall Shearman's frequent visits to the Technology Department during my time there in the early 1960s. From all accounts, his interest in conservation and science never waned, whether he was trying his hand at cleaning paintings; assessing the damage after the 1966 floods in Florence; identifying a painting, either heavily restored or recently cleaned; or serving as a member of the team selected by the Vatican to oversee the restoration of the Sistine ceiling.

He left The Courtauld in 1979—having graduated from lecturer to reader to deputy director and professor—and moved to Princeton University as professor and chairman of the History of Art and Archeology Department. In 1983 he helped plan and organize "The Princeton Raphael Symposium: Science in the Service of Art History." In the publication that followed the symposium Shearman wrote a chapter entitled, "The Historian and the Conservator." In it he admitted his enthusiasm for science's contribution to the study of art history was mixed with uneasiness at the general tendency to accept scientific evidence too readily: "The historian, whose inclination it is to use the evidence of the conservator and the scientist, needs to engage in a dialogue; passive acceptance is not enough."

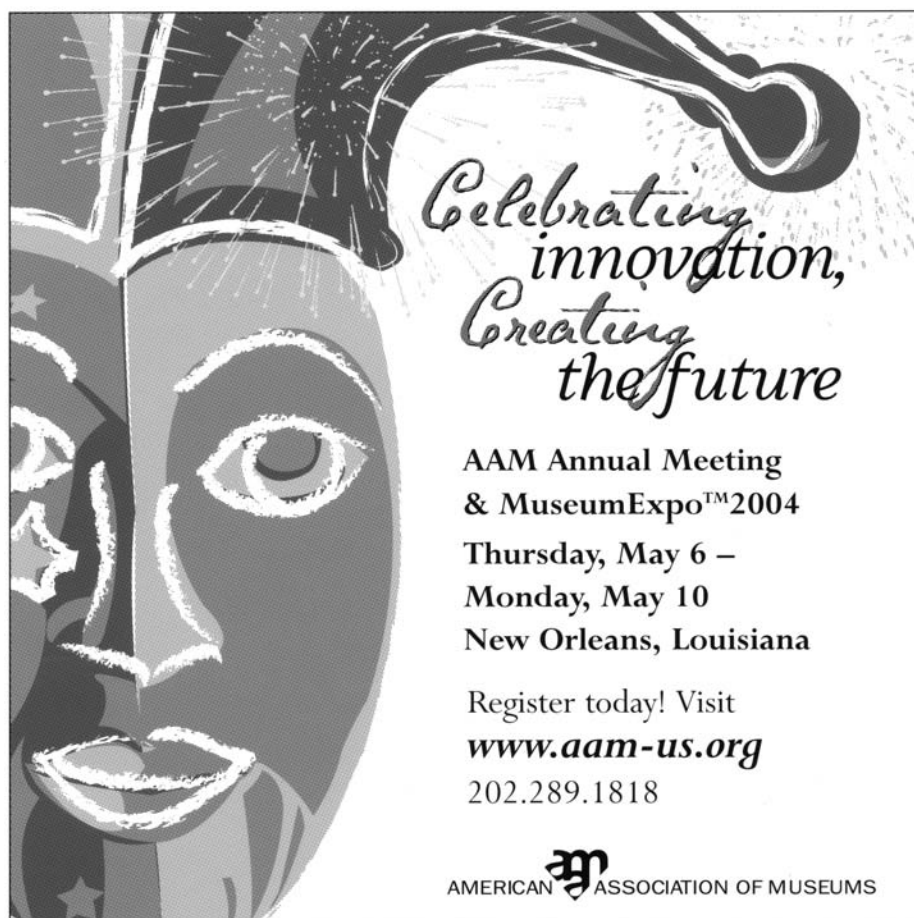
He showed a similar caution with regards to the interpretation of scientific data when he co-taught a class at Harvard University with staff at The Straus Center for Conservation called "Science and the Practice of Art History." Every now and then he would interrupt a fellow teacher with a quizzical comment or question. These comments were usually accompanied by a twinkle of the eye but they were rarely off the mark. In spite of playing "the devil's advocate," as he liked to put it, he was exceptionally open-minded and always ready to be surprised—pleasantly or otherwise—by an unexpected revelation.

Shearman retired in 2002 after 15 years at Harvard University, during the last eight of which he was the Charles Adams University Professor. He will be remembered not only for his remarkable scholarship but also for his generosity as a mentor and as a colleague.

He is survived by his wife Kathryn Brush, professor of art history at the University of Western Ontario, and four children from his first marriage.

A memorial service will be held at University Hall, Harvard University on April 4.


—Kate Olivier, Straus Center for Conservation, Harvard University  
Art Museums; (617) 496-1901, [olivier@fas.harvard.edu](mailto:olivier@fas.harvard.edu)



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## Health & Safety News

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### Solvent Solver Program

The Solvent Solver program, written by Mark Ormsby of the Conservation Laboratory in Preservation Programs at the National Archives and Records Administration, was described at the Health and Safety Committee's luncheon lecture in 2001.

The program uses calculations based on the Teas fractional solubility parameter system to enable the user to substitute a mixture of solvents for one he/she either does not have or does not want to use.

Many conservators have requested access to this program. A sample is now available through the home page, [www.archives.gov](http://www.archives.gov). The URL for the Solvent Solver page is [www.archives.gov/preservation/solvent\\_solver/solver\\_request.html](http://www.archives.gov/preservation/solvent_solver/solver_request.html). For a copy of the Solvent Solver Disc, please send an e-mail to the link provided on the website.

—Members of the Health and Safety Committee

### 2004 Dues Renewal

The 2004 dues renewals were sent out in October 2003. If you did not receive your renewal notice, please contact [info@aic-faic.org](mailto:info@aic-faic.org). You will only receive the one notice this year to save on printing and postage.

Please renew!

Self delusion #2: If I can't see it,  
how can it be a problem?

Wear a fit tested respirator; avoid  
workplace air pollution.

*A reminder from the AIC Health and  
Safety Committee*

## People

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**Julia Brennan**, owner of Washington, D.C.-based Textile Conservation, has been awarded a grant from Friends of Bhutan's Culture, a non-profit organization that supports the preservation of Bhutan's rich cultural heritage. The grant is to conduct a conservation survey of the collection of the National Textile Museum in Thimphu, Bhutan. The Getty Grant Program is funding this project. Info: [julia@caringfortextiles.com](mailto:julia@caringfortextiles.com), [www.caringfortextiles.com](http://www.caringfortextiles.com).

The American Textile History Museum has named **Vicky L. Kruckeberg** director of the Textile Conservation Center. Ms. Kruckeberg can be reached at The American Textile History Museum, Textile Conservation Center, 491 Dutton St., Lowell, Mass. 01854; (978) 441-1198, ext. 256, [vkruckeberg@athm.org](mailto:vkruckeberg@athm.org).

News from **Queen's University**: **John O'Neill** has been appointed to the tenure track position of professor of paper conservation at Queen's University. **Dr. Vera De La Cruz Baltazar** is a new addition to the faculty and replaces Dr. Alison Murray, who is on sabbatical until January 2004. Incoming students are **Amanda Gould**, **Sabina Sutherland**, and **Katherine Whitman** (paper); **Hillary Ellis**, **Kelly Hynes**, **Kristen Loudermilk**, and **David Turnbull** (paintings); **Kathy Bond**, **Kim Cobb**, **Colleen Healey**, and **Tom Riddolls** (artifacts); and **Robert Ridgen** (research). **Christiane Jordan** joins Queen's as a visiting exchange student for the fall term. New graduates are **Eloise Paquette**, **Marie-Chantale Poisson**, **Amber Smith**, and **Marie-Eve Thibeault** (paintings); **Sean Hapgood**, **Janis Mandrus**, **Sheilah MacKinnon**, **Shelley Smith**, and **Amber Tarnowski** (artifacts); **Linda Owen**, **Ekaterina Pasnak**, and **Morgan Zinsmeister** (paper).

**Catherine Sease** was one of four museum professionals who spent ten days in Baghdad in October under the auspices of the U.S. Department of State. They assessed the conditions in the Iraqi Museum in order to make recommendations about what is needed to get the museum open and functional.

The **Worcester Art Museum** announces the promotion of **Rita Albertson** to the position of chief conservator; **Philip Klausmeyer** has been named The Andrew W. Mellon associate paintings conservator/associate conservation scientist; and **Paula Artal-Isbrand** has been promoted to the position of associate conservator of objects.

**Corrections for the Directory of the American Institute for Conservation of Historic & Artistic Works—2004**

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AM—Architectural Materials AO—Archaeological Objects BP—Book and Paper  
EO—Ethnographic Objects NS—Natural Science OB—Objects PH—Photographic Materials  
PT—Paintings SC—Sculpture TX—Textiles WA—Wooden Artifacts

▲—Fellow

▼—Professional Associate

◆—Honorary Member

■—Student

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*(Should have appeared on page 195 of  
Directory under "Spain"; should have  
appeared on page 144 of Directory  
under "Book & Paper")*

**Textile Conservation**

**Laboratory**

Cathedral of St. John the Divine  
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Fax: (212) 932-7394

*Note: Corrections are the result of  
AIC database problems. If you  
have any changes to your listing,  
please notify AIC by e-mail at  
info@aic-faic.org.*

The deadline for submitting  
changes for the 2005 AIC  
Directory is **July 1, 2004.**

## Grants, Awards, and Fellowships

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### Costume Society of America

Up to two annual grants to support costume in small museums will be awarded by the Costume Society of America in June. The \$1,500 awards may be used for supplies, an outside consultant, or other items or projects that will benefit a museum's costume collection. Proposals should address priorities of the institution for use and care of their collections.

Applications are due by **February 28**. Go to [www.costumesocietyamerica.com](http://www.costumesocietyamerica.com) for application instructions, or contact CSA at (800) CSA-9447, or e-mail [national.office@costumesocietyamerica.com](mailto:national.office@costumesocietyamerica.com).

### American Battlefield Protection Program

The National Park Service's American Battlefield Protection Program funds projects conducted by federal, state, local, and tribal governments, nonprofit organizations, and

educational institutions. The ABPP's goal is to safeguard and preserve significant American battlefield lands as symbols of individual sacrifice and national heritage. For information about the ABPP, visit [www2.cr.nps.gov/abpp](http://www2.cr.nps.gov/abpp).

## Allied Organization News

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### American Association for State and Local History Announces 2004 Awards Program

The American Association for State and Local History (AASLH) invites submissions to the 2004 Awards Program. The program was initiated in 1945 to establish and encourage standards of excellence in the collection, preservation, and interpretation of state and local history throughout America.

The AASLH Awards Program recognizes exemplary work completed by state or federal historical societies, institutions, or agencies; regional, county, or local historical societies, institutions or agencies; specialized subject societies in related fields such as oral history, genealogy, folklore, archaeology, business history, railroad history, etc.; junior historical societies; privately owned museums or foundations; individuals; and organizations outside the field of traditional historical agencies.

Nominations are due to state award representatives on **March 1**. Nominations are reviewed by a national committee in the summer of 2004 with formal presentation of the awards during the AASLH Annual Meeting, September 29–October 2, 2004, in St. Louis, Missouri.

Nomination forms may be obtained by visiting the AASLH website ([www.aashl.org](http://www.aashl.org)), calling (615) 320-3203, or e-mailing [history@aashl.org](mailto:history@aashl.org).

### Heritage Preservation

#### CAP Hosts Second Successful Best Practices Workshop

The Best Practices for Condition Assessments of Historic Structures workshop was held last September in Portland, Maine. Approximately 60 architects attended the day-long workshop, held in conjunction with the Association for Preservation Technology International annual conference. The speakers included nine of the Conservation Assessment Program's most experienced architectural assessors. Information about the complete program and speakers can be found at [www.heritagepreservation.org/Update/03spBestPrac.htm](http://www.heritagepreservation.org/Update/03spBestPrac.htm).

All the useful ideas shared in the program will be published for distribution to all CAP assessors. The publication will also be available on the Heritage Preservation website in 2004.

## Grant Deadlines

**American Battlefield Protection Program:** Various projects and deadlines; [www2.cr.nps.gov/abpp](http://www2.cr.nps.gov/abpp)

**Costume Society of America:** February 28; (800) CSA-9447; [national.office@costumesocietyamerica.com](mailto:national.office@costumesocietyamerica.com)

**Institute for Museum and Library Services (IMLS):** Numerous programs and deadlines; [www.imls.gov/grants/dedln/index.htm](http://www.imls.gov/grants/dedln/index.htm)

**National Endowment for the Arts (NEA):** Numerous programs and deadlines; [www.nea.gov](http://www.nea.gov)

**National Endowment for the Humanities (NEH):** [www.neh.gov](http://www.neh.gov):  
Implementation Grants for Museums & Historical Organizations: February 3, 2004  
Preservation Assistance Grants: May 14, 2004  
Challenge Grants: May 3, 2004

**National Trust for Historic Preservation:** Contact Melissa Curran, (202) 588-6197 or [psf@nthp.org](mailto:psf@nthp.org):  
The Preservation Services Fund  
The Johanna Favrot Fund for Historic Preservation  
The Cynthia Woods Mitchell Fund for Historic Interiors

**Winterthur An American Country Estate 2004–2005 Research Fellowship Program:** January 15, 2004; [www.winterthur.org](http://www.winterthur.org); e-mail [academicprograms@winterthur.org](mailto:academicprograms@winterthur.org), or write Gretchen Buggeln, Director, Research Fellowship Program, Winterthur Museum, Winterthur, Del. 19735

## Conference Report

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### The Boston Furniture Symposium: New Research on the Federal Period

Fourteen speakers at this seminal symposium held at the Peabody Essex Museum, Salem, Massachusetts, November 14–16, presented new research relating to American Federal-era furniture, a period which has been sparsely represented in recent years in museum exhibits. The event was concurrent with the opening of the exhibit *Luxury and Innovation: Furniture Masterworks by John and Thomas Seymour*, curated by Robert Mussey.

Although historians have usually discussed this period as one during which the United States was defining its own independent identity, six of the fourteen speakers focused on the continuing reliance of New Republicans on new British designs and luxury manufactures. Damie Stillman, professor emeritus, University of Delaware, discussed the foundations of English neo-classical architecture during the 18th century by citing imaginative reinterpretations of ancient Greek and Roman ruins among the work of Robert Adams, William Chambers, and James Wyatt. Claire Dempsey, associate professor, Boston University, evaluated similar contributions to Boston's elite by local neo-classical architect Charles Bulfinch at his Tontine Crescent, Franklin Place, Park Row, and Colonnade developments. Elizabeth White, curator, Holburne Museum of Art, Bath, reviewed the grand sweep of furniture and architectural pattern or design books published in London in the period after 1735 when, for the first time, new copyright laws provided authors with protection of their designs.

Three British immigrant hardware importers working in Federal Boston were the subjects of David Conradsen, assistant curator, Saint Louis Art Museum. Conradsen evaluated the evidence for David Poignand's authorship of six pieces of furniture that descended through his family with a stated history of manufacture by Poignand. The English provincial methods of construction of these pieces suggest they could have been made either in Jersey where Poignand was born, or in Boston after his immigration. Poignand and his brother-in-law business partners, also from Jersey, later became prominent importers of English hardware, and were probably the suppliers of the Seymours' enameled and stamped brass patterns.

Mary Shoester, freelance curator, archivist, and author, discussed her fascinating discoveries about patterns on printed English cottons from the early 19th century. Using computer-mapping software, she demonstrated how many printed cottons had three separate patterns incorporated in the overall design. By taking each of these three elements and overlaying them with the software on backs, seats, and seat edges of typical chair designs of the period, she convincingly demonstrated that these fabrics were designed specifically for chairs and sofas; not as curtain or drapery fabrics as has been long assumed. This innovative software

tool could be invaluable to curators and upholstery conservators when evaluating reproduction fabric choices for specific upholstery conservation applications.

Robert Mussey, furniture conservator, Boston, identified at least eight British immigrant furniture artisans in Boston who contributed as subcontractors to the Seymours' furniture. Working as carvers, turners, ivory workers, upholsters, and morocco leather workers, their advanced British training allowed the Seymours to offer virtual London-quality furniture. Although published furniture designs and imported English furniture sometimes served as models for Boston cabinetmakers to adapt, it was probably the actual immigrant craftsmen themselves who were the most direct "importers" of British quality and design. Future research in Philadelphia, Baltimore, New York, and Charleston to identify the birthplaces of many cabinetmakers in those cities will likely find many of the most skilled were also British immigrants.

Five other presentations focused on American-born cabinetmakers and chairmakers, and the innovative designs they developed which adapted or copied British neo-classical models. Boston bentwood chairmaker Samuel Gragg was the topic of a paper and a recent exhibit by Winterthur Museum furniture conservator Michael Podmaniczky. Gragg's extraordinary meld of Windsor chairmaking and boatbuilding technologies helped him to create unique versions of Greek "klismos" forms that place him ahead of many modern design trends by more than a century.

Independent scholar Bill Maurer was co-discoverer recently of the surviving papers and effects of Stephen Badlam, Federal cabinetmaker from Dorchester Lower Mills near Boston. Using this extraordinary archive, Maurer pieced together the dense networks of kinship, fraternal, military, and religious associations that Badlam used to find both candidates as apprentices and journeymen, and clients for his furniture. Badlam's move away from cabinetmaking after 1797 and into manufacture of high-profit gilt looking glasses was both shrewd and profitable. Maurer also detailed Badlam's later careers as Justice of the Peace, surveyor, real estate developer, turnpike investor, and mortgage-lender.

Richard Nylander, curator, SPNEA, Boston, elucidated the extraordinary career of Boston gilder John Doggett. Beginning initially as a gilder and looking glass maker, Doggett later conceived of a number of innovative methods of marketing his gilt frames. Nylander's seminal research sheds new light on the relationship between the decorative and fine arts in Boston in the earliest years of the Republic.

The dissemination of urban Boston style to outlying rural districts during the Federal period was the topic of two other presentations. David Jaffee, professor, City College of New York and the Graduate Center, CUNY, discussed several developments in the arts and manufacturing in rural New England, such as sophisticated terrestrial and celestial globes, printing, and furniture manufacture. Three scholars of Maine furniture—Laura Sprague, Tom Johnson, and Tom Hardiman—illustrated furniture from Portland,

coastal and inland Maine, and noted surprising urban ambition in the imitation and adaptation of Boston style. They expect that their work will be incorporated into a book on Maine furniture makers.

The symposium highlighted the extraordinary cultural crosscurrents and migrations of skill both to and within Federal New England. How Boston remained connected to the rest of the world, but particularly Great Britain as enemy and source of cultural reference, was the subtext throughout the conference.

—Robert Mussey, 1415 Hyde Park Ave., Boston, Mass. 02136;  
rmussey@musseyassociates.com

## JAIC News

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With the closing of 2003 and the beginning of 2004, I want to take the time to thank and acknowledge the *JAIC* editorial staff, associate editors, reviewers, and authors who worked together to produce three wonderful issues in 2003. The fall/winter issue has been or will be delivered shortly. Writing and reviewing a journal publication is an arduous task that can sometimes even seem thankless. We, at the *JAIC*, recognize that the Journal could not be as successful as it is without the dedication and hard work that these individuals put in and we are grateful for their efforts. As the editorial list is available in each issue and the names of the *JAIC* article reviewers shall remain anonymous, I have compiled a list of the authors and book reviewers published in the 2003 issues. Please join me in commending them.

## JAIC Author Recognition list for 2003

Lori Aument	Claudia Kavenagh
Albert Boime	Alexander Kossolapov
Ellen Carrlee	Lisa Kronthal
Esther Chao	Valerie Lee
Sasha Chapman	Judith Levinson
Lee Ann Daffner	David Mason
Carole Dignard	Frank. G. Matero
Jane Down	Michaela Neiro
Terry Drayman-Weisser	Timothy Noble
J. Christopher Frey	Alice Boccia Paterakis
Susanne Gänsicke	Beverly N. Perkins
Virginia Greene	Jean D. Portell
Carol A. Grissom	Nancy Purinton
Xiangmei Gu	Gregory D. Smith
Benjamin Haavik	Marie Svoboda
Ronald S. Harvey	C. Mei-An Tsu
Pamela Hatchfield	George Wheeler
Yuan-Li Hou	
Abigail Hykin	

## JAIC Book Reviewer Recognition list for 2003

Nancy Ash	Lance Mayer
Thea Burns	Alexandra Allardt
A. Elena Charola	O'Donnell
James R. Druzik	Shelley Reisman Paine
Margaret Holben Ellis	Karen L. Pavelka
Wendy Claire Jessup	Joyce Hill Stoner
Alison Luxner	

—Michele Derrick, *JAIC* Editor-in-Chief; (781) 862-0448,  
mderrick@mfa.org

## Worth Nothing

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### Conservation in the General Press

AIC regional reporters have spotted the following articles regarding conservation in the general press:

*The New York Times*, September 4, 2003: "Pierwise, One Person's Wreck is Another's Art," by Fred A. Bernstein.

*The Dallas Morning News*, September 7, 2003: "Big Wheels of the Wild West. Wagon Owners Beat a Trail to Texas for Services of Father, Son," by Bernadette Pruitt.

*The New York Times*, Circuits Section, September 11, 2003: "From the Torch to the Toes, Digital Insurance," by Fred A. Bernstein.

*The New York Times*, September 17, 2003: "Self-Evident Truths, Now More Evident. National Archives Reopens with New Display of Documents," by James Dao.

*The New York Times*, City Section, September 21, 2003: "New Masses, Old Murals," by Ian Mount.

*The New York Times*, October 5, 2003: "Rochester Journal: Some See a Landmark; Others, a Bridge Too Rusty," by Michelle York.

*The New York Times*, City Section, October 5, 2003: "Artisans in Tile," by Anemona Hartocollis.

*The New York Times*, October 10, 2003: "It Sure Isn't Vanishing Cream" (photographs and captions only).

*The (Delaware) News Journal*, October 13, 2003: "Smyrna School's Murals Get New Lease on Life," by James Merriweather.

*The (Newport News) Daily Press*, October 13, 2003: "Monitor Manifested: Museum Shows Ironclad Artifacts," by Mark St. John Erickson.

*The New York Times*, October 16, 2003: "Moscow Journal: Landmark Buildings Tumble, Creating a Dust-Up," by Steven Lee Myers.

*The Washington Post*, October 19, 2003: "Life at Work," by Amy Joyce.

*The Kansas City Star*, House and Home Section, October 19, 2003: "For the Love of Books. Protect Your Volumes," by Stacy Downs.

*The New York Times*, City Section, October 26, 2003: "The Death and Life of Preservation. A Small Band of Critics Lost the Battle for Penn Station," by Tony Hiss.

*The New York Times*, October 29, 2003: "New in the Showroom: Wright Revisited," by Michael Luo.

*The New York Times*, October 30, 2003: "Ceiling's Cleaning Grows into a Tale of Re-Creation," by Glenn Collins.

*UDaily*, October 29, 2003: "Joyce Hill Stoner Recognized for Advancing the Field of Art Conservation," by Beth Thomas.

## NEDCC Posts Self-Survey Guide Online

The Northeast Document Conservation Center (NEDCC) announces the online availability of its latest publication, *Assessing Preservation Needs: A Self-Survey Guide*. This multi-media project was funded by a Library Leadership grant from The Institute of Museum and Library Services (IMLS). NEDCC also received major funding for its Fields Service Program from the National Endowment for the Humanities.

The purpose of the guide is to help small- to medium-sized institutions with limited preservation experience and budgets to design a program ensuring that their historical collections survive in usable condition as long as possible. In an effort to make this important information available at no cost, NEDCC has listed the text on its website at [www.nedcc.org](http://www.nedcc.org).

Working in partnership with NEDCC, Amigos Library Services, Inc. of Dallas, Texas, has also produced a 30-minute video entitled, "The Preservation Survey: A First Step in Saving Your Collections," which highlights the themes of this new publication. Available now through Amigos, the video illustrates dangers to collections and offers best practices in examining an institution's policies for preserving its general and special collections materials. Ordering information can be found on Amigos' website, [www.amigos.org](http://www.amigos.org).

To order the hard copy edition, send a check made out to NEDCC for \$15 to Juanita Singh, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, Mass. 01810. The cost includes UPS ground shipping and handling within the continental U.S. Faster shipping is available at cost. All payments must be made in U.S. dollars. Include name, mailing address, and e-mail address, or use the order form that is now available at [www.nedcc.org](http://www.nedcc.org).

## Exhibitions in the Germanisches Nationalmuseum

To commemorate its 20th anniversary, the Institute of Art Technology and Conservation in the Germanisches Nationalmuseum in Nuremberg will present a special exhibition, "Anti-Aging for Works of Art Conservation—Treating the Ravages of Time," April 1, 2004–August 1, 2004.

Two exhibition galleries will be devoted not only to the major causes of changes in works of art, but also to the full

spectrum of conservation activities. In addition, individual treatments and object series will be documented on "exhibition islands" scattered throughout the museum. For the exhibition, a number of high-quality objects will be temporarily brought out of protective storage.

## Standards for Aircraft Conservation

The British Aviation Preservation Council (BAPC) is establishing a national skills training center at Duxford for aircraft maintenance and repair, contextualized to meet the needs of the aviation heritage sector. This organization is the national body representing all aspects of aviation heritage in the UK, linking national, local authority, independent and service museums with private collections, voluntary groups and other organizations for the advancement of aviation preservation. This program recognizes that there are no recognized courses or qualifications and that only a very small proportion of museums have the necessary manpower, resources and expertise to undertake training in aviation conservation and restoration. Therefore, the Council is developing this national training initiative for unpaid staff in partnership with a group of initial "trailblazers," ranging from national museums to smaller collections. It is hoped that the first course based on new standards will be offered in early 2004.

For further information, contact John Berkeley, National Aviation Heritage Skills Initiative, Centre for Lifelong Learning, University of Warwick, Coventry CV4 7AL; [j.p.berkeley@warwick.ac.uk](mailto:j.p.berkeley@warwick.ac.uk).

From *Conservation News*, issue 87.

## Hopi Clans Seek to Pass Along Preservation Methods through NCPTT Training Grant

For centuries, architecture found in places like Hovenweep National Monument and Hopi villages have served as a vital part of the Hopi culture. Much of the historic architecture and ancient structures of the Hopi people are showing increasing signs of deterioration from weather and daily usage. As a result, ancestral sites of the Hopi people in units of the National Park Service and traditional architecture in the villages are deteriorating at a rate that exceeds the ability to maintain them.

In 2002, the National Center for Preservation Technology and Training awarded the Hopi Foundation a PTT Grant to fund a training program that leads to a professional career development path for preservation specialists. The training program includes a series of workshops and in-progress projects that are taking place over the course of 2003, sponsored by the Hopi Foundation, Hopi Cultural Preservation Office, and the National Park Service, Southeast Utah Group. The goal of the workshops is to train Hopi young people in preservation philosophy, and stone masonry repair through hands-on experience. Fieldwork is being carried out in Hovenweep and several villages. Trainees will be instructed in masonry preservation tech-

niques at Hovenweep by National Park Service professionals and in villages by the Hopi Cultural Preservation Office and Hopi Foundation professionals and craftsmen.

Through the NCPTT grant, the Hopi Foundation is initiating innovative approaches and projects to enhance and preserve traditional ways of life while at the same time meeting the challenges of a modern and highly technological era. The workshops address a diversified, systematic, multi-disciplinary approach to meet current and future preservation needs at Hovenweep National Monument and in Hopi villages. With each training session, trainees are developing the ability to understand and to work with the entire spectrum of the National Park Service site and preservation activities. Through an existing cooperative agreement, topics covered in the Hovenweep training include: non-destructive documentation including photography, mapping and map making; drawing scale elevations and cross sections; basic descriptive data-gathering processes to assess threats and evaluate architectural conditions; and preservation compliance and materials training.

—Jeff Guin, NCPTT

## Mission to Baghdad

A team from the Library of Congress visited Baghdad in October–November 2003 to advise the Ministry of Culture on the National Library of Baghdad. The report of their visit was distributed in December, “Library of Congress Mission to Baghdad Report on the National Library and the House of Manuscripts, October 27–November 3, 2003.”

With the kind permission of Mary Jane Deeb, team leader and Arab world area specialist at the Library of Congress, the Middle East Librarians Association Committee on Iraqi Libraries has prepared and published the report online: [www-oi.uchicago.edu/OI/IRAQ/mela/LCIraqReport.html](http://www-oi.uchicago.edu/OI/IRAQ/mela/LCIraqReport.html).

## Recent Publications

*Survey and Repair of Traditional Buildings* by Richard Oxley examines all aspects to be included in any assessment for survey and repair of traditional buildings, and details potential pitfalls. It explores the controversial issue surrounding the treatment of damp and timber decay, advocating solutions appropriate for older buildings, rather than using standard, often damaging, methods of treatment. It is illustrated with numerous case studies of good conservation practice, as well as examples of how projects can go wrong and how mistakes could have been avoided. 2003. Hardback. £39.50. Published by and available from Donhead Publishing, Lower Coombe, Donhead St. Mary, Shaftesbury, Dorset, England SP7 9LY, [www.donhead.com](http://www.donhead.com).

*Structural Studies, Repairs and Maintenance of Heritage Architecture VIII*, edited by Carlos Brebbia, contains the proceedings of the Eighth International Conference on Structural Studies, Repairs and Maintenance of Heritage Archi-

ture, held in Greece in May 2003. Included are papers on long-term behavior of masonry structures; deterioration, protection, and evaluation of materials; simulation and modeling; structural conservation of Italy’s archaeological heritage; prevention of structural damage; seismic behavior; and timber construction. This is volume 16 in WIT Press’s *Advances in Architecture Series*. 2003. Hardcover. \$325. Published by WIT Press and available from Computational Mechanics, Inc., 25 Bridge St., Billerica, Mass. 01821; [USA@witpress.com](mailto:USA@witpress.com).

*The Repair of Cloth Bindings, A Manual* by Arthur W. Johnson deals with the specific problems involved in repairing cloth-covered books. Using more than 80 illustrations, the author explains the procedures he has developed for the sound repair of cloth bindings. 2002. Hardcover. \$35. Published by Oak Knoll Press and The British Library. Available from Oak Knoll Press, 310 Delaware St., New Castle, Del. 19720, [www.oakknoll.com](http://www.oakknoll.com).

*Cultural Property Risk Analysis Model*, by R. Robert Waller, discusses the development and application of risk analysis to preventive conservation at the Canadian Museum of Nature. The model was developed to guide priorities for resource allocation to preventive conservation under conditions of uncertainty and is an approach that can be applied to all forms of cultural property. 2003. Softcover. Published by Institute of Conservation, Göteborg University and available from Acta Universitatis Gothoburgensis, P.O. Box 222, SE 402 22, Göteborg, Sweden, [conservation@icug.gu.se](mailto:conservation@icug.gu.se).

*Conserving the Painted Past, Developing Approaches to Wall Painting Conservation*, edited by Robert Gowing and Adrian Heritage, presents the postprints of an international conference organized by English Heritage. Topics include English medieval wall painting in an international context, wall painting in Roman Britain, English domestic wall paintings, the study and conservation of 19th century wall paintings, the application of metric survey techniques to wall painting conservation, and conservation and visitor management. 2003. Softcover. \$60. Published by and available from James and James, 8-12 Camden High St., London NW1 0JH, [www.jxj.com](http://www.jxj.com).

*Personal Viewpoints, Thoughts about Paintings Conservation*, edited by Mark Leonard, contains the papers presented at a seminar at the Getty Museum. Papers by conservators, curators, and a conservation scientist explore the values, assumptions, and goals that shape the work of painting conservators. Each conservator describes a successful conservation effort as well as one that might have been approached differently. Their insights are augmented by responses from the curators and conservation scientist and panel discussions. 2003. Softcover. \$29.95. Published by and available from Getty Publications, 1200 Getty Center Dr., Suite 500, Los Angeles, Calif. 90049, [www.getty.edu](http://www.getty.edu).



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Photo by Larry Geddis

Mark your calendars and  
 join us in the  
 City of Roses!  
 AIC 32nd Annual  
 Meeting  
 Portland, Oregon  
 June 9-14, 2004



Photo by POVA



Photo by David Falcon

Images courtesy Portland Oregon Visitors Association

## Specialty Groups



### Architecture

**2004 ANNUAL MEETING:** Our program is ready to go for the upcoming Annual Meeting on June 13, 2004, in Portland Oregon; please circle your calendar and plan on attending. A range of speakers

from across the U.S. will be discussing their research and application of specific cleaning and investigative techniques, as well as a diverse group of project case studies. The session will have a unique format in the afternoon when our group and the Paintings Specialty Group will jointly present a series of speakers focusing on the cleaning and conservation of architectural murals and polychrome decorative finishes. We hope many ASG attendees will be able to attend the general session, as well as those of other specialty groups during the early part of the week. Definitely plan on arriving for the weekend; our ASG dinner will be held on Friday evening, and the business meeting will precede our session during a morning breakfast event.

**MANY THANKS:** Many thanks to Lori Arnold for her lead article in the November issue of *AIC News* entitled, "A Historical Perspective on Wood Preservative Treatments."

**ASG WEBSITE:** Want to help with the ASG website? Didn't know we had one? Check it out at <http://aic.stanford.edu/consp/sg>. We are looking for volunteers to help update content on the website. We also would like ASG members to take a stronger interest in posting content such as case studies, announcements, or other pertinent information. Please contact ElizaBeth (ElizaBeth\_Guin@contractor.nps.gov) or Guy (guy.munsch@do.treas.gov) if you are interested or have materials to post on the site.

**APT-DC SEMINAR:** On November 14 a number of the ASG members attended a seminar sponsored by the DC Chapter of APT, "Weathering the Test of Time: The Preservation of Marble Monuments and Architectural Landmarks." The co-organizer of the event was our own ASG program chair, Guy Munsch. Among the presenters were the ASG chair, Judy Jacob, who spoke about the cleaning of the Washington Monument, and our treasurer/secretary, ElizaBeth Bede Guin, who discussed a cleaning and testing protocol for marble cemetery monuments.

—ElizaBeth Bede Guin, ASG Secretary/Treasurer, NCPTT NPS, 645 College Ave., Natchitoches, La. 71457; (318) 356-7444, ext.240; Fax: (318) 356-9119; elizabeth\_guin@contractor.nps.gov



### Book and Paper

**BEST WISHES FOR THE NEW YEAR!** I hope the coming year will bring each of us a generous measure of success, happiness, and inspiration, along with all of the inevitable challenges and hard work.

**2004 ANNUAL MEETING:** The details of the 2004 BPG program are being finalized as I write. There is a full lineup of speakers, special events, discussion groups, and social activities. The program topics are too numerous to list here, but they cover a broad range of subjects: pigments, enzymes, ink corrosion, Gauguin's paintings on paper, Microchamber board in passepartouts, sewing structures for rare books, and artist/conservator collaborations, to name a few. Two lunchtime presentations will complement the main program: Cathleen Baker will speak about the evolution of her career, from conservation educator to researcher/author to bookmaker, and how these changes have shifted her perspective on the conservation and preservation of books and paper. Red Wassenich, professor and reference librarian at Austin Community College, will present "Incorporating Information Literacy into Conservation: Searching Beyond Google," a session designed to help conservators get the most out of Internet search engines.

**FROM THE LIBRARY COLLECTIONS CONSERVATION DISCUSSION GROUP (LCCDG):** Meg Brown and Ethel Hellman are stepping down as LCCDG co-chairs and would like to thank everyone for their support and willingness to participate over the years. Keep an eye out in this year's *BPG Annual* for a summary of a very interesting discussion from the 2003 meeting about library security and issues related to accompanying materials. Tapes of LCCDG meetings are now made every year and will be kept as a part of the archive.

LCCDG topics at the Portland meeting will be "Doing More with Less," strategies for stretching the conservation dollar, and "Ergonomics for Collections Conservators," which will cover all aspects of work area design—both benches and computer stations. This year's organizers, Heather Caldwell and Beth Doyle, invite everyone to bring their experiences and ideas to share.

**FAIC PROFESSIONAL DEVELOPMENT COURSE:** The course on Contemporary Machine-Made Paper, sponsored by the FAIC Professional Development Program and organized by Leslie Paisley and John Krill, has been re-scheduled for October 2004. Further details about this program, which will include paper mill tours, will be announced in the March newsletter.

**CALL FOR NOMINEES:** Before the Annual Meeting in Portland you will be asked to elect a new assistant chair and assistant program chair to BPG's Executive Council.

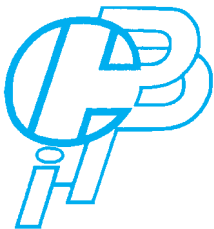
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The Nominating Committee is now ready to receive your nominations. Please send names to Committee Chair Karen Zukor (kzukor@aol.com). The responsibilities of each office are described on the BPG web page at <http://aic.stanford.edu/conspec/bpg>. Remember, there is a BPG budget line to assist Executive Council members with the costs of traveling to the Annual Meeting, telephone bills, and other related expenses, and to send the chair to the winter IAG Meeting in Washington each year.

**BPG ONLINE DISCUSSIONS:** Should the structure or terms of office of the BPG Executive Council be changed? Should BPG be engaged in long-term strategic planning for the group, and if so, how shall we begin? What are your thoughts on the organization of the Annual Meeting? Please consider engaging in online discussions in the coming months; it will be a good opportunity to make your voice heard outside the context of the annual BPG business meeting. To subscribe to the BPG list serve, send the following message to [majordomo@list.stanford.edu](mailto:majordomo@list.stanford.edu): subscribe bpg.

—*Maria Fredericks, Columbia University Libraries, 535 W. 114th St., New York, N.Y. 10027; (212)854-3580;mf360@columbia.edu*



### CIPP

**2004 GIVING:** As a strong and growing force of over 400 members in the AIC, I would like to ask each and every one of you to take an active role in giving something back to our professional community. We are blessed with an improving economy and with resources that a lot of other countries do not benefit from having available. Not only do our training schools and regional groups welcome our continual support but our main voice in the USA with conservation issues also needs our support. The start of this support comes with the numbers of the members involved, and so I ask each one of you to play a part with this show of numbers. Please send an amount, no matter how small, to support the AIC and FAIC. Any contributions, even the small ones, will help fund our professional development and show other granting agencies that our involvement is an active one.

**CIPP LISTSERV:** Peter Verheyen, CIPP list manager and webmaster, has sent the following information to share with our membership. The CIPP e-mail list, CIPPNEWS-L, currently claims 91 subscribers of the CIPP membership. Designed as medium for members to discuss issues of concern to them and the general exchange of ideas, the list has seen lively debates on the issue of certification and most recently public relations and outreach issues. It can do much more than that, by tying together a membership with wide geographical spread and serving as a virtual community in which we do not work in isolation. In this spirit, we encour-

age everyone to participate in the list. To subscribe, please send an e-mail from the address from which you intend to post messages to [verheyen@philobiblon.com](mailto:verheyen@philobiblon.com). As the list is automated, it will only recognize the exact address with which a member is subscribed, hence the need to receive the message from the machine you intend to post from.

The archives of the list are also available in a password-protected area, but not linked to the main pages for “security” reasons. Members interested in access to the archive should contact Peter Verheyen at [verheyen@philobiblon.com](mailto:verheyen@philobiblon.com).

The CIPP website at AIC is also available to serve as a resource. The URL is <http://aic.stanford.edu/conspec/cipp>. In addition to a general description of CIPP and membership information, the site contains up-to-date contact information for officers, the “news” column from the AIC News, and a list of CIPP publications, as well as links to some small business resources.

Please consider these resources you as members can develop. They were not intended to be static documents, but a tool to help the CIPP community pull together resources of common interest. The Board has recently decided to publish the minutes of our teleconference meetings on the List-Serv to better update the membership with current information. We are also investigating the possibility of using the CIPP website as a venue for online publication.

**2004 ANNUAL MEETING:** Second-year Director Marianne Marti and First-year Director Sarah Melching have organized a joint luncheon session for the Annual Meeting. We will co-host with other specialty groups BPG, PMG, and EMG to present Red Wassenrich’s talk, “Incorporating Information Literacy into Conservation: Searching beyond Google.” The boxed luncheon is set for Saturday, June 12 from 12–1:30 p.m. We hope to see you there! Our CIPP business meeting will take place on Friday, June 11, in the evening at a local restaurant. We welcome any tips that our members would like to share after the business portion of the meeting is finished.

**2004 MID-YEAR MEETING:** The directors are currently contacting speakers for our first midyear meeting in the fall of 2004. We are hoping to provide a group of speakers who will be of interest to all the different specialties of our membership. Public relations and fine arts insurance are two of the topics we are pursuing. More information about this meeting will be available in the spring newsletter and on our ListServ.

**CERTIFICATION:** Several of the volunteers have been sharing information about themselves and thoughts on certification in a group e-mail format. The Board has approved the CIPP certification group to have a teleconference call to better discuss the evolution and goals of this group. We hope to undertake this teleconference meeting in the early months of 2004. Anyone who wishes to volunteer with this important group can contact me.

**CALL FOR NOMINEES:** CIPP is electing four new

## Specialty Groups

board members this year. Open posts are vice-chair (to become chair in 2005), secretary, nominating committee member, and director in charge of planning the 2005 meeting with assistance from other directors. To volunteer to run or to nominate someone else, please contact the chair of the nominating committee, Debra Seldon, at (914) 941-8121 or [ddunt@aol.com](mailto:ddunt@aol.com). Remember that CIPP board members are reimbursed for the early-bird registration fee to the AIC Annual Meeting.

—Catherine Rogers, CIPP Chair, P.O. Box 1408, Charleston, S.C. 29402; (843) 853-2953; [crogers@charleston.net](mailto:crogers@charleston.net)



### Electronic Media

#### 2004 ANNUAL MEETING:

Don't miss the special program for the Portland 2004 meeting! With the generous NCPTT grant-funding awarded to EMG, we will create a forum for the rigorous examination of current approaches

in the practice of electronic media conservation. Leaders in the conservation community as well as allied professions who have been applying themselves to the task of preserving electronic works have been invited to present projects, case studies and results of research that is forming the foundations of this newest and vital specialty within the cultural heritage community. A primary focus of presentations will be on the progress being made in addressing the preservation challenges posed by technology-driven materials.

EMG's partnerships are another distinctive feature of the 2004 meeting. EMG is teaming up with Independent Media Arts Preservation (IMAP) to disseminate the information presented at the EMG session to a larger audience. This collaboration represents EMG's latest effort to reach out to other organizations and professionals outside of AIC who have a stake in the longevity of media. Also, EMG is co-hosting a luncheon with BPG, CIPP, and PMG, where Red Wassenich will present a talk titled, "Incorporating Information Literacy into Conservation: Searching beyond Google." Here conservators can learn how to improve their skills in conducting on-line research.

On Sunday night, June 13, the EMG will hold its annual business meeting at a dinner at a Portland micro-brewery. This will give us the opportunity to meet the symposium speakers and other guests. Please plan on attending.

Because the program plans are still unfolding, please consult the EMG website for the latest scheduling information before you register for the conference and make your travel plans. The URL is: <http://aic.stanford.edu/consp/eng/upcoming.html>.

#### 2004 WORKSHOP AT THE ANNUAL MEETING:

The EMG is pleased to sponsor the workshop "Digital Pho-

tography 101" on Wednesday, June 9, from 9:30 a.m.–5:30 p.m. Yosi Pozeilov of the LACMA Conservation Department will teach the workshop.

**NOMINATIONS:** In the spring of 2004, the EMG will hold elections for all EMG Board positions: chair, program chair, secretary/treasurer, assistant program chair and webmaster. Please send nominations to Sarah Stauderman, Paul Messier, or Tim Vitale, members of the Nominating Committee. Duties for each of the positions are listed on the EMG website under the "Electronic Media Group Mission Statement and Rules of Order."

**EMG LISTSERV:** The EMG ListServ is up and running thanks to Marlan Green and Michelle Barger. Marlan will oversee the ListServ for us. We are still looking for an EMG member to act as back up for Marlan. If you are interested, please contact Michelle Barger at [mbarger@sfnoma.org](mailto:mbarger@sfnoma.org). Members will need to sign up to participate on the ListServ.

**SPECIAL THANKS:** Mitchell Bishop has unfortunately resigned from the EMG Board. EMG extends thanks to him for all his contributions to the EMG.

—Submitted by Elizabeth Kaiser Schulte, Chair EMG, and Hannah Frost



### Objects

#### 2004 ANNUAL MEETING:

I am happy to announce the preliminary program for the OSG session in Portland. Alice Paterakis, OSG program chair, has put together an outstanding

day of papers and tips and demonstrations for us. I also want to thank everyone who contacted Alice and offered to participate. The papers for the morning session on Cleaning are: "Preservation Issues Surrounding 9/11 Artifacts" by Linda Edquist; "Sticky Microbes and Dust on Objects in Historic Houses" by Amber Tarnowski, Chris McNamara, Kristen Bearce, Ralph Mitchell; "Groomstick: A Study to Determine its Potential to Deposit Residues" by Sara Moy; "The Conservation of Relief Elements in John Singer Sargent's *Triumph of Religion* Murals" by Angela Chang; "Cleaning Glass: A Many-Faceted Issue" by Steve Koob; "Cleaning—The Problems and the Methods as Practiced from the Practical Work Applied to Some Objects from Egypt" by Hany Hanna; "Considerations in the Treatment of an Egyptian Painted Wood Coffin (or: How I Learned to Stop Worrying and Love the Crud)" by Linda Roundhill; "De-installation and Cleaning of the 1950's Galleries of Ethnographical and Archaeological Material from the Americas at The Field Museum" by Joanna Minderop, Cheryl Podniki, Ruth Norton; "Some Effects of the Use of Ultrasonic Devices in Conservation and the Question of Standards for Cleaning Objects" by Niccolo Caldararo;

## Specialty Groups

“The Surface Revealed: Cleaning of Two Plaster Sculptures” by Richard Wolbers, Margaret Little. The tips and demonstrations for the afternoon session include “Conservator’s Eye for the Dirty Guy (DVD)” by Rachel Perkins Arenstein, Norine Carroll, Jennifer French, Emily Kaplan, Angela Yvarra McGrew, Leslie Williamson; “Introduction to Laser Cleaning” by Meg Abraham; “Investigations into the Use of Laser Technology to Reduce and Remove Dirt, Debris, and Accretions from the Surface of 15th Century Wax Votive Images” by Teresa Moreno; “Nd: YAG Laser Cleaning: Further Developments on the Yellowing Issue” by Carole Dignard; “Demonstration of various materials cleaned with a laser.”

Confirmed presenters are Teresa Moreno, Carole Dignard, Meg Abraham (there are several tentative presenters and they will be noted in the final program once their commitments are finalized): Demonstration 1 (sign-up required) and video 1 of laser cleaning, Meg Abraham; Demonstration 2 (sign-up required) and video 2 of laser cleaning, Meg Abraham.

**OTHER NEWS:** I want to encourage everyone to regularly check the OSG website for updates. Vanessa Muros is keeping the site fresh and current. Recently the minutes from the 2003 OSG business meeting were posted as well as the revised budget for 2004. Check the site often (<http://aic.stanford.edu/consp/osg/>)!

The work on the OSG *Postprints* for the 2003 meeting in Arlington is coming along nicely and we have received a good response by the participants. The new OSG Postprints committee composed of Virginia Greene, the current chair, and the emeritus chair will be busy with the editing process this winter.

—David Harvey, OSG Chair, (303) 300-5257,  
[Top10denverdave@aol.com](mailto:Top10denverdave@aol.com)



### Paintings

#### 2004 ANNUAL MEETING:

We have a really fine selection of papers that are going to be delivered to the PSG meeting at next year’s Annual Meeting in Portland. As the topic for the meeting will be “Cleaning,” we will have a range of presentations that focus on this subject. Specific talks will cover topics as diverse as caring for color field paintings, cleaning mummy portraits, the cleaning of Sargent’s murals in the Boston Public Library, several talks that explore the use of lasers in painting conservation, and much, much more. As an added bonus, Gamblin Artists Colors Co. is hosting an open house for the Paintings Specialty Group on June 11. This evening reception will include a tour of the factory and paint making demonstration. (If you haven’t yet tried Gamblin’s aldehyde resin

retouching paints you are missing out on a very good thing.) Hats off to the PSG program chair, Elyse Klein. If you need to contact her, her e-mail address is: [elyse@ulcc.org](mailto:elyse@ulcc.org) or c/o Union League Club, 65 W. Jackson Blvd, Chicago, Ill. 60604

**CALL FOR TIPS:** Late breaking news: The ever-popular PSG tips session lunch is going to be even better this year as we will be joining forces with the Textiles Specialty Group. It’s our chance to get beyond the surface of paintings and delve deeper into the heart of things with the guidance of our colleagues. We are still looking for a few good tips (or even favorite recipes) to add to this program. Submit your ideas, interesting tools, materials and techniques and make a good thing even better. This new joint tips session should prove to be really interesting. New toys! New friends! Contact me with your favorite tips or other input at [mlewis@chrysler.org](mailto:mlewis@chrysler.org).

**2003 POSTPRINTS:** To all of our colleagues who presented papers and studio tips from the last PSG meeting: I presume that your materials should all be in by now. Our many thanks to all of the presenters and especially to our PSG publications chair, Helen Mar Parkin, who will be compiling this information. If you need to contact her, her e-mail address is [Steve\\_How@msn.com](mailto:Steve_How@msn.com).

#### PSG CATALOGUE: STRETCHERS CHAPTER:

According to Sarah Fisher, head of the Paintings Conservation Catalogue Board, the next installment in the Catalogue, the stretchers chapter, is quite close to completion and the goal is to have it printed by next June. Sources for funding are still being explored. We owe great thanks to Barbara Buckley for editing the stretcher chapter and a standing ovation to Mark Bockrath for drawing the illustrations. Following the Stretchers chapter, the next volume of the paintings catalogue will be devoted to retouching and inpainting. If you would like to be a contributor to this publication, please contact the editor, Catherine Metzger, [c-metzger@nga.gov](mailto:c-metzger@nga.gov).

If you have tips you would like to offer, announcements, news, suppliers, websites, or other information that you would like to share with your fellow PSG members, don’t hesitate to contact me.

—Mark Lewis, Chrysler Museum of Art, 245 W. Olney Rd.,  
Norfolk, Va. 23510-1587; (757) 664-6215, [mlewis@chrysler.org](mailto:mlewis@chrysler.org)



### Photographic Materials

#### HAPPY NEW YEAR!!!!!!!

#### 2004 ANNUAL MEETING:

The Program for the June PMG meeting is nearly set, though short presentations for the “tips” session are still under consideration. Please contact Paul Messier ([pm@paulmessier.com](mailto:pm@paulmessier.com)) if you have an idea that you wish to

## Specialty Groups

share with your colleagues. Several presentations on the program will examine the theme of “What is a photograph?” (if you think you know the answer then you really need to attend this session). Other major presentations will focus on treatment issues, materials and techniques. By the time this column sees print, more detail on the program should be available on the PMG website (<http://aic.stanford.edu/pmg>).

**FAIC DONATIONS:** Now that the deadline for AIC membership renewal is on the horizon, I take this opportunity to refresh your memories about the importance of individual support of the FAIC Endowment, whether it is the general fund, or a specific allocation you may have in mind. At the Arlington Meeting each of the specialty groups were requested to consider making a donation to the Endowment for Professional Development. Those present at the PMG Business Meeting discussed this request at great length, and the conclusion was to encourage the individual members to make a donation instead of PMG as a group. In part this is because the FAIC Endowment for Professional Development provides support for the entire membership, and funds donated by PMG would not necessarily be used to support PMG members seeking professional development. The more important factor is that FAIC needs to be able to show a broad base of support from its general membership in order to be able to justify requests for financial support from outside agencies. Therefore, as Chair I am asking each member of PMG to send in a contribution to FAIC with your AIC membership renewal. Be as generous as possible, and select the fund of your choice, whether it is the general FAIC Fund, or one of the special funds that have been set up in the names of George Stout, Carolyn Horton, or Christa Gaehde, or the Endowment for Professional Development. It is a common lament that AIC/FAIC “doesn’t do enough,” and yet there is such a reluctance to be specific about what that means, and even more reluctance to help provide the means for something to be done. As I have already said, “None of us can expect to get any more back from our profession and its organizations that we are willing to put into them.”

**AIC MEMBERSHIP:** Speaking of membership renewals: As we enter yet another brave new year we all should take some time for a little introspection about ourselves as professionals. Certification will remain up there as a topic for discussion, even though the membership has solidly voted in favor of continuing the development of a process for this to take place. But, another topic that is possibly more immediately important is membership itself. It is obvious that certification is still only a gleam in AIC’s eye, although for some it’s more like, “I have a headache tonight.” Because this is so, it is extremely important that each of us establish her/his membership category at the highest level at which they are thoroughly qualified to be. The membership categories are not intended to be a substitute for certification, but they are a means of demon-

strating an individual’s level of professional development and maturity, as well as one’s commitment to the profession. Please renew your membership and take the time this year to upgrade your category to the highest level for which you are qualified.

Do let me know of your concerns, suggestions for the advancement of PMG, or maybe just your thoughts on whether or not we should have landed on the moon.

—Tom Edmondson, PMG Chair, Heugh-Edmondson Conservation Services, LLC, P.O. Box 10408, Kansas City, Mo.; [tedmond1849@earthlink.net](mailto:tedmond1849@earthlink.net); (816) 283-0660



RATS

### 2004 ANNUAL MEETING:

We are really pleased with the quality and number of talks for the RATS session at the AIC Annual Meeting, on Sunday, June 13. The topic is “Light and Light Fading: Causes and Effects.” We have a number of speakers from North America and Europe. We look forward to seeing you there!

In the last newsletter we asked for input on what RATS could do for you. We have had excellent suggestions from some members and we are incorporating these into the agenda for the next meeting. This work needs to be continued and to that end, we will be sending you short a questionnaire to solicit more ideas for RATS.

If you have anything to contribute to the March newsletter, please contact us before **January 20**. Also, John Hix is continuing to collect e-mail addresses for the RATS distribution list. Please do send him your name and e-mail address if you are interested in being included on this list ([JHix@lacma.org](mailto:JHix@lacma.org)).

Officer Contact Info: Alison Murray, (613) 533-6166, Fax: (613) 533-6889, [am26@post.queensu.ca](mailto:am26@post.queensu.ca); Ellen Chase, (202) 633-0365, [ellen.chase@asia.si.edu](mailto:ellen.chase@asia.si.edu); and Joseph Swider, [joseph.swider@asia.si.edu](mailto:joseph.swider@asia.si.edu).

—Alison Murray, [am26@post.queensu.ca](mailto:am26@post.queensu.ca)



Textiles

### CALL FOR NOMINATIONS:

The Nominating Committee for the Textile Specialty Group will be compiling a slate of candidates for the 2004–2005 year. We are looking for individuals who would like to be considered for these leadership roles within TSG. This is a great way to make a contribution to our professional organization and to meet more colleagues.

There are two positions open for this year’s TSG ballot: vice-chair/program chair and treasurer. Both the TSG vice-

## Specialty Groups

chair/program chair and the treasurer are two-year terms. The treasurer may run for a second two-year term. The TSC vice-chair/program chair succeeds the chair in the following term to become the chair. The vice-chair/program chair arranges and coordinates the TSG annual meeting program. If you would like to know more about the officer's duties, contact the TSG Nominating Committee (Virginia Whelan, [vjwhelan@comcast.net](mailto:vjwhelan@comcast.net); Zoe Perkins, [zap@slam.org](mailto:zap@slam.org); or Melanie Sanford, [textilesmelanie-sanford.com](mailto:textilesmelanie-sanford.com)).

Please submit nominations to Virginia Whelan, Nominating Committee chair. Self-nominations are welcome. Thank you for your interest and participation.

—Submitted by the AIC-TSG Nominating Committee:  
Virginia Whelan, Zoe Perkins, Melanie Sanford

**2004 ANNUAL MEETING:** Kathleen Kiefer reports that the program for our Sunday, June 13, 2004, session in Portland is coming together nicely and promises presentations representing the broad range of endeavors encountered within textile conservation. The goal for this year's session is to provide an opportunity for our diverse group to come together to share ideas, concerns, and recent projects. Thanks to all who have agreed to contribute!

For those not slipping outside to catch the Rose Parade on Saturday afternoon as it passes the conference hotel, the TSG will be collaborating with the Paintings Specialty Group in hosting a joint tips luncheon. If you have a tip you would like to share, please contact Elyse Kline, PSG program chair, at [elyse@ulcc.org](mailto:elyse@ulcc.org) or (312) 692-2351.

Plans for the annual dinner are not yet finalized but we have our eye on Pan-Asian cuisine served in the mezzanine space of *The Oregonian's* 1998 "restaurant of the year." This fine dining environment gives way to a trendy live DJ scene after 10 p.m. for those looking to extend the evening with new music and specialty cocktails—all within walking distance of the hotel. Watch this column for final details.



### Wooden Artifacts

#### FURNITURE IN FRANCE:

Dates have now been set for the second Furniture in France study trip. Tour leaders David Bayne, Brian Considine, and Paul Miller have been busy confirming the schedule for the 18-day trip that begins on May 1. The itinerary includes many of the same museums, ateliers, and private collections as the highly successful 2002 trip. Notable changes include a visit to an atelier in Paris specializing in gilded metal and travel to Rennes in Brittany where the group will visit the Musee de Bretagne and other sites. Paul Miller is also in the process of making arrangements to include two chateaux that feature 19th-century interiors.

The FIF selection committee met in late November to review applications for this year's participants. Preliminary

decisions have been made and the list will be finalized in early 2004. The logistics coordinator for this year's trip will be Giles Affret. Giles lives in Paris and is familiar with many of the furniture ateliers there.

**SEMINAR ON MARQUETRY:** The dates for the marquetry seminar in New York will be March 19–22. The seminar will be a combination of hands-on practical instruction in marquetry technique as well as sessions on connoisseurship in marquetry. The lecture and studio portion will be held at the Conservation Center of the Institute of Fine Art at NYU. The connoisseurship sessions will be held at the Metropolitan Museum of Art and at the Frick Collection. Yannick Chastang, a highly experienced marquetry conservator working in England, will lead the course. Please visit the AIC website for information on cost and registration.

**CONSERVATORS AS CURATORS:** As per the lead article in this newsletter, several furniture exhibitions currently showing at major U.S. museums were curated by WAG members. *Luxury and Innovation: Furniture Masterworks by John and Thomas Seymour* can be seen at the Peabody Essex Museum in Salem, Massachusetts, through February 16, 2004. The exhibition is the culmination of more than a decade of primary scholarship on the Seymours by conservator and scholar Robert Mussey. The exhibition is accompanied by a definitive, major publication that explores all aspects of their work. On the other coast the J. Paul Getty Museum has an ongoing exhibition entitled, *Making Furniture*, which was curated by conservator Brian Considine. To illustrate the intricacies of 18th-century French furniture, the Getty Museum commissioned three reconstructions, in varying stages of completion, of a writing table from its collection. The three copies were made in Paris by contemporary craftsmen using tools and techniques similar to those employed in the workshop of Jean-François Oeben (1721–1763), where the original table was made.

—Joe Godla, *Society for the Preservation of New England Antiquities*, 151 Essex St., Haverhill, Mass. 01832, (978) 521-4788, ext. 711, [jgodla@spnea.org](mailto:jgodla@spnea.org)

#### JOINT LUNCHEON—2004 ANNUAL MEETING

Four specialty groups—BPG, CIPP, EMG, and PMG—will co-host the Web Skills Luncheon: Becoming Adept at Using Online Information, featuring Red Wassenrich's talk, "Incorporating Information Literacy into Conservation: Searching beyond Google."

The boxed luncheon is set for Saturday, June 12, from 12–1:30 p.m.



## Courses, Conferences, and Seminars

### CALL FOR PAPERS

**February 18. SPNHC 2004 1st Call for Papers and Posters; Museum SOS: Strategies for Emergency Response & Salvage**

New York—Contact:  
spnhc2004@amnh.org


**June 6–11. 9th ICOM-CC Wet Organic Archaeological Materials Conference.**

Copenhagen, Denmark—Contact:  
<http://www.nalmus.dk/sw1677.asp>


### GENERAL

**March 18–20. 7th US/ICOMOS International Symposium, “Conservation and Management of Cultural Landscapes, Cultural Itineraries and Heritage Areas.” Co-sponsored by the National Park Service National Center for Preservation Technology and Training (NCPTT).**

Natchitoches, LA—Contact NCPTT,  
(318) 356-7444

 **March 26–28. “New Methods in Cleaning Fine and Decorative Paint Surfaces,” with Richard Wolbers; 7th annual meeting of the Southeast Regional Conservation Association. Supported in part by FAIC.**

West Palm Beach, FL—Contact: Kate Singley, SERCA Treasurer;  
[singley@mindspring.com](mailto:singley@mindspring.com)

 **March 27. Materials Analysis for Conservators. Presented by the New England Conservation Association and co-sponsored by AIC.**

Worcester, MA—Contact: Jon Brandon, East Point Conservation Studio, 14 Maine Street, Box 5,

Brunswick, ME 04011; (207) 721-0088; [jonbrandon@prexar.com](mailto:jonbrandon@prexar.com)

**March 29–April 1. “6th Infrared and Raman Users Group (IRUG6) International Conference.”**

Florence, Italy—Contact: Marcello Picollo, IFAC-CNR, via Panciatichi 64, 50127 Firenze, Italy; +39 05554235273; Fax: +39 055410893; [m.picollo@ifac.cnr.it](mailto:m.picollo@ifac.cnr.it);  
<http://www.irug.org>

**April 7–8. “Conservation of Monuments in the Mediterranean Basin: International Symposium.”**

Lisbon, Portugal—Contact: Prof. Luis Aires-Barros, Secretariat of the Symposium, Laboratorio de Mineralogia e Petrologia, Instituto Superior Tecnico, Av. Rovisco Pais, P-1049-001 Lisboa, Portugal; +351 21 840 0806; Fax: +351 21 840 0806; [monubasin2004@mega.ist.utl.pt](mailto:monubasin2004@mega.ist.utl.pt);  
<http://mega.ist.utl.pt/monubasin2004>

**April 19–25. The American Battlefield Protection Program’s 7th National Conference on Battlefield Preservation.**

Nashville, TN—Contact:  
[www2.cdr.nps.gov/abpp/conference04.htm](http://www2.cdr.nps.gov/abpp/conference04.htm)

**May 5–11. “Lynton Laser Usage Workshop” (before, during and after AAM conference)**


New Orleans—Contact: Helen Anderson, (504) 827-2593,  
[helen@desarams.com](mailto:helen@desarams.com)

**May 11–16. The Society for the Preservation of Natural History, “Museum SOS: Strategies for Emergency Response & Salvage.”**

New York—Contact:  
[spnhc2004@amnh.org](mailto:spnhc2004@amnh.org) or  
[www.spnhc.org](http://www.spnhc.org)

**May 25–30. The 30th Annual Conference and Workshop of the Canadian Association for the Conservation of Cultural Property (CAC), “Unusual Materials, Unconventional Treatments.”**

Quebec City, Quebec, Canada—Contact: Chantal Bernicky, Communications Chair; 1825 Semple, Quebec, QC G1N 4B7, Canada; (418) 643-7001, ext. 262; Fax: (418) 646-5419;  
[chantal.bernicky@mcc.gouv.qc.ca](mailto:chantal.bernicky@mcc.gouv.qc.ca)

 **June 9–14. The 32nd Annual AIC Meeting.**

Portland, OR—Contact: Mary Seng, Meetings & Marketing Manager; AIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006; (202) 452-9545, ext. 16; Fax: (202) 452-9328; [mseng@aic-faic.org](mailto:mseng@aic-faic.org)

**June 24–25. “Section Francaise de l’Institut International de Conservation (SFIIC): Journées d’études (11es) – Retables in Situ: Conservation et Restauration.”**

Lille, France—Contact: Secretariat de la SFIIC, 29 Rue de Paris, F-77420 Champs-Sur-Marne, France; +33 01 6037 7797; Fax: +33 01 6037 7799; [sfiic@lrhm.fr](mailto:sfiic@lrhm.fr); [www.sfiic.asso.fr](http://www.sfiic.asso.fr)

**June 27–July 2. “Deterioration and Conservation of Stone: International Congress(10th).”**

Stockholm, Sweden—Contact: Klingspor Rotstein Marie, Congress Charmain, ICOMOS Sweden, Stockholm Convention Bureau/STONE 2004, Box 6911, S-SE-102 39 Stockholm, Sweden; Fax: +46 8 5465 1599; [stone2004@stocon.se](mailto:stone2004@stocon.se);  
[www.stocon.se/stone2004](http://www.stocon.se/stone2004)

## Courses, Conferences, and Seminars

### June 28–July 3. “Conservation of Ancient Sites on the Silk Road: Second International Conference on the Conservation of Grotto Sites.”

Mogao Grottoes, Dunhuang, Gansu Province, China—Contact: [www.getty.edu/conservation](http://www.getty.edu/conservation)

### ARCHITECTURE

#### May 20–21. “Hydrophobe IV: Water Repellent Treatments of Buildings Materials.”

Ghent, Belgium—Contact: Dr. Eddy De Witte; KIK/IRPA Laboratories, Jubelpark1, B-1000 Brussels, Belgium; +32 02 739 6841; Fax: +32 02 732 0364; [hydrophobe4@kikirpa.be](mailto:hydrophobe4@kikirpa.be); [www.kikirpa.bewww2/hydrophobe](http://www.kikirpa.bewww2/hydrophobe)

#### June 27–July 2. 10th International Congress on Deterioration and Conservation of Stone.

Stockholm, Sweden—Contact: <http://www.stocon.se/stone2004>

#### July 4–7. 13th International Conference on Brick and Block Masonry.

Amsterdam, The Netherlands.—Contact: [www.13-IBMaC.bwk.tue.nl](http://www.13-IBMaC.bwk.tue.nl)

#### September 29–October 2. “Import Export: Postwar Modernism in an Expanding World.”

Columbia University, New York, NY—Contact: [www.docomomo.us.org](http://www.docomomo.us.org)

### BOOK AND PAPER

#### March 19–22. “Mastering Inpainting for Works on Paper.” In partnership with the Fine Arts Museums of San Francisco.

San Francisco, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200,

Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org); registration forms at <http://aic.stanford.edu>

#### July 29–August 1. “Values and Decisionmaking in Special Collections Conservation.” In partnership with The Wilson Library Collections, University of North Carolina at Chapel Hill

Chapel Hill, NC—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org); registration forms at <http://aic.stanford.edu>

#### October 20–23. “Contemporary Machine-Made Papermaking.”

Williamstown, MA—Special Professional Development scholarships available, deadline February 15, 2004. Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org); registration forms at <http://aic.stanford.edu>

### OBJECTS

#### January. Course of Specialization on the Program of Restoration for Eastern Works of Art, with focus on the restoration of the Japanese Sword.

Florence, Italy—Contact: [www.flemingyouth.it/](http://www.flemingyouth.it/) (“Heritage Preservation Laboratory–Japanese Conservation” link); [www.flemingyouth.it/details.asp?ID=43](http://www.flemingyouth.it/details.asp?ID=43); [info@flemingyouth.it](mailto:info@flemingyouth.it)

#### March 25–27. “United by Variety: Applied Arts and Ethnographic Objects in Conservation.”

Mannheim, Germany—Contact: Dipl. Rest. Anke Weidner, [textasia@gmx.net](mailto:textasia@gmx.net); Dipl. Rest. Stephanie Luerssen, [luerss@gmx.de](mailto:luerss@gmx.de)

### PAINTINGS

#### April 22–24. “Tear Repair of Paintings.” In partnership with The J. Paul Getty Museum.

Los Angeles, CA—Special Professional Development scholarships available, deadline February 15, 2004. Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org); registration forms at <http://aic.stanford.edu>

### TEXTILES

#### July 26–30. “Aqueous Systems for Cleaning Historic Textiles.” In partnership with the Winterthur Museum.

Winterthur, DE—Special Professional Development scholarships available, deadline February 15, 2004. Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org); registration forms at <http://aic.stanford.edu>

### WOODEN ARTIFACTS

#### March 19–22. “European Marquetry Techniques for Conservators.”

New York, New York—Contact: Eric Pourchot, Program Officer for

## Courses, Conferences, and Seminars

Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at <http://aic.stanford.edu>

### COURSE OFFERINGS

#### The American Academy of Bookbinding Courses

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

#### Centre for Photographic Conservation Courses

In-House Training Course and Lecture Programs. United Kingdom—Contact: Angela Moor, +44 020-8690 3678; Fax: +44 020-8314 1940; [xfa59@dial.pipex.com](mailto:xfa59@dial.pipex.com); [www.cpc.moor.dial.pipex.com](http://www.cpc.moor.dial.pipex.com)

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

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

#### International Academic Projects, Courses

Chemistry for Conservators (by correspondence, January 2004). Contact: Alice Thompson, Assistant Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, United Kingdom; Tel: 44 207 380 0800; Fax: 44 207 380 0500

#### The Laboratory Safety Institute Seminars and Workshops

Nationwide—Contact: LSI, 1-800-647-1977; Fax: (800) 303-4289; [labsafe@aol.com](mailto:labsafe@aol.com); [www.labsafety.org](http://www.labsafety.org)

#### Lascaris Conservation of Works of Art

Courses on Conservation. Halkida, Evia Island, Greece—Contact: Mihail

Larentzakis-Lascaris, P.O. Box 172, 34100 Halkida, Greece; Tel/Fax: +30/22210/21981; [M\\_Laskaris@yahoo.gr](mailto:M_Laskaris@yahoo.gr)

#### Multimodal Hazardous Materials Transportation Training Seminar

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

#### National Preservation Institute Seminars in Historic Preservation and Cultural Resource Management. March–May 2004.

Nationwide—Contact: Jere Gibber, NPI; (703) 765-0100; [info@npi.org](mailto:info@npi.org); [www.npi.org](http://www.npi.org)

#### Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.

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

#### Seminars in Historic Preservation and Cultural Resource Management

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

#### Smithsonian Center for Materials Research and Education

Contact: (301) 238-3700; [www.si.edu/scmre/courses\\_2002.html](http://www.si.edu/scmre/courses_2002.html)

#### SOLINET Courses

General—Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; Fax: (404) 892-7879; [www.solinet.net](http://www.solinet.net); Distance Education

Class “Developing a Disaster Plan,” February 18, with mandatory follow-up sessions on March 10 and 31, 2004; web-based—Contact: Vanessa Richardson; (800) 999-8558; [vrichardson@solinet.net](mailto:vrichardson@solinet.net); [www.solinet.net](http://www.solinet.net)

#### Studio Art Centers International

Summer term archaeological restoration program with courses in Etruscology and Conservation of Archaeological Objects, (July 1–31). Elba—Contact: Studio Art Centers International, Institute of International Education, 809 United Nations Plaza, New York, NY 10017-3580; (212) 984-5548, Fax: (212) 984-5325; [saci@iie.org](mailto:saci@iie.org)

#### West Dean College Courses

UK—Contact: Patricia Jackson, Building Conservation Masterclasses Coordinator, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; Tel: 01243 81894/811301; Fax: 01243 811343; [pat.jackson@westdean.org.uk](mailto:pat.jackson@westdean.org.uk); [www.westdean.org.uk](http://www.westdean.org.uk)

#### Weymouth College Higher National Diploma in Applied Architectural Stonework

Weymouth, United Kingdom—[www.weymouth.ac.uk](http://www.weymouth.ac.uk)

#### AIC Professional Development is at Work for You!



The AIC logo in the calendar indicates workshops funded or co-sponsored by the new professional development endowment. Check the Professional Development section of the AIC website (<http://aic.stanford.edu>) for full details, updates, and registration materials, or call (202) 952-9545, ext. 12.

## Positions, Internships, and Fellowships

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### BUFFALO STATE CHAIR/DIRECTOR AND PROFESSOR, ART CONSERVATION

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Applications are invited for the position of Chair/Director of the Art Conservation Department. Twelve-month appointment at associate professor or professor rank, depending on qualifications. The department offers an internationally recognized three-year program of graduate instruction leading to the M.A. degree, and a certificate of advanced study in art conservation.

**Responsibilities:** The director/chair will assume a leadership role in furthering the mission of the department and advancing its position as an outstanding graduate program with an international reputation. He/she will oversee the administration of budgets and direct the work of the secretary and administrative assistant, and further department programs by grant-writing and fundraising. Contributions will be made to the intellectual climate of the department by teaching, scholarship, research, and service.

**Required Qualifications:** A terminal degree in a relevant academic field of study; demonstrated experience in a field of visual art or material culture; experience in administration/management.

**Preferred Qualifications:** Evidence of distinction in university-level teaching, research, and service; experience in conservation and/or working with conservators of art/material culture; experience working in a museum and/or academic institution; experience in grant writing and fundraising; evidence of successful interpersonal relations with colleagues as determined by referees.

Review of applications will begin January 1, 2004 and continue until the position is filled. Submit letter of interest, résumé, and three current letters of references to: Search Committee, Art Conservation Department, Buffalo State College, 1300 Elmwood

Ave., Buffalo, NY 14222-1095.

Buffalo State is the largest four-year comprehensive college in the State University of New York (SUNY) system. The campus is located in the museum district of Buffalo, the second largest city in New York State. The area offers a variety of cultural and recreational activities. For more information about the college, visit [www.buffalostate.edu](http://www.buffalostate.edu).

Buffalo State is an affirmative action/equal opportunity employer and encourages applications from women, racial/ethnic minorities, persons with disabilities, and Vietnam-era veterans.

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### CAREY & CO. INC. ARCHITECTURAL CONSERVATOR

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**Job Description:** The conservator performs material analysis (paint, plaster, mortar, masonry, metal), building surveys, and existing condition documentation. Conservator typically prepares specifications and technical sections of historic structure reports, and manages an in-house conservation laboratory. The conservator will manage conservation projects, and work with senior staff on the conservation aspects of larger projects.

**Qualifications:** The applicant must have a minimum of three years building conservation experience, in addition to a masters degree in architectural conservation.

Carey & Co. Inc. Architecture specializes in the rehabilitation, conservation and adaptive reuse of historically significant structures. The firm practices in CA, NV, AZ and UT, and has won over 50 design and preservation awards including national awards for San Francisco City Hall, San Francisco Opera House, Oakland City Hall, Spreckels Temple of Music, Stanford University and the Temple of Kwan Tai. We are an equal opportunity employer located in a restored firehouse in Union Square, San Francisco.

Qualified persons should submit résumés by e-mail to: Ms. Nancy Goldenberg, Carey & Co. Inc., Old Engine Co. No. 2, 460 Bush Street, San Francisco, CA 94108; [ngoldenberg@carey-sf.com](mailto:ngoldenberg@carey-sf.com).

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### CHICAGO CONSERVATION CENTER PAPER CONSERVATOR

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The Chicago Conservation Center has been purchased by former Vice-President, Heather Becker, and is currently restructuring operations and expanding its facilities (14,000 square feet). As part of our revised mandate, we are seeking a Paper Conservator to oversee operations and treatment procedures required for both bench and field conservation. Managing a staff of five assistant conservators, the candidate will be responsible for the proper analysis, testing, scheduling, documentation, treatment, and post conservation reports required for works from private, public, and institutional collections.

The candidate should be an active contributor to the field of conservation and dedicated to the research, education, and training required for the advancement of art preservation. Qualifications include a degree with a specialization in paper conservation, at least three years post-graduate experience, and a proven ability to manage staff. Excellent organizational, written and computer skills are required.

The Chicago Conservation Center was established twenty years ago to serve the conservation needs of both private collectors and public institutions. The Center's 22 staff members work in six departments: Paintings, Works of Art on Paper, Textiles, Murals, Frames and Objects/Sculpture. The Center has recently expanded its community arts education and preservation efforts with regional programs for students and institutions.

A highly competitive salary will

## Positions, Internships, and Fellowships

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be offered commensurate with qualifications and experience. The position also includes a generous benefits package. Applicants should submit a cover letter, curriculum vitae, and salary history to Heather Becker, via fax: (312) 944-0595 or e-mail: hbec@earthlink.net. Refer to our website at [www.chicagoconservation.com](http://www.chicagoconservation.com). The Chicago Conservation Center is a member of the AIC, IIC, CACG, WAAC and is an Equal Opportunity Employer.

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### CHICAGO CONSERVATION CENTER SENIOR PAINTINGS/MURAL CONSERVATOR

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The Chicago Conservation Center has been purchased by former Vice-President, Heather Becker, and is currently restructuring operations and expanding its facilities (14,000 square feet). As part of our revised mandate, we are seeking a new Senior Paintings/Mural Conservator to oversee operations and treatment procedures required for both bench and field conservation. Managing a staff of four assistant conservators, the candidate will be responsible for the proper analysis, testing, scheduling, documentation, treatment, and post conservation reports required for works from private, public, and institutional collections.

The candidate should be an active contributor to the field of conservation and dedicated to the research, education, and training required for the advancement of art preservation. Qualifications include a degree with a specialization in painting conservation, at least three years post-graduate experience, and a proven ability to manage staff. Excellent organizational, written and computer skills are required.

The Chicago Conservation Center was established twenty years ago to serve the conservation needs of both private collectors and public institutions. The Center's 22 staff members work in six departments:

Paintings, Works of Art on Paper, Textiles, Murals, Frames and Objects/Sculpture. The Center has a growing program for mural art education and conservation, and has recently expanded its community arts education and preservation efforts with regional programs for students and institutions.

A highly competitive salary will be offered commensurate with qualifications and experience. The position also includes a generous benefits package. Applicants should submit a cover letter, curriculum vitae, and salary history to Heather Becker, fax: 312-944-0595 or e-mail:

hbec@earthlink.net. Refer to our website at:

[www.chicagoconservation.com](http://www.chicagoconservation.com). The Chicago Conservation Center is a member of the AIC, IIC, CACG, WAAC and is an EOE.

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### CLEVELAND MUSEUM OF ART CONSERVATOR OF OBJECTS

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The Cleveland Museum of Art ranks among this nation's most distinguished comprehensive art museums. The museum seeks a public-spirited candidate to fill the objects conservation position to care for its excellent collection. In addition to treatment, job-related activities include the examination of objects for treatment, acquisitions, loans, research, special and traveling exhibitions. The incumbent will also be responsible for monitoring and evaluating environmental, storage, exhibition, and transit standards for the collections.

Applicants at all levels will be considered. Candidates for this position should have a bachelor's degree and have graduated from a recognized conservation training program. Candidates with at least five years museum experience are preferred. In addition to excellent conservation skills, the position requires excellent written, verbal, and interpersonal skills along with creative thinking and problem solving ability.

Competitive compensation and benefits accompany this position. Title and salary commensurate with experience. Please send a letter of interest and résumé to Human Resources (Cons), The Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106. No phone calls please. EOE/M/F/D/V.

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### CLEVELAND MUSEUM OF ART ANDREW W. MELLON FELLOWSHIP IN CONSERVATION IN OBJECTS CONSERVATION

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The ranks among this nation's most distinguished comprehensive art museums. The museum's Conservation Department, supported by the Andrew W. Mellon Foundation, offers a Fellowship in Objects Conservation. The fellowship will be for one year, with the possibility of renewal for a second year.

Application is open to graduates of training programs in conservation or conservators with at least five years of equivalent training. The Fellow's work will concentrate on the Museum's permanent collection.

Fellows receive a generous yearly stipend, museum health benefits and an allowance for travel and research needs. Research time is allotted apart from vacation time. The stipend and vacation time increase for second year fellows.

Qualified applicants should send a résumé and letter of application with salary requirements to: Human Resources (Mellon), The Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106. No phone calls please. EOE/M/F/D/V.

## Positions, Internships, and Fellowships

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

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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 the conservation of works on paper beginning September 1, 2003. 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 applicant should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based on a salary of \$23,500/year plus benefits, two weeks vacation, two weeks research leave, and an \$1,500 travel allowance. Interested applicants should send résumé, 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 February 28.

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### INTERMUSEUM CONSERVATION ASSOCIATION ASSOCIATE/SENIOR PAPER CONSERVATOR

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The Intermuseum Conservation Association (ICA), a regional not-for-profit art conservation center established in 1952, is seeking a conservator of paper based materials to carry out examinations and conservation treatments, and to assist in the preservation planning for the paper based collections of the ICA's 31 member institutions as well as varied private and corporate clients.

Additional responsibilities include preparation of time and cost esti-

mates associated with independently generated treatment proposals; professional interaction with a broad range of clients, including the public, concerning conservation and preservation projects; traveling to member or client institutions to carry out surveys, inspections and consultations as necessary; strong participation in the ICA's educational programs; and supervision of conservation technicians and interns associated with paper conservation projects.

Candidates must have a master's degree in art conservation with a minimum of three years experience in the field. The ICA provides a competitive benefits package including research and continuing education opportunities. Salary will be commensurate with experience. Send letter of interest, résumé and three professional references to: Albert Albano, Executive Director, Intermuseum Conservation Association, 2915 Detroit Avenue, Cleveland, Ohio 44113. E-mail inquiries can be sent to [swilliamson@ica-artconservation.org](mailto:swilliamson@ica-artconservation.org). The ICA is now located on the Westside of Cleveland, just minutes from downtown. For information on the ICA and its new facility visit our web site at: [www.ica-artconservation.org](http://www.ica-artconservation.org). The ICA is an EOE.

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### LOS ANGELES COUNTY MUSEUM OF ART CONSERVATION CENTER CAMILLA CHANDLER FROST SUMMER INTERNSHIP PROGRAM— 2004

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The Los Angeles County Museum of Art Conservation Center is offering two internships for summer study in one or more of the three sections of Conservation: Paintings, Works of Art on Paper, and Objects.

Description: The Camilla Chandler Frost Conservation Internship Program Endowment provides for travel from a conservation student's school and a stipend while working at the Los Angeles County Museum

of Art. This year's stipend is \$320 per week. (\$2,560 for eight weeks, \$3,200 for ten weeks or \$3,840 for twelve weeks.) The stipend is intended to pay for food and lodging. A travel allowance, not to exceed \$1,000, is provided to reimburse the student for round trip travel from the graduate school location to Los Angeles and to offset some local transportation costs.

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

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

Application Procedure: Interested candidates should submit the following materials in English: curriculum vitae, a letter of interest in the particular project(s) and two supporting letters from conservation professionals or teachers familiar with the student's work.

Materials should be postmarked no later than March 1, 2004 and sent to: Victoria Blyth-Hill, Director of Conservation, Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

The decision for the Summer of 2004 will be made by March 15, 2004 and successful applicants will be notified by mail.

The Los Angeles County Museum of Art is an Equal Opportunity Employer.

## Positions, Internships, and Fellowships

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### LOS ANGELES COUNTY MUSEUM OF ART CONSERVATION CENTER ANDREW W. MELLON CONSERVATION FELLOWSHIP 2004–2005

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The Conservation Center at the Los Angeles County Museum of Art will award a total of three Andrew W. Mellon Fellowships in the Conservation Center. The conservation sections of Paintings, Textiles, Paper, Objects, Conservation Research and Laser Conservation Research each invite applicants. The most qualified applicants to three of the six departments will be selected. The fellowships, which are full time positions for one year, include a stipend of \$25,000 (\$2,083 per month) plus benefits. A \$2,000 travel allowance for study/research will be allocated at the discretion of the section head and the Director of Conservation.

The fellowship will focus on study, examination and treatment of works of art in the collection of the Los Angeles County Museum of Art. Successful candidates will gain considerable experience working on works of art in well equipped, production-oriented conservation laboratories. Conservation involvement in rotating exhibitions, special exhibitions and loans will enhance training opportunities. Research projects are encouraged. Participation in informal lectures, symposia, workshops and the like, will contribute to the fellowship program as well as the opportunity to visit and collaborate with nearby cultural institutions. The deadline for applications is March 1, 2004 and successful candidates will be notified by April 1, 2004.

Fellowship positions will be available beginning November 1, 2004.

Eligibility: Candidates will be considered who have graduated from a recognized conservation training program, with the appropriate specializations, or who have similar training or experience. For the Con-

servation Research section, a Master's degree in chemistry or materials science or equivalent training and experience is required.

Application Procedure: Interested candidates must submit the following material:

I. A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.

II. Letters of recommendation from three professional references.

III. A short statement of the candidate's interest and intent in applying for the fellowship.

The above material should be sent to: Mr. Adam Kaplan, Human Resources, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; cc: Victoria Blyth-Hill, Director, Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036.

Los Angeles County Museum of Art is an Equal Opportunity Employer.

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### MUSEUM OF FINE ARTS, BOSTON CONSERVATION FELLOWSHIP

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The Museum of Fine Arts, Boston seeks applicants for the two-year Claire W. and Richard P. Morse Fellowship for Advanced Training in Paper Conservation. The Morse Fellow will have the opportunity to work on a broad variety of treatments and to participate in a wide range of conservation activities with conservators, conservation scientists, collections care specialists, and curators, as well as the opportunity to carry out a publishable research project.

Applicants must have a master's degree in conservation and a minimum of one year of practical experience beyond graduation. Compensation includes salary and a generous benefits package. Complete applications must be received by March 1, 2004.

For consideration, please submit

the following: a cover letter summarizing your interests, your résumé, and two letters of recommendation to: Sandra Matthews, Senior Employment Officer, Human Resources, Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston, MA 02115.

The Museum of Fine Arts, Boston is an equal opportunity employer committed to diversity.

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### THE NATIONAL GALLERY OF ART PAINTING CONSERVATION INTERNSHIP

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The National Gallery of Art offers an unpaid one-year internship in Painting Conservation beginning in September. The internship is intended to augment the applicant's graduate school or comparable apprentice work with the experience of working with the painting conservation staff in a large institution. The successful candidate will participate in all aspects of the department's activities, including research, collection maintenance, travel, and major and minor treatments. Applicants should send a letter of interest, two letters of recommendation, and transcripts of academic studies, both undergraduate and graduate, to Michael Skalka, Conservation Administrator, 2000B South Club Drive, Landover, MD 20785. Interviews may be conducted by telephone if necessary. Deadline for application is February 2. The successful candidate will be notified by March 15.

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### PAGE CONSERVATION, INC. ASSOCIATE PAINTINGS CONSERVATOR

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Page Conservation, located in downtown Washington, DC, seeks applicants for the position of Associate Paintings Conservator. The basic functions of the conservator will be to examine, document and treat both easel paintings and murals. The associate will be treating a diversity of

## Positions, Internships, and Fellowships

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paintings from both private and institution collections and may be involved with on-site treatment.

Qualifications: Advanced degree in art conservation, specializing in the conservation of paintings; minimum of 3 years working experience; ability to function independently and within a team; strong organizational and writing skills.

Salary will be commensurate with experience and meet or exceed institution level pay scales. The position includes a generous benefits package. Please send letter and résumé to Deborah Page, Administrator, Page Conservation, Inc., 1300 7th Street, NW; Washington DC 20001, (page3@earthlink.net).

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### PHILADELPHIA MUSEUM OF ART MELLON FELLOWSHIPS IN PAPER AND TEXTILE CONSERVATION

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The Philadelphia Museum of Art offers one Mellon Postgraduate Fellowship in Paper Conservation and one in Textile Conservation, beginning September 1, 2004 and ending August 31, 2005. The Paper Fellowship may be extended up to three years, and the Textile Fellowship up to two years. Applicants should be graduates of a recognized conservation training program or have equivalent experience. The Fellows will examine, conduct research and perform treatment on works of art on paper or costumes and textiles in the Museum collection, and will be expected to participate in preservation activities throughout the Museum.

Each fellowship includes a stipend of \$27,500, health insurance, \$3,000 in travel funds and \$2,000 for research support. Applicants should send a letter with a statement of interest; a résumé; transcripts of graduate and undergraduate courses; several samples of examination reports and treatment records with photographs including any published treatments or research; and two sup-

porting letters from conservation professionals familiar with the candidate's work to: Andrew Lins, The Neubauer Family Chair of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia PA 19101-7646. All application materials must be received by March 1, 2004. EOE

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### SAINT LOUIS ART MUSEUM IMLS OBJECTS INTERNSHIP

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The Saint Louis Art Museum is offering a one year IMLS internship in the objects conservation department. The intern will serve an active role in the objects conservation department and will have the opportunity to work in a wide variety of conservation-related museum activities. The museum can provide experience in the examination, treatment, and documentation of a diverse range of materials. The collections include pre-Columbian, Oceanic, Asian, African, American and European decorative arts, sculpture, and modern art. Special projects in the intern's particular area of interest will be arranged when possible. Other conservation departments in the museum include textiles, paper and paintings. The Intern will receive a stipend of \$25,000, plus travel, vacation and health benefits. Starting date is flexible.

Candidates must have completed an M.A. degree in art conservation from a recognized conservation program. Interested applicants should send a cover letter, curriculum vitae, and the names and phone numbers of three professional references to: Sandra Tudos, Human Resources Dept., Saint Louis Art Museum, #1 Fine Arts Dr., St. Louis, MO 63110, or fax to (314) 721-6172, or e-mail to jhawkins@slam.org. EEO.

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### SEATTLE ART MUSEUM ASSOCIATE CONSERVATOR (OBJECTS)

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Seattle Art Museum is seeking to appoint a qualified conservator to this new full-time position. The associate conservator will be responsible for conservation treatment and for preventive care of objects from the collections at Seattle Art Museum, Seattle Asian Art Museum and the Olympic Sculpture Park. SAM preserves art from Africa, the Americas, Asia, Europe and Oceania with objects from ancient cultures to twenty first century art.

The associate conservator will work with the chief conservator, collections care team and curators to preserve and administer conservation treatment to an exciting range of works of art from the museum collections. This is a challenging and exciting moment at SAM as the museum undergoes major capital projects. The position will suit ambitious and flexible candidates who can work both independently and in a team. The associate conservator will engage fully with these building and expansion projects at SAM downtown and at SAAM as well as in the installation of art in the Olympic Sculpture Park.

Candidates must have a graduate degree in conservation or equivalent training as well as several years of work experience. Communication and organizational skills are a must and the conservator will need to be able to demonstrate accurate documentation of projects. The associate conservator will be encouraged to carry out research into works of art from the museum collections and to present their findings in lectures, displays and publications.

Salary will be commensurate with experience and an excellent benefits package will be offered with this position. Seattle Art Museum provides equal employment opportunities (EEO) to all qualified employees and



## Positions, Internships, and Fellowships

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applicants for employment. To submit your cover letter, resume and two contact addresses for reference go to "Jobs" at [www.seattleartmuseum.org](http://www.seattleartmuseum.org) by March 15, 2004. Only electronic submissions will be considered.

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

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The National Museum of the American Indian (NMAI) is offering two fellowships in ethnographic and archaeological object and textile conservation, funded by the Andrew W. Mellon Foundation. These fellowships are for one year with a possible renewal of a second year. Fellowships will commence in the fall of 2004 and include a stipend in the low \$30Ks with \$3,000 for travel and research plus medical insurance and benefits. Fellows will work on the Conservation Department's major projects and research related to the projects and collections. The current projects include the preparation of artifacts for exhibit at both NMAI sites: Washington, DC, and New York City, and loans. The fellowships are located in Suitland, MD (outside of Washington, DC).

The fellowships are intended to cultivate practical skills as well as to foster a solid understanding of the contexts of material culture, the philosophies of conservation at NMAI, and the ethics of the conservation profession. Museum programming involves collaboration with Native Peoples in the development of appropriate methods of care for, and interpretation of their cultural materials, this includes community consultations both at NMAI and in the field.

**Applicant Qualifications:** The applicant should be a recent graduate of a recognized conservation training

program or have equivalent training and experience. The candidates with the best qualifications will be those who are pursuing a career in the conservation of material culture of Indigenous peoples of North, Central and South America. The applicant should have a proven record of research, writing ability, and English language skills (written and spoken). Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

**Application Procedure:** Interested candidates must submit the following materials in English:

Transcripts of both undergraduate and graduate courses of academic study with an explanation of the evaluation system if it is not equivalent to that of the U.S.;

A curriculum vitae including basic biographical information, current and permanent addresses, phone numbers, and e-mail addresses;

At least two examples of pertinent publications, lectures, or other written material;

A cover letter explaining candidate's interests and intent in applying for the fellowship;

Two letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference.

The material must be received by March 15, 2004 and sent to: Marian A. Kaminitz, Head of Conservation, National Museum of the American Indian/Smithsonian Institution, Cultural Resources Center, MRC 541, 4220 Silver Hill Road, Suitland MD 20746; e-mail address for inquiries only [kaminitzm@nmaircr.si.edu](mailto:kaminitzm@nmaircr.si.edu).

Finalists will be invited for an interview and asked to submit a portfolio of completed projects.

All applicants will be notified by May 25, 2004 of the selection committee's decision.

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### UCLA: THE COTSEN INSTITUTE OF ARCHAEOLOGY

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#### Ethnographic Conservator

The Cotsen Institute of Archaeology at UCLA seeks to hire an Ethnographic Conservator as one of two new faculty required for the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials. It is intended to appoint the successful candidate by July 2004. This exciting development is the result of a collaboration between UCLA and the Getty Trust, to establish a new conservation program, which will be housed in purpose-built facilities at the Getty Villa.

The program will lead to the award of an MA by UCLA in the Conservation of Archaeological and Ethnographic Materials. This will be a three year MA degree, whose inception is planned for the Fall of 2005, and will comprise two years of classroom and laboratory work followed by one year of supervised internship. Preliminary information on the program is posted at [www.ioa.ucla.edu/conservation.htm](http://www.ioa.ucla.edu/conservation.htm).

The candidate will be jointly appointed as a tenure-track assistant professor in the Interdepartmental Program in Archaeology and an appropriate home department. The candidate will be expected to undertake some teaching within their home department which may be complementary to that undertaken within the conservation program.

Applicants should be trained conservators, preferably with an appropriate qualification from a recognised conservation program, either in the United States or abroad. Experience in the conservation of ethnographic materials, as well as conservation teaching experience is desirable. The applicant may hold either an MA or PhD degree. Salary will be commensurate with experience. Review of applications will begin immediately and will continue until the position is filled.

## Positions, Internships, and Fellowships

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UCLA is an Equal Opportunity/Affirmative Action Employer. Women and minorities are encouraged to apply.

### Archaeological Conservator

The Cotsen Institute of Archaeology at UCLA seeks to hire an Archaeological Conservator as one of two new faculty required for the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials. It is intended to appoint the successful candidate by July 2004. This exciting development is the result of a collaboration between UCLA and the Getty Trust, to establish a new conservation program, which will be housed in purpose-built facilities at the Getty Villa.

The program will lead to the award of an MA by UCLA in the Conservation of Archaeological and Ethnographic Materials. This will be a three year MA degree, whose inception is planned for the Fall of 2005, and will comprise two years of classroom and laboratory work followed by one year of supervised internship. Preliminary information on the program is posted at [www.ioa.ucla.edu/conservation.htm](http://www.ioa.ucla.edu/conservation.htm).

The candidate will be jointly appointed as a tenure-track assistant professor in the Interdepartmental Program in Archaeology and an appropriate home department. The candidate will be expected to undertake some teaching within their home department which may be complementary to that undertaken within the conservation program.

Applicants should be trained conservators, preferably with an appropriate qualification from a recognised conservation program, either in the United States or abroad. Conservation work in a museum and site conservation work in an archaeological context is desirable, as well as teaching experience. The applicant may hold either an MA or PhD degree. Salary will be commensurate with experience. Review of applications will begin immediately and will con-

tinue until the position is filled.

UCLA is an Equal Opportunity/Affirmative Action Employer. Women and minorities are encouraged to apply.

Interested candidates should submit a letter of application, curriculum vitae, and names of three referees to: Professor David A. Scott, Chair, UCLA/Getty Conservation Program, The Cotsen Institute of Archaeology, Fowler Museum of Cultural History, Room A410, University of California, Los Angeles, 405 Hilgard Avenue, Los Angeles, California 90095-1510 USA.

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### THE UPPER MIDWEST CONSERVATION ASSOCIATION FIELD SERVICES CONSERVATOR

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The Field Services program of the Upper Midwest Conservation Association (UMCA) is seeking a Field Services Conservator.

UMCA's Field Services program has been primarily funded by the NEH for 8 consecutive years and is now expanding to meet this region's varied preservation needs.

The position of Field Services Conservator will work closely with the Director of Field Services, Neil Cockerline to initially assist and then become proficient with on-site assessment surveys; the development and presentation of educational workshops; consulting on collections care, preservation planning, disaster preparedness and other related subjects as necessary; writing articles and other technical materials; on-site disaster response and collections salvage; and assisting in writing grants. The position does not provide for active conservation treatments or bench work.

This position will report to the Director of Field Services, and will work closely with the Field Services Coordinator, the Project Director, other museum professionals and the general public.

The candidate should have a graduate degree in conservation with

practical experience in preservation issues; working knowledge of computers, common software and the internet; excellent writing and editing skills; excellent public relations skills; good understanding of working with individuals and institutions that have limited preservation knowledge and limited funding; and good problem solving and organizational skills. Frequent regional travel is required.

The position provides competitive salary and an excellent benefits package. Please send résumé and cover letter to: Attn: Colin D. Turner, Executive Director, The Upper Midwest Conservation Association, 2400 Third Ave. South, Minneapolis, MN 55404.

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### WILLIAMSTOWN ART CONSERVATION CENTER ADVANCED AND THIRD YEAR INTERNSHIPS

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The Williamstown Art Conservation Center offers internships for the year beginning September 2004, in three departments: Paintings, Photographs and Objects/Sculpture. Advanced internships carry a stipend of \$22,000, individual health insurance, a \$1,500 research/travel allowance, and 20 days of research time.

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 interns the opportunity to work productively on a wide range of high quality objects under the supervision of experienced conservators. Research projects, preferably related to the collections of WACC's members, are an important component of the internship.

Please send a letter of intent, résumé, and three letters of recommendation to Thomas J. Branchick, Director, WACC, 225 South Street, Williamstown, MA 01267. Application deadline is March 1, 2004.

## Positions, Internships, and Fellowships

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### CONSERVATION PRACTICE FOR SALE

Twenty-year-old established conservation practice based in Sarasota, Florida, on beautiful Gulf of Mexico, is being sold. Practice is well-established with client base of individuals, art museums, historical societies, and art galleries throughout Florida, Georgia, and Southeast. Practice specializes in conservation of paintings with sufficient commissions to support two full-time conservators with option of work in paper conservation. Practice has excellent reputation for providing Museum Quality restoration and consultant services. Lab equipment includes 8' x 8' vacuum hot-table, one 3' x 5' vacuum table for paper restoration, flat file storage cabinet, and other necessary conservation equipment, materials and casework. Lab available January 2004. For additional information or inquiries, please contact: Mr. Joe Bell, (941) 923-7220; toll free (800) 841-8528; joebell38@aol.com.

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*Fellows and PAs: To be added to the list, please see the form with your membership renewal information*

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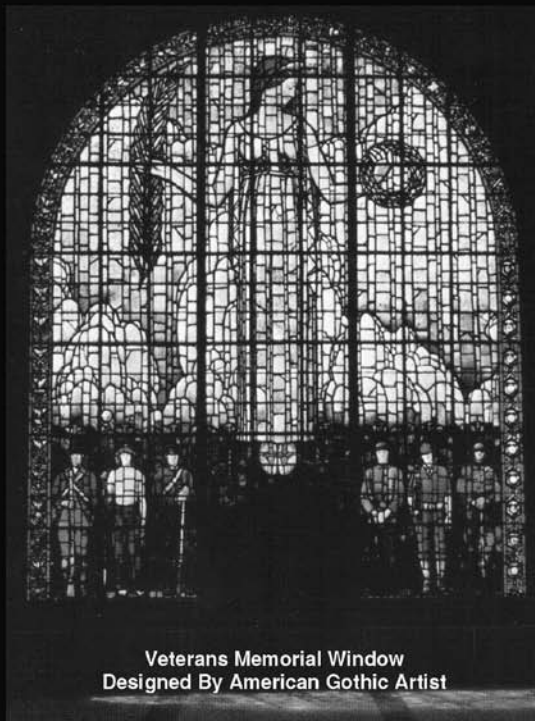
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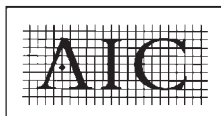
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