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## Teaching Collections Care and Preservation/Preventive Conservation to Non-Conservators within the Museum Field

What is the conservation professional's responsibility towards future museum professionals when fostering awareness about the importance of collections care? What growth benefits can our profession gain when we embrace opportunities to teach collection care courses for non-conservators who are likely to become our colleagues in the near future? How can we interface with contemporary and student artists in order to document their working techniques so that a preservation strategy for their oeuvre is better defined and more accessible to stewards charged with their care? How can we use currently available yet untapped opportunities to introduce the concepts of material choices as they relate to stability and longevity?

Resolution for many of these issues can be found in museum studies courses where future collections managers, registrars, curators, marketers, development specialists, and directors can learn about collections care and preservation issues. Visual arts students can also learn about the concepts of unstable materials, inherent vice, and incompatible combinations of materials by participating in specialized courses designed to address their needs.

There has been a gradual increase in the number of collections care and preventive conservation courses that are offered throughout the United States. In addition to collections care or preventive conservation courses found in museum studies programs, the number of mid-career workshops, online courses, and mini courses on these topics has proliferated in recent years.

For museum studies courses, a breadth of topics is essential because the average student has not yet determined their future role in the museum field. Many students in these courses have had limited exposure to the museum tasks at a wide variety of institutions, and this challenges the instructor to find an appropriate starting point so that all topics are presented in a provocative way for each student.

By teaching preventive conservation concepts at the undergraduate or graduate university level, all future museum professionals gain an awareness of the complex issues involved in the field of collections care, regardless of their specific area of interest. These courses have significant potential to build a common understanding and vocabulary about preventive measures for all museum staff. As these courses become more common, long term protection for museum collections will continue to grow and guide how museums function.

Due to time constraints, assembling these courses involves carefully allotting time to the many topics that are vital to the longevity of collections. This is compounded by the lack of any collections care textbooks for the museum field. The instructor is left to create a unique syllabus, culled from what is available in published form. Since most conservators who teach these courses are themselves specialized within the field, instructors must become familiar with the literature from all material specialties as it pertains to collections care and preservation. Some books written for the conservator are extremely helpful as teaching media for these courses. For example, Barbara Appelbaum's recent book, *Conservation Treatment Methodology*, provides an opportunity for non-conservators to

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Have you  
registered for  
the AIC Annual  
Meeting in  
Denver?

Send in your  
registration today!

# AIC NEWS

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## 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, Positions 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 Ruth Seyler at rseyler@aic-faic.org.

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## From the Executive Director

You will not want to miss the upcoming AIC Annual Meeting in Denver! From hearing about creative collaborations at the general session to learning the latest tips in specialty group sessions to sharing new ideas with colleagues, it will be an exciting and challenging meeting. Two particularly important events you will want to attend are the issues session and the opening reception.

Here's why:

First, come and be inspired at the opening reception (April 22 from 7-10 p.m.) at the Denver Art Museum. In addition to seeing the new wing of the museum and enjoying an evening of music and refreshments with friends and colleagues, FAIC is taking the opportunity early in the evening to honor Dr. Anne-Imelda M. Radice and the leadership role she and IMLS are taking to encourage a comprehensive approach to preservation and conservation in the United States. Please join us to learn more about "Connecting to Collections: A Call to Action," new funding opportunities, "The Connecting to Collections Bookshelf," and how IMLS is raising the visibility of conservation in collecting institutions and beyond.

Next, come to the issues session (April 23 from 12-2 p.m.) to learn more about recent AIC activities. This year, the issues session will highlight two new AIC products, the results of the hard work of two fine task forces. First, Jeffrey Warda will introduce our newest publication, *The AIC Guide to Digital Photography and Conservation Documentation*, and discuss how it will assist you in your work for years to come. Also premiering at the 2008 annual meeting is the new outreach CD. Jae Gutierrez will talk about how you can use it and personalize it for your presentations to those who use your services—or just want to learn more about conservation. The issues session will also include a preview of AIC's new website, currently in development.

An update on certification implementation, including a discussion about the results of recent member surveys, will make up the second portion of the issues session. Given the nature of the field, the size of our membership, and issues of sustainability, planning a certification program for AIC has proven challenging. We are determined to not embark on a program until we are sure it can be successful. Come to the issues session to learn more and have a voice in your organization!

We look forward to seeing you in Denver!

—Eryl P. Wentworth  
Executive Director, AIC/FAIC

Correction: The article, "Samuel H Kress Conservation Publication Fellowship Publications," which appeared in the January 2008 AIC News (vol. 23, no. 1), was written and compiled by Suzanne Gänsicke, Chair of the AIC Publications Committee. We regret the absence of a byline in this article.

## AIC News

### Remember to Cast Your Ballot in the AIC Election

Recently you were sent an email with a link and instructions on how to vote in this year's AIC election. If you haven't cast your vote already, please do so by March 22. Please take the time to vote – AIC is your association and your voice matters. If you need a paper ballot, please contact the AIC office at (202) 661-8068 or [annualmeeting@aic-faic.org](mailto:annualmeeting@aic-faic.org).

### New Strategic Plan

The AIC board of directors and staff members began strategic planning for 2008 through 2010 by reviewing the 2004–2007 strategic plan, along with AIC's mission statement, vision statement, and core values. An online survey of the membership was conducted between October 26 and November 3, 2007, and the results were shared with the board and staff. In addition, a portion of the November IAG meeting was devoted to strategic planning. Attendees were asked what they would like AIC to do for them and for the field of conservation. The results of the survey, along with staff and IAG discussions, then informed two half-day strategic planning sessions in which board members and key staff members participated.

While many things have changed at AIC since 2004, it's clear that the mission and core values have not changed. This plan will provide the framework within which programmatic and financial decisions can be made in the coming years. Individual staff work plans will detail annual tasks and responsibilities that will ensure progress in implementing the strategies listed in the plan. Realizing that shifting internal and external factors will affect implementation of this plan, it will be reviewed annually and revised as necessary. Download the strategic plan at [www.aic-faic.org](http://www.aic-faic.org).

### AIC Website Redesign Kick-off

AIC has officially begun redesigning its website. On February 6, AIC staff met with web design firm TerpSys to kick off the project. Improving our members' experiences of the site will be our highest priority. Though the site

will not be fully live until summer, a demonstration will be presented at the Annual Meeting in Denver.

### Cleveland Public Library Honored

In 2007, AIC presented the Cleveland Public Library (CPL) its Award for Outstanding Commitment to the Preservation and Care of Collections. The award honors institutions that have shown an exemplary commitment to conservation and collections care. CPL has developed a conservation/preservation program that is a model for the public library community.



From left: Ann Olszewski, CPL Preservation Manager; Lawrence Reger, Eryl Wentworth; Andrew Venable, CPL Director. Photo by Rodney L. Brown.

### Extending Our Reach: Progress Report from the AIC Public Lecture Task Force

In February of 2007, the Board of AIC issued a charge for the creation of an electronic public outreach lecture. A new lecture has been drafted and is in the final stages of development. This lecture will be introduced to the membership during the Issues Session at the 2008 AIC Annual Meeting in Denver, CO.

The new public lecture exists as a PowerPoint file that addresses three topics: What is conservation?; what do conservators do?; and what can you do to care for your collections? Images for the presentation were collected from the AIC membership via the Conservation DistList and email. The script for the lecture cites the AIC Code of Ethics, Guidelines for Practice and Seven Steps to Preservation as well as other conservation literature.

The overall response from the membership in regards to the develop-

## EDUCATION AND TRAINING COMMITTEE VACANCY

The Education and Training Committee (ETC) feels it can better carry out its commitment for student involvement by having a student on the committee. Therefore, the ETC is searching for a student member to serve on the committee for 2 years, beginning after the April Annual Meeting. Please send all inquiries to Joe Swider at [jswider@mccrone.com](mailto:jswider@mccrone.com).

ment of an electronic lecture has been positive. The Public Lecture Task Force will continue to collect images from the membership via email. Images can be submitted to the task force chair, Jae Gutierrez, at [jaem@udel.edu](mailto:jaem@udel.edu). For more information about the presentation, please attend our Issue Session at the annual meeting in April.

—Jae Gutierrez, Chair,  
AIC Public Lecture Task Force

### AIC Participates in IMLS Connecting to Collections: A Call to Action

The first of four regional forums organized by IMLS took place on January 31 and February 1 at the High Museum of Art in Atlanta, GA. This forum, Preserving America's Diverse Heritage, featured representatives from a diverse group of collecting organizations and those who protect these collections. Four AIC members—MJ Davis, Leslie Guy, Debbie Hess Norris, and Joyce Hill Stoner—spoke, with AIC/FAIC executive director Eryl Wentworth in attendance. Lonnie G. Bunch, III, Director of the National Museum of African American History and Culture, gave the keynote address, in which he elaborated on the importance of objects in stimulating cultural memory. He ended his presentation by saying, "Through remembering, we make American better."

AIC and many of its members have assisted IMLS and its partner, Heritage Preservation, in developing aspects of its "Connecting to Collections" initiative, including "The

Bookshelf." We look forward to future opportunities for collaboration.

## FAIC News

### FAIC Awards George Stout Grants

Eighteen FAIC George Stout Grants were awarded to conservation students to help support travel to professional meetings. Seventeen awardees will be attending the AIC Annual Meeting in Denver, Colorado, and one will attend the ICOM-CC Triennial Meeting in India. Many of the recipients will be presenting papers or posters. The George Stout Memorial Fund is supported by contributions from AIC Specialty Groups and individuals, as well as endowment earnings. A total of \$11,000 was awarded this year to the following AIC members:

Cynthia Albertson  
Amy Baker  
Katrina Bartlett  
Laura Brill  
Melissa Buschey  
Fletcher Durant  
Emily Gardner  
Ozge Gencay-Ustun  
Molly Gleeson  
Tonia Grafakos  
Hanako Hirano  
Lauren Isaacs  
Sarah Norris  
Ariel O'Connor  
Kathleen Payne  
Elizabeth Shuster  
Samantha Springer  
Chris Watters

Student travel to professional meetings is a great need within the profession. Awards could be made to only some of the eligible applicants this year. To support FAIC scholarships, please contact the AIC office or use the donation form found under "FAIC" on the AIC website.

### Kress Conservation Publication Fellowships

The Samuel H. Kress Foundation has renewed its support for the FAIC Samuel H. Kress Conservation Publication Fellowship program. The \$165,000 grant will provide fellowships over the next three years to support authors completing book-length man-

uscripts on conservation topics. The Kress foundation has supported the fellowship program since 1994.

Two fellowships were awarded for 2008:

Martin Jürgens will be writing on "Identification and Conservation of Digital Prints," a topic of vital concern for conservators, curators, and archivists. The technology of digital printing processes has developed at a very fast pace, and this work will bring together a wealth of information that is currently spread over many journals and websites. He is a photograph conservator in Germany who has published widely on the topic. The fellowship will give him the release time in 2008 he needs to complete and polish his manuscript, which will be published by The J. Paul Getty Trust.

Julia Miller's manuscript, "Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings in Rare and General Book Collections" will be of great use to conservators as well as librarians. Her "field guide" to bindings will help identify, catalog, and preserve historical bindings that might otherwise be replaced and discarded. Julia Miller is an independent scholar and conservator, who previously was a senior rare books conservator at the University of Michigan Conservation Laboratory.

The next deadline for fellowship applications is November 1, 2008. Candidates must be AIC Fellows or Professional Associates to be eligible.

### International Speaker Travel, The Samuel H. Kress Foundation

The Samuel H. Kress Foundation awarded \$20,000 to FAIC to help support international speakers who will be presenting at the AIC Annual Meeting in Denver, Colorado. The funds will support travel expenses for nine speakers coming from Europe, Asia, and Australia:

Jess Ahmon, U.K.  
Morwenna Blewett, U.K.  
Ann De Buck, Belgium  
Eowyn Kerr, Italy  
MaryJo Lelyveld, Australia  
Luana Maekawa, Italy  
Kok Siang Tee, Singapore

Athanasios Velios, U.K.  
Juergen Vervoort, U.K.

### Professional Development, National Endowment for the Humanities

FAIC received a \$200,000 grant from the National Endowment for the Humanities (NEH) to offer professional development events for mid-career conservation professionals. The two-year grant will support workshops, scholarships, and administrative costs. Scheduled events include workshops on conservation of tracing paper, plastics and rubber, adhesives, bleaching techniques, and paper and water at various locations in 2008 and 2009. This marks the third two-year grant from NEH in support of FAIC's professional development program.

## JAIC News

### Copyright and JAIC

For papers published in *JAIC*, the transfer of copyright from an author to AIC has been a point of occasional confusion. This article contains selected points from the U.S. Copyright Office Basics (<http://www.copyright.gov/circs/circ1.html>) in order to clarify some of the relevant concepts.

**What is copyright?** Copyright is a protection provided by the laws of the United States (title 17, *U. S. Code*) to the authors of both published and unpublished original works. The 1976 Copyright Act gives a copyright owner the exclusive right to do or to authorize others to reproduce and distribute the work in copies.

**How long does copyright last?** A work that was originally created on or after January 1, 1978, is automatically protected from the moment of its creation for the author's life plus an additional 70 years after the author's death. At that point, the work becomes part of the public domain unless the copyright is renewed.

**How is copyright obtained?** Copyright automatically occurs at the point any original work is produced in a fixed format. It does not need to be registered or marked. The purpose of a copyright notice is to identify the copyright holder and the date of first

publication.

**What is not protected by copyright?** Several categories of material are not eligible for federal copyright protection. These include among others: ideas, procedures, methods, systems, processes, concepts, principles, discoveries, or devices, as distinguished from a description, explanation, or illustration. This means it is impossible to copyright the basic tenants of "research." Only its written products are subject to copyright.

**Transfer of copyright:** Any or all of the copyright owner's exclusive rights or any subdivision of those rights may be transferred, but the transfer of exclusive rights is not valid unless that transfer is in writing and signed by the owner of the rights conveyed.

**What does AIC ask for in its author agreement form?** AIC requests the author transfer exclusive rights for the distribution of the final work as it is published in *JAIC*. The author form explicitly states that AIC is not copyrighting the "ideas, data, or analyses reflected in my Work and that I may freely discuss and develop them in other contexts. ... I understand that Publisher has agreed to grant me permission to republish the work... provided that ... proper credit is given to the Journal." This means that giving AIC copyright for a particular paper does not prevent authors from using the data, photographs, or graphs in follow-up presentations or publications. Additionally, when requested, authors may reprint the work in other venues, such as their personal or company website, provided credit granted by *JAIC*.

**Why does AIC ask for copyright assignment?** AIC needs copyright to ensure that all of its journal articles remain accessible. A copyright holder must give permission prior to republication and redistribution of an article. When AIC holds the copyright for articles published in its journal, then anyone needing to reprint the article, even 100 years in the future, will have a readily identifiable point of contact. Because AIC holds copyrights, it was able to contract with JSTOR to ensure that all of the *JAIC* articles will be physically and digitally archived for

future generations to access. Additionally, the AIC office and AIC members put significant review, editorial time and expense into the preparation of each article for publication. The final product that appears in *JAIC* is not the same article that the author originally submitted. It is only this final printed version of the article, i.e. 'the Work', for which copyright is requested.

Please contact me if you have any questions regarding copyright for *JAIC* submissions.

—Michele Derrick, *JAIC* Editor-in-Chief

## Annual Meeting

### FAIC Online Course Participants Meeting in Denver

Participants, instructors, reviewers, and contributors of the FAIC Online courses are invited to a Face to Face Live Chat in Denver on Monday, April 21, from 6–7:30 p.m., during the AIC Annual Meeting. The event is an opportunity for this "virtual community" to meet face to face, share a few snacks, and preview some of the new courses and tutorials that have been developed by FAIC.

Since 2004, nearly 300 people have registered for eight FAIC Online course topics. 45 people have worked directly on the course content as instructors, reviewers, contributors, designers, or administrators. The courses were developed with the aid of a grant from the Getty Foundation, and will continue to be presented with funds from the FAIC Endowment for Professional Development.

Please contact Sarah Lowengard or Eric Pourchot if you are able to attend: sarahl@panix.com or epourchot@aic-faic.org.

### Heritage Preservation Annual Meeting

Heritage Preservation's 2008 Annual Meeting will be held on Monday, April 21, 2008, in the Hyatt Regency Denver at 4:00 p.m. and will be followed by a reception. It will fea-

## Annual Meeting 2008 Highlight: Issues Session

This year's Issues Session will take place on April 23 from 12–2 p.m. The session will include an introduction to *The AIC Guide to Digital Photography and Conservation Documentation*; a presentation on AIC's new outreach CD; a preview of AIC's redesigned website; and a discussion of certification implementation.

ture a briefing on the IMLS initiative, Connecting to Collections: A Call to Action, updates on Heritage Preservation programs and federal funding for collections care, and more. For additional information, visit the Heritage Preservation Web site, [www.heritagepreservation.org](http://www.heritagepreservation.org).

## Grants and Fellowships

### IMLS Announces Award of State Collections Planning Grants

In January the Institute of Museum and Library Services (IMLS) awarded 19 Connecting to Collections: Statewide Planning Grants that will be used to create conservation plans for collections held in libraries, museums, and archives. These grants are part of a multi-year national plan to raise public awareness and inspire action on collections care.

Under the new program, 19 states will receive \$720,497, matched with \$527,930 of non-federal funds, to implement recommendations of the Heritage Health Index Report on the State of America's Collections, which found that the nation's collections are at great risk. The IMLS-supported report recommended that collecting institutions provide safe conditions for their collections, create an emergency plan for collections, designate a person for collections care, and raise public awareness and support for collections care.

In the first year of this two-year initiative, IMLS received 26 applications from 23 states and territories

Please see the AIC website for grant opportunities and deadlines. Visit <http://aic.stanford.edu/faic>

requesting more than \$1 million. Over the next two years, IMLS hopes to make one grant to each eligible state or territory; the next deadline for applications is October 16, 2008. View the winners of this year's grants at [http://www.imls.gov/news/2008/012308\\_list.shtm](http://www.imls.gov/news/2008/012308_list.shtm).

### WCG Accepting Applications for the Kendra Lovette Fund Award

The Washington Conservation Guild will award up to \$350 from its Kendra Lovette Fund this year. The fund was established with WCG in 2003 to honor the memory of Washington-area conservator Kendra Deereene Lovette. It sponsors continuing education for mid-career conservation professionals in all specialties in the Washington, DC area.

Examples of appropriate projects include hosting a workshop, panel discussion, or lecture open to DC-area conservators. The award cannot be used to support an individual to attend a conference or event; the activity should benefit a group. The funds may be used to pay partial or matching costs of an activity that has funding from other sources.

To apply, send a letter describing the project for which the funds will be used. Include contact information for the principal organizer, name and qualifications of any speakers or instructors, budget, location, intended audience, and proposed date. Applicants must be WCG members. The deadline is April 1, 2008. Submit all materials to [wcg@washingtonconservationguild.org](mailto:wcg@washingtonconservationguild.org), or by mail to :

WCG – Kendra Lovette Fund  
P.O. Box 23364  
Washington, DC 20026

## People

John Campbell has recently been appointed as sculpture conservator at the Nasher Sculpture Center in Dallas, Texas. Mr. Campbell most recently worked for a private conservation studio in New York City, specializing in contemporary art. Previously, he was at the Museum of Modern Art in New York during the institution's transition from its temporary space in Queens to its newly renovated building in Manhattan.

Matt Cushman recently joined Williamstown Art Conservation Center (WACC) as assistant conservator of paintings and analytical services. He is a recent graduate from the Winterthur Museum/University of Delaware Program in Art Conservation.

Kathy A. Cyr has joined the College of Microscopy and Learning Center in Westmont, Illinois as Director of Program Development with the McCrone Group, Inc. Previously, Kathy Cyr served as Program Director at the Campbell Center for Historic Preservation Studies where she worked with faculty to develop individual course offerings in the areas of Historic Preservation, Care of Collectibles, and Conservation.

Allison Leone recently joined WACC as assistant conservator of textiles, frames, and paintings. She is currently carrying out a long-term project in Baton Rouge and New Orleans, and coordinating a major collections move for the Louisiana State Museum. Allison finished her conservation studies at the Winterthur Museum/University of Delaware Program in Art Conservation in 2006.

Lance Mayer and Gay Myers are guest curators at the Florence Griswold Museum in Old Lyme, Connecticut. "The Finishing Touch: Understanding the Techniques of American Impressionist and Tonalist Painters," February 2-April 27, 2008, is accompanied by a short pamphlet with an essay by Lance Mayer and Gay Myers.

Adam Nesbit recently joined WACC as an assistant objects conservator. Formerly a master appren-

## 2008 Directory Corrections!

Please note that Judith Tartt, Jeff Peachey, and Colin Turner are Professional Associates of AIC. Due to an error at the printing stage, the symbols indicating this status were inadvertently omitted next to their names in the 2008 Directory. In addition, Claire Peachey, an AIC Associate member, was inadvertently listed as a Professional Associate. Please go to pages 98, 126, and 129 in the AIC Directory to make the corrections. We extend our sincerest apologies to Judith, Jeff, Colin, and Claire.

tice at WACC, he attended the conservation program at Winterthur and interned at the Winterthur Museum & Country Estate and the Walters Art Gallery.

Ingrid Neuman is the first full-time conservator at the Rhode Island School of Design Art Museum. She continues to teach in the graduate museum studies certificate program at Tufts University. Prior to her new appointment, Ingrid was an Objects Conservator at the Museum of Fine Arts, Boston.

Glenn Wharton has joined the Museum of Modern Art's conservation department as a sculpture conservator. He will be responsible for the conservation of time-based media works in the collection, working with MoMA's curatorial, registration and other staff to develop a comprehensive preservation program for the growing collection of video and electronic works. Glenn retains his joint position in Museum Studies and the Conservation Center at New York University, and continues to serve as Acting Executive Director for INCCA-NA, the North American group of the International Network for the Conservation of Contemporary Art.

Xian Zhang recently joined WACC as head of Analytical Services. She graduated from Fudan University in China and recently completed her Ph.D. studies on dye analysis in the Chemistry Department of Boston University.

## In Memoriam

### Caroline K. Keck (1908–2007)

Caroline Kohn Keck died on December 17, 2007, after turning 99 in October. Known by many of her conservation “children” as Ma Keck, she was a strong and opinionated presence who helped to shape the conservation profession. On Halloween of 1933 she married Sheldon Waugh Keck, whom she had met in the paintings, materials, and techniques course taught by Edward Forbes and George Stout at the Fogg Art Museum. For nearly sixty years until Sheldon died in June 1993, they were not only fiercely devoted to each other, but the best of friends. Sheldon was seen as charming, gentle, firm, and humble. Caroline was the more outspoken of the two, sometimes outrageously so, but this was part of their unique teamwork. She wrote, “Sheldon seldom engaged in battles. He would come home, tell me about some injustice which infuriated him and say ‘do something about it.’ Usually, I did. Only a few times in our almost 60 years of married life did I take an action which was not completely acceptable to him. Ours was a system that worked well.”

The Kecks formed a powerful partnership that influenced much of the 20th-century history of the field of conservation. Working from a laboratory in Brooklyn, N.Y., and with Sheldon Keck's position as conservator to the Brooklyn Museum from 1934 to 1961, the couple jointly trained a number of significant future leaders and conservation department directors for U.S. museums and provided scientific examination and consulting services for institutions and the general public. They acted as consultant conservators to the Museum of Modern Art, the Guggenheim Museum, the Phillips Collection, Colonial Williamsburg, the St. Louis City Art Museum, and many other national institutions. In 1951, they were initial fellows (number 19 and 20) of the International Institute for Conservation. In 1996, the Kecks, as UNESCO experts, established the

Latin American Center for Conservation of Cultural Property in Mexico City.

In 1960, Sheldon and Caroline Keck were instrumental in the founding of the first master's degree program in art conservation at New York University's Institute of Fine Arts, and they inaugurated and jointly ran the Cooperstown Conservation Graduate Training Program from 1969–81. They consulted on the founding of the third U.S. conservation graduate program, jointly sponsored by the University of Delaware and Winterthur Museum, which began in 1974. Cardine Keck advised and supported the founding of the first Ph.D. program in art conservation research at the University of Delaware in 1990 and its reincarnation as the Preservation Studies Doctoral Program in 2005. The Kecks left their library and archives to the University of Delaware Winterthur program and Paul Coremans Endowment.

Public outreach was one of Cardine Keck's lifelong crusades. The Kecks arranged the show “Take Care” at the Brooklyn Museum in 1954 to emphasize current techniques for the examination and treatment of paintings. The exhibition featured their film, *A Future for the Past*, a pioneer use of moving images within a museum gallery setting. Mrs. Keck was especially proud of the EPC “Exposition of Painting Conservation” at the Brooklyn Museum October 22–26, 1962, which she called “a dream for many years.”

Cardine Keck served as Executive Director of the Foundation of the American Institute for Conservation from 1981 to 1985, arranged and sponsored refresher courses for conservators, and published collections care pamphlets written for the general public. Her constant goal was to heighten public awareness of the conservation profession. In 1987, she established a fund for FAIC through the sale of her Georgia O'Keeffe painting. The proceeds were invested and, to date, the fund has more than doubled. Its

earnings continue to support day-to-day FAIC activities as well as the Individual Professional Development Scholarships that are awarded yearly. In 1994, the IIC Council established the IIC Keck Award, endowed by the Kecks to biennially salute “the individual or group who has in the opinion of the council contributed most towards promoting public understanding and appreciation of the accomplishments of the conservation profession.” Mrs. Keck was especially pleased by this Award and carefully tracked the first six awardees.

Ma Keck would have been most pleased if memorial donations were made to the Fireman's Fellowship Fund, c/o Cooperstown Volunteer Fire Department, POB 1, Cooperstown, NY 13326 USA.

—From a text by Joyce Hill Stoner for Studies in Conservation.

With assistance from the FAIC Oral History File at the Winterthur Museum.

## Allied Organizations

### HERITAGE PRESERVATION

#### Heritage Preservation Seeks Assessors for Risk Evaluation Program

Heritage Preservation is looking for a few adventurous preservation professionals to serve as assessors for a pilot Risk Evaluation and Planning Program (REPP). The program will serve small to mid-sized museums in Mississippi, Ohio, and Texas. A team of two assessors, one a preservation professional and one a local emergency responder, will conduct an on-site general risk evaluation, write a report of the findings, outline priorities for cost-effective mitigation strategies, and follow up by advising the museum staff on developing or updating an emergency plan.

The pilot program provides for 15 two-day evaluations, five in each state, which will take place between July and October 2008. It requires that assessors have a minimum of 5 years professional preservation experience, proven experience in conducting general assessments, and a degree in preservation administration, conservation, or a related field, or

expand their knowledge about collections care decision making and can create a more open forum for conversation between the non-conservator and the conservator. Ellen Pearlstein's upcoming book on preventive conservation will review and synthesize the large amount of available technical information for conservators-in-training. However, a companion volume for collections care specialists is also needed for teaching purposes.

To provide an integrated curriculum, these courses must cover topics that are related to the classically defined five agents of deterioration, including light, temperature, humidity, pollutants and pests (both human and insect/rodent). Those individuals more familiar with CCI's "Framework for Preservation of Museum Collections" template note that it identifies nine agents of deterioration organized into the following categories: direct physical forces (shock, vibration, abrasion, and gravity), thieves (vandals and displacers), fire, water, pests (insects, vermin, and mold), contaminants, radiation, incorrect temperature, and relative humidity

A general course outline usually covers the following topics:

**Care and Handling** of all types of materials within museum collections is one of the most basic and important preventive collections care strategies to convey to students. Such issues as "benign neglect" (seen in smaller museums which are understaffed or without professionally trained museum workers) and "inherent vice" (as applicable to folk art, functional artifacts and contemporary collections) are examples of topics that should be fully addressed within this discussion.

**Documentation**, specifically condition reporting, establishes a base-line against which any individual art object within a museum collection can be tracked as it changes over time. Teaching this topic is especially important because accurate and standardized condition reporting needs to be easily executable by all types of museum personnel. The approach, including terminology, must be standardized across all departments so that the condition of an artwork is clearly understood by all staff at all levels throughout the museum. The importance and relevance of condition reporting may be particularly germane to those

## Art Conservation for the Artist

Art students are constantly making decisions about their materials and techniques, usually without any reference to assist them in matters of safety for the artwork. The consequences of these choices can be profound and can set the tone for future work. To help the students become informed decision-makers, I taught an upper level course called Art Conservation for the Artist at Middle Tennessee State University in Murfreesboro, TN. It was designed as an applied course that focused on preservation issues related to artist's materials and the consequences of their artistic choices.

This course was taught in a weekly three-hour block at the Frist Center for the Visual Arts, Nashville, TN. After lectures about the fundamentals of conservation, each subsequent class focused on conservation issues and decision-making related to different art media. The class was taught with the assistance of colleagues across the U.S. via distance learning, each instructing to their area of specialization. Special lecturers included: Mark Golden, president, Golden Paint, New Berlin, NY; Jay Krueger, paintings conservator, National Gallery of Art, Washington, DC; Christine Young, paper conservator, Nashville, TN; Adrienne Outlaw, Artist, Nashville, TN; Ann Garfinkle, attorney, Washington, DC; Leonard Folgarait, Professor of Fine Arts, Vanderbilt University, Nashville, TN; Amie Geremia, Registrar, and Kristina Lockaby, Chief Preparator, Frist Center for the Visual Arts, Nashville, TN.

Every part of the course was designed to help the student understand the deterioration mechanisms of their materials, question their choices,

who are concerned with insurance values, especially as aspects of condition change over time. Condition reporting can be a common denominator for all departments to come together and care for a given artwork. Marie Demeroukas's book on condition reporting, published by the Southeastern Registrars Association, provides an excellent reference guide on this topic.

**Proper labeling** of museum collections is an important preventive conser-

and to find reliable references to better understand their materials. The students were required to read a set of articles each week and write a brief statement about how these influenced their choices for their own artwork. The mid-term was a formal exercise in how to prepare a proposal to a grant agency to fund an artwork. Their proposal was presented both as a formal written brief and in person to the class, who acted as the review committee. The artwork described in the mid-term proposal was then created for their final exam. The artwork had to be made from no less than four different materials. Their final artwork was accompanied by a written defense for their four choices and the known consequences of the use and placement of each material. Their final project was also accompanied by a written crating, handling, and installation protocol. The day of the final exam, the Frist's registrar and preparator for installation received and installed each artwork for a one-day exhibition.

It took approximately four weeks for the students to realize the impact of the information being presented. Once this impact was realized, the questions were abundant and the level of their involvement exciting. The students learned to challenge anything they were told and to find reliable resources. They learned that materials and technology are constantly changing as well as how to collaborate with experts in other fields to achieve the desired results for their artwork. Ultimately, they became more confident about their ability to make decisions.

—Shelley R. Paine, *sculpture conservator*  
Nashville, TN

vation measure to impart to other museum professionals because it links the individual artifact to its cultural record and institutional history. A sound understanding of how to apply an accession number safely onto various substrates is crucial because lapses in these skills will compromise the value of a particular item, or can negate its entire history.

**Cleaning** of artwork can initiate a complex and intricate series of questions from museum professionals and students

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and the necessity for it is an intensely discussed topic in the field of conservation. Whether or not cleaning is taught as an official topic in a collections care course, it is a fairly common element in many treatments applied to collections during their museum residency. Because various levels of cleaning are commonly undertaken by non-conservators at some cultural institutions, serious discussion of

this topic is strongly warranted. One approach is to teach about and demonstrate simple cleaning techniques with very clearly stated (and repeated) warnings about the pitfalls of any particular approach, using a particular material such as silver as an example. It is vital to represent the infinite complexities involved with cleaning any artwork from the conservation perspective to build a common

understanding about changes that can occur as a result of any treatment, no matter what the intention. Much negative publicity on cleaning practices in our field was publicized by the late James Beck in his book *Art Restoration: The Culture, the Business, and the Scandal*. Misunderstandings about the meaning, intent and results of cleaning can result when there is a lack of understanding

### The George Washington University Courses in Preventive Conservation

The George Washington University (GWU) has a long history of teaching graduate-level preventive conservation courses for non-conservators, beginning with courses taught through the Anthropology Department nearly 30 years ago by the late Carolyn Rose. Before her death, Carolyn regularly taught two different courses in preventive conservation, a tradition that continues today through the Anthropology Department, Fine Arts & Art History Departments, and the Museum Studies Program. The courses are part of a core curriculum in collections care that includes two courses in collections management and the two, 3-credit hour courses in preventive conservation: Museum Preventive Conservation I: Philosophy and Theory; and Museum Preventive Conservation II: Practical Applications.

There are multiple sections of the first course. The authors' course focuses on the history and ethics of conservation, conservation and scientific terminology, written and digital documentation of condition, materials science of museum objects, agents of deterioration, testing materials for use with collections (including a laboratory), qualitative assessment methods, and procedures for selecting a conservator for a project or program. Students work in teams to complete assessment projects at area museums, deliver a presentation on the assessment for the class, and prepare a written report. The written reports are often shared with the museum that is the focus of the report. The students also work in teams to prepare lab reports. They individually prepare condition assessments of objects and photo-document the objects (the emphasis is on the quality of the recordkeeping). During the semester the students tour the conservation laboratories at the National Gallery of Art, and make extensive use of objects and specimens specifically allocated to the course from the National Museum of Natural History and other museums. This first course is a pre-requisite for the second course.

The second course covers: preservation planning, and quantitative risk assessment and risk management; facilities design and construction/renovation projects; moving collections; facilities maintenance (especially maintenance of historic properties); museum housekeeping; use of collections and facilities; fire protection, emergency management; physical security for collections and facilities; integrated pest management (including a collections tour to examine management methods); healthy and safety programs and their impact on collections care; preservation of institutional

libraries and archives; storage design (including a tour of at least one area designed to conservation specifications); exhibit design; environmental monitoring (including a lab on instrument calibration) and control; cleaning collections (conservation philosophies and acceptable techniques for non-conservators, with lab); adhesives used in conservation and working with conservators on treatment projects; and especially, funding for conservation. The students work in teams to assess the utility of various Web-based resources and report their findings in presentations to their classmates. They also work in teams to prepare grant proposals using Institute of Museum and Library Services Conservation Project Support applications for environmental improvements in a museum storage area. Students individually prepare formal written reviews of proposals from other teams, and take part in a peer-review panel discussion to determine which applications merit funding.

The courses, both taught at the Smithsonian Institution, feature extensive required and supplemental readings along with required texts. The Washington, DC setting provides a broad range of institutions for projects and the advantage of numerous local experts on various topics. The second course is particularly strong in non-conservator guest lecturers such as certified industrial hygienist Dennis Ertel, fire protection engineer Bryan Stemen, pest management specialist Jeremy Jacobs, and historic preservation architect Bayard Whitmore. An important component is a presentation about peer review processes and funding programs by program officer Mark Feitl from the Institute of Museum and Library Services.

The GWU Museum Studies Program is the largest in the United States. Students accepted into the program have prior museum experience and usually are focused on a particular museum role, such as administrator, collections manager, registrar, or curator (GWU has a separate program in Museum Education). The students from the Anthropology and Fine Arts & Art History Departments are equally focused and are often taking preventive conservation because they have determined that their career goals will lead them into museum work. Feedback from former students suggests that the course have provided valuable preparation for tackling real-world problems.

—Shelley Sturman, *Head of Objects Conservation, National Gallery of Art, GWU program instructor and Catharine Hawks, conservator in private practice adjunct faculty, GWU Museum Studies Program.*

about the complexities involved in these processes.

**Exhibition practice** covers a discussion of environmental conditions including the full gamut of materials available for the display of museum collections as well as basic mounting techniques.

Designers, curators, researchers, painters and other museum professionals need to be made aware of the potential interactions between exhibited items and their close contact with unknown exhibition materials. It is also critical that each student understand his or her continuing responsibility for the selection of exhibit materials choices, including the interpretation of Material Safety Data Sheets.

**Storage** is a crucial topic because it is generally easier to obtain funding for collections care relating to a specific exhibition or traveling show than for museum collections that are not on public view. Exhibit and storage challenges can often be discussed in tandem because of similarities in material choice considerations. It is imperative to teach students that proper storage always costs money and that there are costs associated with gifts and new acquisitions. Fruitful discussions about such topics can lead to ideas about how to encourage funds for long term storage care as part of an acquisition package.

**Emergency preparedness, response and recovery** should always cover basic safety and security issues for all types of museum collections.

Highlighting the *NIC National Health Index Report on the State of America's Collections* (IMLS and Heritage Preservation), which reported that 70-92% of cultural institutions are without an emergency preparedness plan, is an inspiring departure point. A museum studies class in preventive conservation provides the perfect opportunity to educate future staff about the importance of a plan, as well as mitigation techniques for preparedness, response and recovery. This topic provides an opportunity to create more communication between other museum departments such as security and serves as a way to create more widespread ownership for the idea of collections care responsibility.

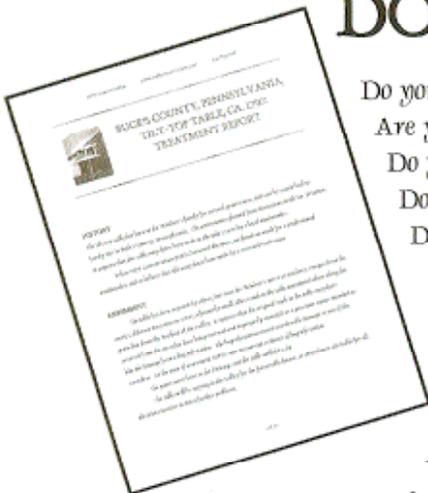
**Funding opportunities** review will help future museum staff make sense of the myriad of available grants for collections care projects on both the federal and state level. After learning about the high standards and expense of materials and equipment needed for collections care, these grant opportunities will offer possibilities for funding larger projects.

For visual/fine arts students, the educational challenge is more focused on material choice and future preservation predictions. For example, Shelley Reisman Paine has created and taught a unique course that introduces the concept of materials and their deterioration (see box, pg. 8). Other institutions such as the International Network of Conservation of Contemporary Art

(INCCA) are making great strides to close the gap between collections care and working artists by collecting artist's interviews and documenting artists' material choices.

When teaching visual artists or future/current museum staff enrolled in certificate programs within the museum studies field, it is imperative to demonstrate how preventive conservation or collections care can ultimately save museum resources. This approach generates an interactive response between museum departments, and an understanding of how items of cultural heritage interact with their environment. By educating all museum staff at any given institution about the relevance of collections care and by empowering them to take individual responsibility for this concept, advances are made for the field of conservation as a whole, resulting in demystification about preservation in general. Teaching collections care and preservation courses to the non-conservator gives conservators an opportunity to positively and permanently influence many of the future decision makers in the museums for years to come.

—*Ingrid Neuman, conservator, Rhode Island School of Design Art Museum*



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Applications are due by Friday, March 14, 2008. The new REPP assessors will be notified in April 2008. Because of the small number of funded evaluations, Heritage Preservation may not be able to match all qualified assessors with participating institutions. A description of assessor duties and an online application form are available at <http://www.heritagepreservation.org/REPP/assessor.html>.

## INSTITUTE OF CONSERVATION

### Icon Proposes Withdrawal From ECCO

Icon, the U.K.'s Institute of Conservation, has announced its intention to withdraw from the membership of ECCO (European Confederation of Conservator-Restorers' Organizations). The move followed disagreements about education requirements for entry into the conservation profession, and about how open conservation members' organizations should be in their membership.

The ECCO membership consists of 18 European conservation associations, including bodies from France, Germany, Scandinavia and Slovakia. ECCO's main objectives are "to promote a high level of training and to work toward legal recognition of professional status." To this end, it has prepared "Professional Guidelines" that include a code of ethics and a set of basic requirements for training in conservation. These guidelines recommend that a conservator-restorer should have a minimum of five years' study in conservation at university level (the equivalent of a master's degree). Full membership in ECCO would be restricted to conservators who fulfilled these educational requirements. ECCO President Monica Martelli Castaldi said that the guidelines are intended to "serve as a benchmark for professional status which is transferable and mutually recognizable." She added

that they would fit into the European Qualifications Framework, which links equivalent qualifications between different European countries, making it easier to work in another country.

However, a majority of conservation training courses in the U.K. – among them, three-year bachelor's degree programs and stand-alone master's degrees that do not require previous study in conservation – would not fulfill the ECCO guidelines. Icon argues that adopting these guidelines would exclude a majority of its members from calling themselves "conservator-restorers". Instead, they would prefer to see a system that recognizes the value of internships or work practice in addition to purely academic qualifications. Icon's PACR (Professional Accreditation of Conservator-Restorers) scheme does not have minimum academic requirements, but seeks instead to assure professional "capability" and an ongoing commitment to professional development. Icon has also recently introduced paid training internships in conservation as a way of broadening access to the profession, especially in areas (such as natural history, stained glass or books) where there is no formal academic training available in the U.K.

In a letter to members, Icon Chair Simon Cane said, "We are interested in, and have a commitment to, setting and maintaining standards ... but we believe that we should recognize that people work at different levels and that a healthy profession requires diversity not exclusivity." He also noted that the size of Icon's membership (3,000 members compared with the 160 members of its French counterpart) reflected its willingness to embrace the entire conservation community and not just those who meet the ECCO educational standards. Icon Chief Executive Alastair McCapra describes it as "entirely conceivable" that Icon would rejoin ECCO at some point in the future, and said that Icon was still involved with other European projects. "We do want to work with other organizations within Europe," he said, "we're not going to turn our

backs on working in Europe." ECCO similarly expresses a wish "to find common ground with Icon," and hopes that the issue of membership will be resolved in the future.

—*Revised and reprinted in part from IIC's News in Conservation, Vol. 3, Dec. 2007*

## ANAGPIC

New York University's Conservation Center of the Institute of Fine Arts will host the 34th Annual Conference of the Association of North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC) in New York City, April 17–19, 2008. The title for this professional day is "Preserving Destruction: The Conservator's Role."

ANAGPIC was founded in 1984 to help serve the needs of the conservation field by aiding its member training programs to attain their educational objectives. ANAGPIC's membership is comprised of North America's six conservation education programs:

- Art Conservation Department, Buffalo State University
- Art Conservation Program, Queen's University Department of Art
- Art Conservation Department, Winterthur/University of Delaware
- Conservation Center, New York University Institute of Fine Arts
- Kilgarlin Center for Preservation of the Cultural Record, University of Texas at Austin School of Information
- Straus Center for Conservation, Harvard University Art Museums

Since its inception, ANAGPIC has held annual conferences to provide students from member programs the opportunity to present current research to their peers. The conference allows students from the graduate conservation education programs in North America to learn about each other's areas of study, and to build the foundations of their future collegial relationships. The annual conference traditionally closes with a half-day of professional papers addressing a particular topic. Presenters from around the world and ANAGPIC faculty have informed the conference audience on contemporary topics ranging a broad spectrum.

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Since 2005, ANAGPIC has published the student conference papers and posters on its website: [www.ischool.utexas.edu/~anagpic](http://www.ischool.utexas.edu/~anagpic). It is the association's hope that web publication will assist the conservation profession by providing direct access to this body of high-level research. ANAGPIC's goal is to provide web access to the full body of annual conference papers, which were published in print from 1984 to 2005.

—Ellen Cunningham-Kruppa, President,  
ANAGPIC

## Worth Noting

### Textile Conservation Center Slated to Close

The U.K.'s Textile Conservation Centre (TCC) will close in 2009, following a financial review by its parent institution. The TCC, which is run by the University of Southampton, has a Conservation Services department that carries out conservation and analytical services for museums and private clients. Despite this, the center required annual subsidy from the university to make up its budget shortfall. According to a university spokeswoman, "this cross subsidy from other areas of academic endeavor can no longer be justified."

The TCC was founded by Dr. Karen Finch in 1975 and was based until 1999 in Hampton Court Palace. In 1999, it moved to a specially designed building in the Winchester School of Art (WSA), having merged with the University of Southampton during the previous year. Following a restructuring of the WSA in 2007, the TCC ceased to be part of the WSA. Efforts to find a source of external funding that could guarantee the TCC's long-term future have been unsuccessful. A spokeswoman for the university said that they had investigated the possibility of transferring the TCC to another university, but that these institutions were put off by the cost of providing an appropriately equipped accommodation for the centre. The university has said that the TCC's existing buildings, which were built with the assistance of funding from grant-giving foundations, will be used for other academic purposes.

The TCC currently employs 12 people, including academic and research staff and conservators. In the year before

the center closes, it expects to take on over 30 students for taught and research-based postgraduate degrees. A high proportion of the TCC's students come from outside the U.K.; this is in part because there are few comparable training institutions anywhere in the world. Staff has been very active in conservation research, contributing frequently to IIC congresses and journals. Current research areas include smart and techno fabrics, liturgical textiles, deliberately concealed garments, and early synthetic dyes. They have also worked on a number of high-profile conservation projects, including a sail from Nelson's ship *Victory*, suffragette banners, and a stage costume worn by the singer Freddie Mercury.

In a letter to the university's Vice Chancellor, IIC President Jerry Podany said, "This action is a severe blow to the conservation of the world's textile heritage in terms both of the supply of international professionals and internationally invaluable research output. The need for high-level expertise in preserving the world's textile heritage has never been greater, and the shortage of supply of properly educated conservators will begin to have its effect in the years to come." The move to close the center has been condemned by several other conservation organizations, including Icon, ECCO and ENCoRE.

Members have expressed a powerful wish to support the Textile Conservation Centre. Icon is therefore forming a committee to defend the TCC which will coordinate work supporting the TCC by developing positive media stories for it, bringing forward suggestions for possible alternative host institutions, and identifying potential sources of finance to support the Centre's fundraising drive. If you wish to be involved and can contribute time, effort, and energy, please contact [amc-capra@icon.org.uk](mailto:amc-capra@icon.org.uk).

—Revised and reprinted in part from IIC's  
News in Conservation, no. 3, Dec. 2007

### Tips for Working with Emergency Responders

In any major emergency you will be working with local emergency responders to save and secure your institution. If you have a good relationship with local emergency responders and know how their systems and practices work, you can help them keep your staff and collections safe. The Heritage

Emergency National Task Force can help you initiate the first step with their new poster, "Working with Emergency Responders: Tips for Cultural Institutions."

The poster describes how to find and build relationships with local emergency responders, what responders need to know to better protect cultural institutions, and how to interact with emergency response professionals before, during, and after an emergency.

The poster was a product of "Lessons Applied: Katrina and Cultural Heritage", a project of the Heritage Emergency National Task Force, cosponsored by Heritage Preservation and the Federal Emergency Management Agency. "Lessons Applied" was made possible by grants from the National Endowment for the Humanities and the Bay and Paul Foundations. Heritage Preservation's work with emergency managers is supported by Fidelity Investments through the Fidelity Foundation.

This full-color poster is available for \$2.00 each for orders up to 10 at <https://www.heritagepreservation.org/catalog>. For orders of more than 10, please call (888) 388-6789. The Tips can also be downloaded free from the Heritage Preservation Bookstore as a 5-page, 8-1/2" x 11" booklet in PDF.

## Conference Review

### Structural Problem Solving for Paintings on Canvas: Thinking It Through with Vishwa Mehra and Matteo Rossi Doria

Skaneateles, New York, September 4 -7, 2007

During this workshop, twenty-eight conservators from across the country and staff from West Lake Conservators in Skaneateles listened to masters Vishwa Mehra and Matteo Rossi Doria and thought about problem solving in paintings conservation.

Over 40 years ago Vishwa Mehra observed that tradition and the materials themselves were dictating the methodology used by restorers. He reasoned that the materials making up a painting have different mechanical properties, requiring different treatments. Conventional methods using heat, for example, accelerate the darkening of oil. Solvents and water cause the leaching of low molecular weight

compounds during the cleaning process. Pressure causes damage to brush texture and impasto and accentuates the fabric weave. The irregular application of adhesive was also a problem. Mehra's pioneering cold lining process was part of his effort to address such problems.

Matteo Rossi Doria, a well-known specialist in structural treatments, particularly of over-sized canvases, treats paintings according to their particular needs. He uses traditional *colla di pasta* lining for many of the large Italian Baroque paintings but also uses the most current methods and materials if they are sympathetic to the work at hand.

Using historic footage of treatments, PowerPoint presentations, and demonstrations, the speaker invited the audience to examine a variety of approaches. The philosophy of "minimal conservation intervention" was presented in theory and practice, in a lecture and discussion. Attendees' critical thinking about the right approach for everything from tear repair to flattening to lining was challenged and re-examined.

Vishwa Mehra demonstrated a method for tear repair without lining that maintains the porosity of the structure across a tear. Working on the reverse, he closed the tear using tiny crystals of ethylene vinyl acetate melted into individual threads with a cautery tool. The structure is supported by the addition of acrylic gesso to which calcium carbonate is added in order to reduce adhesive strength and increase porosity. Once this material is dry and in place, a grid of pre-stretched polyester threads is adhered lightly around the perimeter of the tear to help support the structure. For cases where this kind of tear repair is inappropriate, Mehra uses very thin, perforated patches for temporary repairs.

The West Lake Conservators deserve kudos for their contribution to painting conservation over the years. By organizing and providing these workshops for their colleagues and by collaborating with AIC to present them, they have done more than many well-heeled institutions in providing crucial continuing education.

—Joyce Zucker and Helen Mar Parkin

## New Materials and Research

### PTT Grants

In 2007, more than \$350,000 was granted to fund research protecting America's historic legacy as part of the National Center for Preservation Technology and Training's PTT Grants program. A summary of some follows:

- *Heritage Preservation Engineering: Curriculum Development, School of Engineering at University of Vermont.* The School of Engineering at the University of Vermont is in the process of adopting heritage preservation engineering as an area of focus. This will make it one of the first engineering programs in the U.S. focused on quantitative techniques and methodologies applied to the engineering evaluation and remediation of heritage structures. In order to develop curricular materials that adequately reflect the current state of the art, the university will convene a colloquium of noted heritage preservation engineers and design professionals for that purpose. The colloquium will result in the creation of new curricula along with publication of the colloquium proceedings.

- *Adapting Post-Disaster Data for Local Government Use, New Orleans Historic District Landmarks Commission.* After Hurricanes Katrina and Rita, New Orleans benefited from a wide range of volunteer, university, state, federal and other efforts. In the areas of architecture and preservation, many of these efforts were recorded in electronic format and done specifically to support the HDLC, whose staff was cut to minimal levels. How does an agency adapt this wealth of data to meet local needs? This project will use real world data to establish standards for future disaster-related preservation work.

- *Diagnosing and Controlling Hygric Swelling of Stone, Princeton University.* Many sedimentary stones – including those widely used in historic buildings on the east coast of the U.S. – swell when wet, leading to stress and cracking. Princeton proposes to develop methods for quantifying the stress, identify the flaws that trigger cracking, and optimize treatments to prevent the damage. They would also develop experimental methods for quantifying the rate and magni-

tude of swelling, which are essential for diagnosing the risk to a building, and evaluating the effectiveness of treatment.

- *Microbial Detoxification of Mercury Contaminated Museum Collections: Effect of Material Composition on Mercury Removal, University of Colorado at Denver and Health Sciences Center.* The research proposed here represents a novel, microbiologically based mercury mitigation method for the remediation of contaminated cultural collections. Naturally occurring mercury-volatilizing bacteria will be used to reduce the mercury concentrations associated with treated materials. The bacterial conversion of mercury into a gaseous form that can be properly disposed of reduces the material-associated mercury concentration. During bacterial treatment, microbiological and analytical chemistry methods will be used to monitor the environmental parameters needed to optimize mercury removal.

- *An Emergency Flood Mitigation Manual for Earthen Architecture, Cornerstones Community Partnerships.* Cornerstones Community Partnerships, the Santa Fe non-profit organization internationally known for its community-based adobe preservation model, will develop an emergency flood mitigation manual. This manual will serve as a guide for emergency preparedness teams, homeowners, and contractors in the stabilization and recovery of storm-damaged earthen architecture in the western U.S. and border region. The organization's PTT Grant will fund the preparation, publication, and public dissemination of the latest flood-mitigation techniques that Cornerstones has developed in response to recent disastrous flooding in southern New Mexico. The publication will be the first of its kind to focus on disaster conditions affecting earthen architecture.

- *Conservation of Wooden Artifacts in Cemeteries, City of Aspen, Colorado.* This project will produce a report that summarizes information on wood deterioration, conservation and preservation options that will allow cemetery stewards to extend the life of fragile wooden artifacts. Additionally, researchers will identify research priorities for long-term conservation of these artifacts. More durable artifacts in the cemetery landscapes, such as stone markers and metal grave enclosures, have readily available documents on conservation methodologies. There is no single resource available that explains

conservation issues for wooden artifacts in cemeteries. This project is intended to fill that void.

• *Evaluation of Conservation and Presentation Practices in a Southwest Pottery Collection, University of Arizona.* The Arizona State Museum proposes to examine, record and analyze the performance of past treatments on the museum's collection. Previous grant funds enabled conditions assessment of 20,000 southwest vessels and a modern storage facility. NCPPT funds will be used to monitor and evaluate previous preservation treatments. This research will enable researchers to identify patterns in archaeological methods, museum management and conservation.

### New Technologies for Preservation and Access to Recorded Sound History

Sound was first reproduced from a recording on tin foil by Thomas Edison in 1877. From that time until about 1950 when magnetic tape came into broad use, mechanical media such as foil, wax, plastic, shellac, and lacquer were the predominate materials that held recorded sound. Today, vast collections of recorded sound reside in the major archives and in collections at museums, libraries, and academic institutions worldwide. In many cases, the sound carriers are physically compromised due to wear and age or are considered too delicate to play with normal means (contact with a phonograph stylus).

The preservation challenge for mechanical recording media revolves around its fragility and pre-existing wear or damage. The access challenge is to find an efficient way to massively transfer hundreds of thousands of discs or other media to digital form. Both these challenges are being addressed through a unique research collaboration between the Library of Congress (LOC) and the Department of Energy's Lawrence Berkeley National Lab (LBNL). This research project explores the application of non-contact optical technologies and data analysis methods to the digitization and restoration of historical recordings. Optical methods protect the samples from further damage and can circumvent many aspects of pre-existing damage, such as noise sources, scratches, skips, and ringing. These methods are readily automated and allow the offloading of many aspects of the transfer process to software. This represents a viable mass

digitization strategy.

Research has focused on the ability to create a high resolution digital map of the surface of the sound carrier (disc record, wax cylinder, etc.). Image processing methods can then be applied to overcome the effects of wear or damage, and stylus motion can be digitally emulated. By calculating the motion of a virtual stylus moving through the map the audio content can be reproduced.

The advantages of this approach are:

- Effects of damage and debris (noise sources) can be reduced through image processing since they can be objectively recognized as not matching the known shape of the groove.
- Scratched regions can be interpolated.
- Classic distortions (wow, flutter, tracing and tracking errors, pinch effects, etc.) are absent or removed as geometrical corrections.
- Certain broken samples can re-assembled and played back.
- The acquired image data can be used to analyze the physical condition and characteristics of the sample, such as groove width, defect rate, and other statistical quantities.
- Optically scanned data can be analyzed and archived as digital sound files (.wav, for example) just as in any audio transfer process. In addition the high resolution digital images can be archived as standard image data for future re-analysis.

Two specific types of capture are under development: the high speed capture of disc media with lateral grooves, and higher resolution capture of cylinders with vertical groove cuts as well as certain discs.

In 2005 the National Endowment for Humanities (NEH) funded the "IRENE" (Image, Reconstruct, Erase Noise, Etc.) project to develop a system for high-speed disc capture for use at the LOC. Built in Berkeley and installed at the LOC in August of 2006, this system is currently under evaluation. Imaging is based upon high-speed digital micro-photography and captures a two-dimensional (2D) representation of the disc surface. Plans are underway to install this system at the Library's new National Audio-Visual Conservation Center, located in Culpeper, Virginia.

To measure media with vertical groove modulation (such as cylinders), a

full three-dimensional (3D) surface profile is required. With support from the LOC, the National Archives and Records Administration (NARA) and the Mellon Foundation, research to address this problem has been ongoing since 2004 using confocal microscopy to obtain surface profiles. New innovations in surface profiling technology, driven by commercial needs, promise to dramatically accelerate this approach.

In September 2007 the project received a major grant from the Institute of Museum and Library Services (IMLS). The IMLS grant will support the development and evaluation of a full 3D scanning system for discs and cylinders. In addition, the LOC will support the technical evaluation of the 3D scanner, as in the case of "IRENE." This year, the University of California at Berkeley also granted the project support to perform a small pilot digitization study on Native American ethnographic cylinders from the Phoebe Hearst Museum of Anthropology. The results of this study may lead to a non-invasive digitization project which could significantly improve restoration of, and access to, these materials. These early recordings of Native American languages are of immense interest to multiple stakeholders because much of what was recorded 100 years ago is no longer in active use or clearly remembered, and in some cases these recordings are the only audio record of entire languages that have become extinct.

The project is described further at the website <http://irene.lbl.gov/>.

—*Carl Haber, senior scientist, Physics Division, Lawrence Berkeley National Laboratory* [chhaber@lbl.gov](mailto:chhaber@lbl.gov), (510) 486-7050 and *Eric Hansen, chief, Presentation Research and Testing, Library of Congress, Presentation Directorate*, [ehan@loc.gov](mailto:ehan@loc.gov), (202) 707-1028

## Health and Safety

### Respirator Fit Testing

Whether you are using hazardous chemicals or working with mold-infested artifacts, be sure you are protected by the right equipment. Attend the free lecture on the evening of Monday, April 21 at the Annual Meeting and get fit tested the next day by signing up for the workshop. Attendance at the lecture meets the annual training requirement mandated by OSHA, and the fit testing meets the

Be sure to visit the Exhibit Hall at the AIC Annual Meeting, where the AIC Health and Safety Committee is teaming up with the Emergency Preparedness, Response and Recovery Committee to offer loads of great information on emergency response and personal safety.

annual testing requirement. Registrants for fit testing appointments must bring a completed and signed OSHA Medical Evaluation form with the signature of their health professional and the dates for which the evaluation is valid. The form and signature sheet are available on the AIC website Health & Safety page at <http://aic.stanford.edu/library/health.html>.

## New Publications

### Samuel H. Kress Conservation Publication Fellowship: Forthcoming Publications

Over the next year and a half, the conservation community can look forward to the release of eight more titles as an outcome of the Samuel H. Kress Conservation Publication Fellowships. Like the ten previously published works (see *AIC News* January 2008, Vol. 33, No. 1, 5-7), these publications will also cover diverse topics, some of which have received limited attention in the conservation literature to date.

Most of the eight forthcoming books will be available through the listed publishers, while two authors are still negotiating with publishers. Purchasing information, as available, and brief abstracts are provided below, based on those supplied by the authors or publishers.

Once more, congratulations to the authors and ongoing gratitude to the Samuel H. Kress Foundation for enduring support of professional conservation publications. The Publication Fellowship continues to be available. It is not too soon to review your unpublished work for the next application submission deadline on November 1, 2008. For more information, see <http://aic.stanford.edu/faic/grants/index.html>.

*Protein Facts: Fibrous Proteins in Cultural and Natural History Artifacts.* by

Mary-Lou E. Florian, follows the author's *Fungal Facts* and is designed to help collections managers, conservators, curators, and students to understand the properties of fibrous proteins. The content includes an introduction to the nature and issues of proteinaceous materials in collections, followed by chapters on: the structure of skin, its derivatives, and other collagenous tissues used in heritage objects; amino acids, the building blocks of fibrous proteins; agents of protein deterioration; water in fibrous protein materials; collagen structure; tanning processes, deterioration, and interaction with collagen; deterioration of collagen; keratin; silk; and striated muscle and elastin in fluid-preserved natural history specimens. 160 pages. \$55.00. Published by Archetype Publications, 2007. Available at <http://www.archetype.co.uk/>.

The working title of *Nineteenth-century American Papers and Mediums: Technologies, Materials, Characteristics, and Conservation*, by Cathleen Baker, will cover various paper types and mediums for art on paper, books, and archival materials. The papers section will discuss the history of 19th century paper, including hand and machine-made. The various technologies will be described along with the materials, both of which changed significantly during that era. Decorative papers for books – marbling and paste papers – will also be included. The mediums section will examine traditional ones practiced at the turn of the century – relief and intaglio – as well as new technologies introduced during the century – lithography and photomechanical reproductive processes. Also described will be the common drawing and watercolor mediums. The last part will focus on the problems often encountered when conserving these papers and mediums. Legacy Press, forthcoming 2008.

In fourteen chapters, *Paper and Water: A Guide for Conservators*, by Irene Brückle and Gerhard Banik, will explain scientific principles that govern the interaction between paper and water. Topics will include: structure and properties of dry and wet paper; structure and properties of water; paper production steps relevant to the interaction between paper and water; influence of humid climate conditions on the deterioration of paper; principles of aqueous deacidifica-

tion; preparation and use of aqueous solutions; methods of treating paper with water, as well as factors influencing their effectiveness; mechanisms of drying paper during its production; methods of drying paper in conservation; and general considerations concerning aqueous treatment in paper conservation. Selected chapters are contributed by other authors. Elsevier, forthcoming 2008.

Bringing together a wealth of technical information in one accessible volume, *Conserving Collections: Environmental Principles and Methods*, by Ellen Pearlstein, will act as a key “primer” on the theory and practice of preventive conservation, focusing in particular on the issues of pollution, lighting, temperature, and relative humidity. Having introduced the main concepts and terminology, the author outlines the characteristics and rationale for current methodologies, identifies deteriorating effects and mitigation measures, and summarizes recent research within each discipline. Case studies included will demonstrate applications of preventive theory to actual practice. Each section has been reviewed by technical experts and practicing conservators. This will be a valuable text for conservation students and a resource for practitioners who cannot accept practical recommendations without understanding their scientific and historical basis. Looking for publisher.

*Line, Shade and Shadow: The Fabrication and Preservation of Architectural Drawings*, by Lois Olcott Price, will explore the materials and techniques used in the fabrication of architectural drawings and will illustrate their evolution from the 18th through the 20th century. In addition to documenting the drafting process, it will also contribute to an understanding of the development of architectural design, the architectural profession and the manufacture that served its drafting and reprographic needs. Because architectural drawings survive in large numbers and often unstable formats, preservation and access issues present major challenges for institutions that hold research collections. This book will provide a comprehensive look at both the problems and the solutions, and will include illustrations of examples from major collections as well as extensive source citations. Oak Knoll Press, forthcoming 2008.

*Thin-Section Petrography of Stone and*

*Ceramic Cultural Materials*, by **Chandra Reedy**, will review how thin sections have been used to characterize and interpret cultural materials, with each type of material discussed to be illustrated with at least one photomicrograph. Four chapters will focus on stone (architecture, tools, sculpture, and other cultural objects): volcanic; plutonic; sedimentary; and metamorphic. Another four chapters will focus on ceramic materials: pottery types and inclusions (characterizing ceramic types such as earthenware or stoneware, and characterizing inclusions in clay); pottery provenance studies; pottery fabrication, use, and deterioration (identifying clay processing choices, reconstructing forming methods, inferring firing conditions, deducing intended function, interpreting voids and porosity data, studying decoration and surface/clay body interfaces, explaining technological choice and variation, and studying deterioration products; and non-pottery ceramic materials (sculpture and molded or stamped objects, bricks, tiles, and casting core materials). An accompanying CD-ROM will include

all of the images illustrated in the book, with an additional feature that allows one to move back and forth between plane polarized light and crossed polarized light views. The book is anticipated to be in full color throughout, with 340 thin-section photomicrographs, and will conclude with about 1,000 references and an index. 266 pages. Archetype Publications, no release date yet.

*Procedures and Techniques of Japanese Folding Screens*, a video by **Yoshiyuki Nishio**, will describe the making of Japanese folding screens step by step as well as issues of conservation, preservation and maintenance of Japanese folding screens. It will serve as a visual resource for conservators, curators, collection managers, art collectors, historians, and conservation and art students. In addition there will be a booklet with written text and a glossary in English, Chinese and Japanese. This video along with accompanying booklet will be the published instruction on how to make a Japanese folding screen. Looking for publisher.

*Artifacts in Use: The Paradox of Restoration and the Conservation of Organs*,

by **John Watson**, explores philosophical and practical issues in the restorative conservation of artifacts that must remain in use. Using pipe organs as the primary case study, restoration is understood in terms of a paradox: Every act of restoration improves usefulness while it also overwrites the historical record to some degree. An understanding of the paradox gives rise to the principles and methods of conservation as distinct from those of traditional restoration. In short, the book offers strategies for meeting restoration requirements with the least loss of historical evidence. 340 pages. Organ Historical Society, forthcoming 2008.

—*Susanne Günsicke*  
Chair, Publications Committee

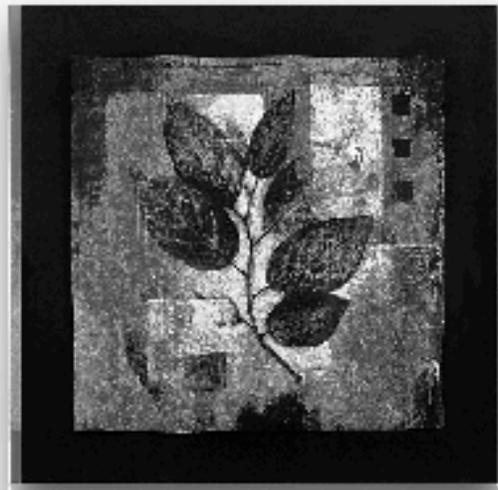
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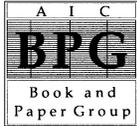
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## SPECIALTY GROUPS



### ARCHITECTURE

Happy 20th Anniversary ASG! 2008 is the ASG's 20th anniversary! We will celebrate this milestone at the annual meeting in Denver. We would love to have long-term members of the ASG there. Help us plan our celebration. Anyone interested in participating should contact ASG Chair Catherine Dewey at [catherine-dewey@nps.gov](mailto:catherine-dewey@nps.gov) or 202-619-7107 or ASG Program Chair Kevin Daly at [kdaly@wbmelvin.com](mailto:kdaly@wbmelvin.com).

**AIC Annual Meeting:** The AIC Annual Meeting will be held in Denver, CO from April 21-24, 2008. The ASG session will be all day on Thursday, April 24. The day will include presentations on the development and implementation of new technologies, and on collaboration—among architectural conservators as well as material conservators and other participants in construction projects. The early-afternoon session will focus on conditions monitoring during museum construction projects. We believe this session will have broad appeal across multiple conservation disciplines. This session will be presented as a moderated round-table with time for questions from the general audience in order to promote discussion and cross-pollination. Please check the registration brochure for a detailed list of the conference papers and speakers.

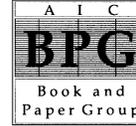
Special events at the conference include tours of local architectural conservation projects on Wednesday. The annual specialty group dinner will be held at an area restaurant on Wednesday evening. The ASG business lunch will be held on Thursday as part of the session.

**Volunteers Needed:** The AIC Health and Safety Committee will team up with the Emergency Preparedness, Response, and Recovery Committee at the AIC Annual Meeting to present a display of tools, supplies, and safety information. Volunteers are needed to staff the booth in the exhibition hall. It should be a busy spot and is a wonderful way to meet AIC conservators and vendors. The exhibition hall will be open Tuesday, April 22nd and Wednesday, April 23rd from 10am to 5:30pm. To volunteer, please contact Booth co-chairs, Catherine Dewey (contact info above) or Corey Smith [CoreySmith@semtribe.com](mailto:CoreySmith@semtribe.com).

**ASG Elections:** The ASG Program Chair election will be held from February 20 to March 20, 2008. Voting will take place online again this year because it was such a success in 2007 and a model for other specialty groups. So look for your ballot in your email inbox and vote! Please contact Ruth Seyler at (202) 452-9545 or [rseyler@aic-faic.org](mailto:rseyler@aic-faic.org) if you did not get an electronic ballot or you need a paper ballot mailed to you.

**New Webmaster:** James Cocks, the ASG webmaster, is stepping down to pursue other opportunities. Thank you, James, for your service in keeping our website up-to-date. Tina Reichenbach is our new webmaster. Tina is an architectural conservator specializing in historic architectural paint research and analysis. She has worked in private practice since 2001, and is based in New York City. She can be reached at [tinar@tina-reichenbach.com](mailto:tinar@tina-reichenbach.com).

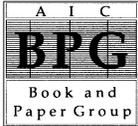
—Linnaea Dix Dawson, ASG  
Secretary/Treasurer  
(323) 669-8229,  
[dixdawson@mindsping.com](mailto:dixdawson@mindsping.com)



### BOOK AND PAPER

**BPG Elections:** As you may recall, last year the BPG membership approved the use of electronic voting for the 2008 election. By now those of you with e-mail addresses on file with AIC should have received your electronic ballot for voting through surveymonkey. The deadline for voting was February 29, 2008. Those of you without e-mail addresses should have received a ballot by postal mail. BPG is pleased to have been able to present contested slates for the 2008 election. The candidates running for chair were Sue Murphy and Paula Zyats; the candidates running for Assistant Program Chair were Vanessa Haight, Sarah Reidel and Jodie Utter. Thank you to all of our candidates for agreeing to run.

**AIC Annual Meeting:** For those of you who pre-registered for AIC 2008, please do not forget to go back and add on any ticketed events you might want to attend. You must purchase a ticket to attend the BPG business meeting and breakfast on Wednesday April 23 at 7:30am. While we dislike requiring a ticket for the business meeting, the reality is that costs for even a basic breakfast have escalated, time for the meeting is limited and it must occur at breakfast or lunch, and separate tickets for diners and non-diners is too complicated to oversee. For these reasons, the breakfast is being subsidized by BPG to lower the cost of the ticket to a very reasonable \$5.00. The BPG reception on Wednesday April 23 from 6-8 pm at the Colorado History Museum is also a ticketed event. Thanks to generous sponsorship from Preservation Technologies, L.P. the reception is free to BPG members. Although there is no cost for the reception you must still register to receive a ticket.



I plan to post on the website and send by email copies of last year's meeting minutes and the proposed 2009 budget in preparation for the 2008 business meeting. Please take the time to read and get familiar with these materials so that the business meeting can be as productive as possible.

**Publications Committee:** BPG would like to thank volunteers Rachel Benbow, Rebecca Rushfield, and Penley Knipe, who have donated countless hours to provide subject indexing terms and summaries of articles for the first 18 volumes of the BPG Annual. The online version of the BPG Annual is currently searchable by a full-text search; once the new key words are added the search engine will have more specialist-centered subject access. Thank you Rachel, Rebecca and Penley for the generous contribution of your time. If anyone is interested in volunteering to index Volumes 19-23 please contact Karen Pavelka at [pavelka@ischool.utexas.edu](mailto:pavelka@ischool.utexas.edu).

—Emily Jacobson, BPG Chair  
(202) 488-0477  
[ejacobson@ushmm.org](mailto:ejacobson@ushmm.org)



## CIPP

**Business Practices Workshop:** Spaces are filling up fast for the workshop on Monday, April 21 from 1-6pm. The fee for this workshop is \$60.

The two main speakers will be Dawn Heller and Paul Himmelstein. Dawn Heller, member of the AIC Digital Task Force and one of the compilers of the upcoming AIC publication on digital documentation, will give us a sneak preview of the book and share some of the new standards for documentation that it introduces. Submit relevant questions in advance if possible. Paul Himmelstein has been in private practice for 36 years, in a partnership with Barbara Appelbaum.

He has served on the AIC board as Vice President and President during the period when the new AIC Code of Ethics and Guidelines for Practice were being written, subsequently was chair of the Ethics and Standards Committee, and chaired the Task Force that wrote the Commentaries to the AIC Guidelines for Practice. He is a Fellow of AIC and IIC. He will discuss conservation business ethics especially as they relate to documentation.

In addition to these two 45 minute presentations, there will be shorter presentations where business owners will talk about how they set up and market their practice, log-in artifacts, and maintain documentation. There will be an hour at the end of the session for questions and sharing information. At 5:00 the workshop will adjourn to a local pub for informal discussion.

**CIPP Business Meeting:** On Thursday, April 24, 5:30-7:00 we will hold our annual business meeting. This event is free, but you must indicate you want to attend when you register for ticketed events. Don't forget to attend the general member business meeting on Wednesday April 23 from 4-5:30 to hear updates on AIC's plans for 2008, many which will impact CIPP.

I look forward to meeting many of you in Denver.

—Jeff Peachey, CIPP Chair  
(212) 387-7860  
[peachey@pipeline.com](mailto:peachey@pipeline.com)



## ELECTRONIC MEDIA

**EMG Elections:** Nominations to the EMG Board for 2008 include Christine Frohner (Chair 2008-2010); Holly Robertson (Webmaster 2008-2010) and Fletcher Durant (Assistant Program Chair 2008-2009; Program

Chair 2009-2010). EMG is conducting an electronic election, as we did last year. You may have already received or will receive shortly an email from the AIC office with instructions on how to cast your vote. Remember to vote in the election; it only takes a few seconds. The results of the election will be announced at the EMG Luncheon & Business Meeting at the Annual Meeting.

Thank you to the 2008 Nominating Committee members: Hannah Frost, Kate Murray, Will Real and Sarah Stauderman.

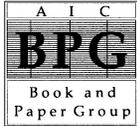
**Business Meeting:** The EMG Luncheon & Business Meeting at the Annual Meeting in Denver will take place on Tuesday April 22nd from 12:15-1:45 PM. EMG has reserved space at The Palm Restaurant, 5 blocks from the conference center. There is no registration fee, but you must register through AIC in order to attend. You will be able to order and pay for your own lunch off the restaurant menu. See the AIC Annual Meeting Registration form for details. View EMG's Program Schedule for more information and directions to the luncheon location at <http://aic.stanford.edu/sg/emg/meetings/2008-denver/>.

—Jeffrey Warda, EMG Chair  
(212) 423-3759  
[jwarda@guggenheim.org](mailto:jwarda@guggenheim.org)



## OBJECTS

**OSG Elections:** OSG Nominating Member, Sheila Payaqui, is working hard now to put together a slate for the election. If you would like to nominate yourself or someone else for Program Chair (a three year commitment as the Program Chair then becomes Group Chair and then Chair emeritus/a) or for Secretary/Treasurer please contact Sheila at [spayaqui@hotmail.com](mailto:spayaqui@hotmail.com). Position descriptions are avail-



able on the OSG website.

**AIC Annual Meeting:** We hope to see many of you in Denver for the 2008 OSG session, Thursday April 24th, at the AIC Annual Meeting. You should have seen the registration brochure by now, so you know that we have a very diverse set of papers put together by Program Chair, Howard Wellman, all dealing with the difficulties and joys of collaborating on conservation projects. Our SG works with a huge variety of materials and a larger number of other professionals, from politicians to technicians, and our speakers will be talking to us about the pros and cons as well as the ups and downs of how they made it work. And don't forget to sign up for your ticket to the OSG Dinner and Business Meeting, to be held Wednesday night at the Denver Chop House and Brewery. If you wish to eat, the meal ticket is \$30 (drinks extra); if you want to come for the business only, the ticket is free. But seating is limited so you MUST have a ticket to attend. Last year the dinner was sold out, so don't delay reserving your ticket. Send any agenda items for the business meeting to me.

**Publications Update:** We are sad to announce that Ginny Greene has stepped down from her seat as Postprint Queen as of this spring. However, Pat Griffin has agreed to try to fill Ginny's capable shoes! By the time you read this you will have received or will receive shortly a CD with the 04, 05 and 06 OSG Postprints! Many thanks to editors Chris Del Re, Pat Griffin and most of all Virginia Greene. Thank you, Ginny for your years of service and Pat, for volunteering for this position!

—Ann Boulton, OSG Chair  
(443) 573-1754  
boulton@artbma.org



## PAINTINGS

**AIC Annual Meeting:** Right now the annual meeting still seems like an event in the distant future, but it is really right around the corner. I'm looking forward to catching up with PSG members, hearing informative talks and tips, and exploring the city of Denver. If you would like more information about the talks, the PSG abstracts should be online soon on the AIC website under "Annual Meeting." And don't forget to sign up for the Tips Luncheon on Thursday April 24th. For the first time, it will be a hot lunch with a nice dessert. Please contact Program Chair Noelle Ocon if you would like to give a tip. It doesn't take much time to prepare a tip, and you will be providing helpful information to your colleagues and receiving enthusiastic thanks for your efforts.

**PSG Business Meeting:** On Thursday from 11:00 to noon right before the Tips Luncheon, we will be having the PSG business meeting. Please consider attending and making your voice heard. Among other agenda items, we will be discussing electronic voting for PSG officers. This will allow members to vote who are not able to attend the annual meeting. Electronic voting has become increasingly easy to do, and many of the other specialty groups are holding elections this way. Early in April, I will post the full meeting agenda on the PSG list serve (and we will, of course, hand it out as usual at the meeting itself.) If there are any concerns you would like to see addressed, just send me an e-mail.

**PSG Elections:** This year the PSG nominating committee will be looking for a program chair for the 2009 annual meeting and a chair and a secretary/treasurer to serve two year terms. Please consider running for office. I think everyone who has served

would agree that it is a really worthwhile experience. I have learned a huge amount about organizing large events, the operation of AIC, and issues affecting paintings conservators and the field of conservation as a whole. Also, it has been a great way to work with and get to know new people and keep in touch with (and sometimes pester and harass) old friends. These next few years should be exciting as the AIC board continues to involve specialty groups in devising ways to better serve the membership, and we all enjoy in the new user friendly website!

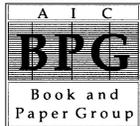
If you are interested in any of the three positions, contact a member of the nominating committee – Nica Gutman (nmg5@nyu.edu), Mary McGinn (mtmcginn@verizon.net), and Cathy Metzger (c-metzger@nga.gov). If a member of nominating committee asks you to run, seriously consider accepting!

—Wendy Partridge, PSG Chair  
(216) 658-8700  
wpartridge@ica-atconservation.org



## PHOTOGRAPHIC MATERIALS

**AIC Annual Meeting:** The program for the PMG session at the 2008 Annual AIC meeting is finalized with a half-day dedicated to Hybrid Preservation Options for Image Archives. Invited speakers include Stephen Hagel, AcmeWorks Digital Film, Inc., Steve Puglia, National Archives and Record Administration, Doug Munson, Chicago Albumen Works, and Caroline Frick, University of Texas. They will present a variety of perspectives on the topic during the lunch hour. We will be serving a plate lunch for those allergic to the infamous box lunch. Following the presentations, we will open the floor to questions and discussion. Additional tables will be set up



in the back for those wishing to participate in the event without participating in the lunch.

There will be a tips session prior to the business meeting. If you have a tip to share with the membership, please contact Lyzanne Gann at [fotocons@airpost.net](mailto:fotocons@airpost.net) for a complete program, consult the AIC website, or your registration brochure. Tips should be approximately 5 minutes in length.

#### Call for Papers, Winter

**Meeting in Tucson:** The Photographic Materials Group (PMG) of the AIC is inviting abstracts for papers to be presented at the Winter Meeting in Tucson, Arizona January 23-25, 2009. The Center for Creative Photography will be our host. The venue is a wonderful escape from the winter weather and promises to give everyone a much deserved break and change of scenery.

Proposed talks, forty minutes in length, relative to photographic materials will be considered. Papers should address aspects of the conservation of photographic materials from unique images to archives. Submissions should include the speaker's name, affiliation, address, email address, telephone number, a brief biographical note, the title of the presentation, and an abstract of no more than 300 words. Abstracts should be sent no later than June 6, 2008 at 12:00pm CST to:

Lyzanne Gann  
Program Chair, PMG-AIC  
[fotocons@airpost.net](mailto:fotocons@airpost.net)  
817-313-5077

I hope you all have made your plans for the AIC meeting. I look forward to seeing you all there!

—Adrienne Lundgren, PMG Chair  
(202) 707-6736  
[petitbonheur@gmail.com](mailto:petitbonheur@gmail.com)



## RESEARCH AND TECHNICAL STUDIES

**RATS Business Meeting:** We hope to see many of you in Denver in April at the AIC Annual Meeting! Program Chair Deborah Long has put together a diverse and interesting session for Tuesday, April 22, with presentations on pesticides, biofilms, matte paint, micro-analytical techniques and more. We will again have a combination lunch/business meeting this year, followed by a presentation from the winner of this year's Young Investigators Award. I hope that anyone who cannot attend the meeting, but has comments or ideas to share, will email comments to me in advance of the meeting.

**RATS Elections:** This year RATS intends to break our several-year running bad habit of open nominations from the floor at the business meeting, and to present a slate of candidates for consideration in advance of the meeting. However, this cannot happen without member involvement! As the current program chair is a conservator, following our bylaws the incoming 2009 program chair should be a conservation scientist. If you would consider serving, or wish to nominate a colleague, please contact the head of the nominating committee, Paul Benson, at [pbenson@nelson-atkins.org](mailto:pbenson@nelson-atkins.org).

**PAs and Fellows:** Speaking of "member involvement," all eligible RATS members are again encouraged to apply for PA status or Fellow status, to move up to the next level within AIC! The next application deadline is May 1, so now is the time to start contacting your references.

**Website Redesign:** As AIC moves ahead with the redesign of its website, we hope that the RATS page will become a more useful resource for all our members, both conservators and scientists. Suggestions are still being sought for links, resources and content to enhance our site. One suggestion that

is currently under development is hosting a list of suggested topics for research; intended particularly for our conservator members who work in institutions without dedicated scientists, and students looking for project ideas, the list is being compiled by Victoria Pingarron. Please send your project ideas to her at [victoriapingarron@hotmail.com](mailto:victoriapingarron@hotmail.com), and suggestions of any sort for the site overall to me at [crya@loc.gov](mailto:crya@loc.gov).

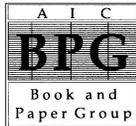
**2009 Meeting Plans:** The overwhelming majority of the RATS annual budget goes into the expenses of having a session at the annual meeting, and in recent years these expenses have risen steadily. To continue in the current manner, we would need to increase dues. Since a majority of our membership does not attend in any given year, this may not be the best way to allocate our resources and the energies of our members. The current officers would like to have a discussion at this year's meeting about options and possibilities: switching to alternating years for sessions; holding joint sessions with other specialty groups on a more regular basis; moving more of our content onto the website; working with AIC to develop pre-meeting workshops or tutorials (rather than having paper sessions), at least some years. Your thoughts on these issues are welcomed, particularly for those who will not be at the business meeting.

—Cindy Connelly Ryan, RATS Chair,  
(202) 707-1076, [crya@loc.gov](mailto:crya@loc.gov)



## TEXTILES

**TSG Elections:** The Annual Meeting in Denver is fast approaching. While there, Anne Murray will succeed me as Chair for 2008-9 and Sarah Stevens will retire from her wonderful stewardship as Treasurer. Fortunately, our superb Nominating Committee



(Valerie Soll, Christine Guintini, and Kathleen Kiefer) have provided us with an excellent slate of Candidates for 2008-9: Patricia Ewer and Yadin Larochette have agreed to run for Vice Chair; Meg Geiss-Mooney and Leila Harritt have agreed to run for Treasurer.

**Electronic Voting:** You will be receiving your notice to vote online via Survey Monkey from Rebecca Rushfield. The statements of the candidates and their biographies will be posted on the TSG website by Melanie Sanford. Please vote! You also will have an opportunity to review the Treasurer's Report and to vote on its approval. We are doing this in order to improve TSG participation—so please vote! If you do not have access to email and the website, please let me know. A paper ballot can be sent to you and included in the tally.

**AIC Annual Meeting:** Please let me know of any agenda items that you want discussed at the business meeting/breakfast in Denver. Have you registered for Denver yet? It's going to be a wonderful meeting. TSG member Camille Breeze will be speaking in the General Session on the morning of Tuesday, April 22nd. At the afternoon TSG Session: Nadine Piechatschek will discuss the documentation and treatment of a 1880's Bergère; Sunae Park Evans will review the collaborative exhibition between Jim Henson Company and the Smithsonian's NMAH; Gail Niinimaa from Calgary, Alberta will reprise the Glenbow Museum's Storage Upgrade (she spoke in 1985 to the TSG!); Johanna Rivera will present the conservation of a silk bandanna from the H.L. Hunley Submarine (1864); Kim Cobb and Anna Hodson will address the issue of belts for the Smithsonian's NMAI collection; and Christina Ritschel from Melbourne, Australia will discuss the conservation of a Press Dress. It will be a very useful conference! And former Denver resident and program chair Anne Murray has reserved the Mercury Café for our Annual Textiles Dinner.

Plan to be educated, entertained, and to enjoy! See you there!

—Mary Ballard, TSG Chair  
(301) 238-1210  
ballardm@si.edu



## WOODEN ARTIFACTS

**Commercial Varnish Reference Collection:** Do you have an old tin of spar-varnish collecting dust in your garage? A pint of primordial poly-urethane? If so, this message is for you! We need your contributions to the new "Reference Collection of Commercial Furniture Varnishes." By brushing out four microscope slides with your venerable varnish, you can contribute to forming a valuable reference collection that will be a resource for conservators and scientists for generations to come.

The goal is to build a comprehensive collection of commercial furniture varnish samples from the 19th to 21st centuries, including products from all over the world. Considering the rapid pace of technological progress in coatings technology, many of them will disappear from the market in the blink of an eye without this collection.

Dusan Stulik and Art Kaplan of the Getty Conservation Institute (GCI) have offered to catalogue and store the samples collection at the GCI in Los Angeles. It will be available as an open resource to all interested researchers. The GCI will also make an effort to generate FT-IR spectra of all the varnish submissions. These will be made public and could be incorporated into the searchable spectral libraries used by conservation scientists worldwide. Sample material would also be available for studies involving techniques such as GC/MS, fluorescence microscopy/spectroscopy, solubility testing, and/or artificial aging.

**How to participate:** If you have commercial varnishes that you would like to submit to the collection, please

follow these simple instructions:

- Please list the name of the varnish, manufacturer, manufacturer's address, date and place of purchase (if known), and any other information from the container that might be of interest. We recommend taking photographs of the container as well.
- Brush out one coat of the varnish onto each of 4 clean, glass microscope slides (2.5cm x 7.5cm), leaving about 2 cm blank at one end for a label. The slides will be permanently labeled at the GCI in a standard format, but please attach a temporary label that will help us to identify them. Use a clean brush for the application, and allow the varnish to dry thoroughly before submitting.

• Send your information sheet and the slides to:

Art Kaplan  
Science Department  
The Getty Conservation Institute  
1200 Getty Center Drive, suite  
700  
Los Angeles, CA 90049, USA  
akaplan@getty.edu

• If you have trouble acquiring microscope slides or appropriate mailers, or if the cost of postage is a concern, please contact Art Kaplan at akaplan@getty.edu. Be sure to include your name and address so that you can be officially recorded as a contributor.

Please pass this information on to anyone you think might be willing to participate, particularly overseas, and including non-conservators. The individual who submits the greatest number of varnish samples before July 15, 2008 will receive a copy of F.N. Howes' 1949 classic *Vegetable Gums and Resins* (Chronica Botanica Company).

Thanks in advance for your contributions.

—Arlen Heginbotham,  
aheginbotham@getty.edu



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# COURSES, CONFERENCES, AND SEMINARS

## CALL FOR PAPERS

July 7–11, 2008. INTER/MICRO 2008. Abstracts due March 15, 2008. Chicago, IL—Contact: (312) 842-7100, [intermicro@mcri.org](mailto:intermicro@mcri.org).

## GENERAL

March 10. "The ABC's of Modern Fire Suppression in Cultural Institutions," 22nd Annual Preservation Conference. National Archives, Washington, DC—Contact: [Richard.Schneider@nara.gov](mailto:Richard.Schneider@nara.gov), (301) 837-3617, [www.archives.gov/preservation/conferences/2008](http://www.archives.gov/preservation/conferences/2008).

March 25, 2008. "Museum and Historic House Pest Management," IPM workshop by Insects Limited. Indianapolis—Contact Kalah Stocker, (800) 992-1991, [k.stocker@insectslimited.com](mailto:k.stocker@insectslimited.com)

April 9–12, 2008. "Museums and the Web 2008". Montreal, Quebec, Canada—Contact: Jennifer Trant and David Bearman, [mw2008@archimuse.com](mailto:mw2008@archimuse.com) or (416) 691-2516

April 17–19, 2008. The 34th Annual Association of North American Graduate Programs in the Conservation of Cultural Property Conference. Hosted by the Conservation Center of the Institute of Fine Arts, New York University. New York, NY—Contact: [http://www.nyu.edu/gsas/dept/fineart/ifa/index\\_chan.htm](http://www.nyu.edu/gsas/dept/fineart/ifa/index_chan.htm).

April 21–24, 2008. AIC 36th Annual Meeting "Creative Collaborations." Denver, CO—Contact: [annualmeeting@aic-faic.org](mailto:annualmeeting@aic-faic.org), <http://aic.stanford.edu/meetings/index.html>

May 12–13, 2008, "Preparing for the Unexpected: Protection and Security for Cultural Collections". Conservation Center for Art and Historic Artifacts (CCHA), Cosponsored and Hosted by the University of Pennsylvania Museum of Archaeology and Anthropology

Philadelphia, PA—Contact: CCHA, (215) 545-0163, [psoc@ccaha.org](mailto:psoc@ccaha.org)

May 13–17, 2008. "Collection Stewardship: Challenges in a Changing World." 3rd Joint Meeting of the Natural Science Collections Alliance (NSCA) and the Society for the Preservation of Natural History Collections (SPNHC). Oklahoma City, OK—Contact: Lori Strong, [lstrong@BurkInc.com](mailto:lstrong@BurkInc.com), (703) 790-1745, <http://www.snomnh.ou.edu/nsca-spnhc/>.

May 30–June 5, 2008. 34th Annual Conference of the Canadian Association for Conservation of Cultural Property. Montreal, Canada, McCord Museum—Contact: Joan Marshall, [joanmarshall@videotron.ca](mailto:joanmarshall@videotron.ca)

September 15–19, 2008. "Conservation and Access." The 22nd International Institute for Conservation of Historic and Artistic Works (IIC) International Congress. London, UK—Contact: +44 (0)20 7839 5975, [iic@iiconservation.org](mailto:iic@iiconservation.org)

September 22–24, 2008. International Symposium on Conservation of Ancient Sites. Dunhuang, China—Contact: Guo Qinglin, [gqinglin@yahoo.com.cn](mailto:gqinglin@yahoo.com.cn), 0086-937-8869103

September 22–26, 2008. "Diversity in Heritage Conservation: Tradition, Innovation and Participation." ICOM-CC 15th Triennial Meeting. New Delhi, India—Contact: + 39 06 58 55 34 10; [secretariat@icom-cc.org](mailto:secretariat@icom-cc.org)

## BOOK AND PAPER

May 27–30, 2008. International Paper Historians Congress 2008. Stockholm, Sweden—Contact: Jan-Erik Levlin, [jan-erik.levlin@iki.fi](mailto:jan-erik.levlin@iki.fi)

July 4–15, 2008. Collective Workshops 2008. Wellington College, UK—Contact: [info@collectiveworkshops.org](mailto:info@collectiveworkshops.org)

## OBJECTS

June 6–8, 2008. "Storage Symposium:

Preservation and Access to Archaeological Materials." Presented by the UCLA/Getty Master's Program in Archaeological and Ethnographic Conservation. Los Angeles, CA—Contact: [http://ioa.ucla.edu/conservation/Storage\\_Symposium.pdf](http://ioa.ucla.edu/conservation/Storage_Symposium.pdf)

## RESEARCH AND TECHNICAL STUDIES

July 7–11, 2008. INTER/MICRO 2008. Chicago, IL—Contact: Lauren Logan, (312) 842-7100, [intermicro@mcri.org](mailto:intermicro@mcri.org)

## TEXTILES

September 24–27, 2008. "Textiles as Cultural Expressions." The Eleventh Biennial Symposium of the Textile Society of America. Honolulu, HI—Contact: Tom Klobe, TSA Symposium Program Coordinator, University of Hawaii, Department of Art & Art History, 2535 McCarthy Mall, Honolulu, HI 96822; Janice Lessman-Moss, [jlessman@kent.edu](mailto:jlessman@kent.edu)

## COURSE OFFERINGS

The American Academy of Bookbinding Courses  
Contact: (970) 728-3886; [staff@ahhaa.org](mailto:staff@ahhaa.org); [www.ahhaa.org](http://www.ahhaa.org)

American Association of Museums (AAM)  
Webinar Series, "The Digital Museum: Transforming the Future Now", ongoing – Contact [www.aam-us.org](http://www.aam-us.org)

American Association for State and Local History  
Varied locations—Contact: (615) 320-3203; [www.aaslh.org/workshop.htm](http://www.aaslh.org/workshop.htm)

Balaam Art Courses  
Barcelona, Spain—Contact: Balaam, Mireia Xarrii, C. Escoles Pies 76, Pral 1, Barcelona 08017, Spain; +34 93 4171347; [info@balaam-art.com](mailto:info@balaam-art.com); [www.balaam-art.com](http://www.balaam-art.com)

# COURSES, CONFERENCES, AND SEMINARS

Campbell Center for Historic Preservation Studies  
\*Chemistry for Book, Paper & Textile Conservators (May 19-24); \*Pulp Repair Techniques for the Paper Conservator (June 11-14); \*De-acidification of Paper (July 21-24); Microscopy for the Conservator of Historic and Artistic Works (August 25-29); \*Biofilms for Conservators: Solving Microbiological Problems in Heritage Collections (Oct 6-10). \* indicates AIC member discount available, program supported in part by FAIC. Mt. Carroll, IL—Contact: Campbell Center; (815) 244-1173; Fax: (815) 244-1619; [registrations@campbellcenter.org](mailto:registrations@campbellcenter.org); [www.campbellcenter.org](http://www.campbellcenter.org)

Canadian Conservation Institute (CCI) Emergency and Disaster Preparedness for Cultural Institutions (Feb 8-9, 2008). Canada—Contact: [cci\\_edu@pch.gc.ca](mailto:cci_edu@pch.gc.ca); 1 (866) 998-3721; [www.cci-icc.gc.ca](http://www.cci-icc.gc.ca)

Centre for Photographic Conservation Courses  
In-House Training Course and Lecture Programs. UK—Contact: Angela Moor, +44 020-8690 3678; Fax: +44 020-8314 1940; [cphotoconservation@cpc-moor.com](mailto:cphotoconservation@cpc-moor.com); [www.cpc.moor.dial.pipex.com](http://www.cpc.moor.dial.pipex.com);

Centro del Bel Libro  
Ascona, Switzerland—Contact: [info@cbl-ascona.ch](mailto:info@cbl-ascona.ch); [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

College of Microscopy  
Scanning Electron Microscopy (Mar 31 - Apr 4); Polarized Light and Chemical Microscopy (Apr 28 - May 2); Infrared Microscopy (Apr 29 - May 1); Sample Preparation: Polymers, Paints, and Coatings (May 7-8); Introduction to the Microscopical Identification of Art Conservation Materials (Jun 9-13). Westmont, IL—Contact: (630) 887-

7100; [courses@collegeofmicroscopy.com](mailto:courses@collegeofmicroscopy.com); [www.collegeofmicroscopy.com](http://www.collegeofmicroscopy.com)

Conservation Center for Art and Historic Artifacts (CCAHA)  
Philadelphia, PA—Contact: (215) 545-0613; [www.ccaha.org](http://www.ccaha.org)

Conservation Center, Institute of Fine Arts, New York University  
Contact: Anuja Butala, (212) 992-5888; [ab153@nyu.edu](mailto:ab153@nyu.edu); or Shelley Sass, [sks3@nyu.edu](mailto:sks3@nyu.edu)

Getty Conservation Institute  
Fundamentals of the Conservation of Photographs (July 2008, Slovak Republic). Presented by the Getty Conservation Institute, the Academy of Fine Arts and Design in Bratislava, and the Slovak National Library in Martin, Slovak Republic—Contact: [photoconcourse@getty.edu](mailto:photoconcourse@getty.edu), [http://www.getty.edu/conservation/education/cons\\_photo/](http://www.getty.edu/conservation/education/cons_photo/)

Heritage Conservation Network  
Clues to the Cloister: Scientific Investigation and Documentation (April 20-May 3, 2008, Italy); Prairie Preservation at the Hutmach Homestead (May 25-31, 2008, North Dakota)—Contact: (303) 444-0128; [info@heritageconservation.net](mailto:info@heritageconservation.net)

Illinois Digitization Institute at the University of Illinois Library at Urbana-Champaign, Online Courses  
Contact: Amy Maroso, [maroso@uiuc.edu](mailto:maroso@uiuc.edu); <http://images.library.uiuc.edu/projects/idi>

Integrated Pest Management  
“Museum and Historic House Pest Management” (March 25). Indianapolis, IN—Contact: Kalah Stocker, [k.stocker@insectslimited.com](mailto:k.stocker@insectslimited.com), (800) 992-1991.

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)  
Wood Conservation Technology (May 26-July 4, 2008, Oslo, Norway); International Course on Conservation of Japanese Paper (September 8-27, 2008, Tokyo, Japan); Management Planning for Cultural Heritage (November 24-December 6, 2008)—Contact: ICCROM, +39 06 585531; [iccrom@iccrom.org](mailto:iccrom@iccrom.org)

International Academic Projects  
Chemistry for Conservators (by correspondence, 4 months starting March 1st, Sept 1st); Conservation of Glass (May 19-23, Corning, USA); Making High Quality Resin Replicas of Museum Objects (May 26-30, Denmark); Making High Quality Electroform Replicas (June 9-13, Denmark); Indo-Persian Paintings Workshop (June 16-20, London); Digital Photography of Museum Objects (June 24-25, London); Deacidification of Paper (June 25-26, London); Giltwood Frame and Object Restoration Workshop (June 30-July 4, London); Pigments and the Polarizing Microscope (June 30-July 4, Somerset, UK); Identification of Paper Workshop (July 7-8, London); Lapis Lazuli-Fact and Fiction workshop, (July 8, London); Mounting Museum Objects for Exhibition (July 8-10, Aberdeen); New Methods of Cleaning Surfaces of Books and Paper (July 14-18, London); Leather Conservation Workshop (July 15-17, Northampton); Practical Insect Pest Management (June 17-18, London); Identification of Wood (July 21-25, London); Integrated Pest Management for Libraries and Archives (July 22, London); New Methods of Cleaning Paintings (July 20-Aug 1, Australia); New Methods of Cleaning Painted Surfaces of 3D Objects (Aug 4-8, Australia); Preservation of Medieval Books (Aug 4-29, Italy); Introduction to Laser Cleaning in Conservation (June 16-17, Sept 29-30,

# COURSES, CONFERENCES, AND SEMINARS



## 2008 PROFESSIONAL DEVELOPMENT WORKSHOPS

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the AIC website ([www.aic-faic.org](http://www.aic-faic.org)) or from the AIC Office: (202) 452-9545, ext. 5.

April 21, AIC Annual Meeting Workshops. Denver, CO  
(Annual Meeting registration required)

May 5-9, "Mastering Inpainting." Shepherdstown, WV

\*May 15-18, "Conservation of Plastics and Rubber." New York, NY

June 13-15, "Digital Inkjet Printing for Textile Conservators."  
Philadelphia, PA

\*August 4-5 & 7-8, "Conservation of Tracing Paper." Williamstown, MA

\*October 6-10, "Adhesives for Conservation." Omaha, NE

See AIC website for complete course listings and FAIC  
co-sponsored courses.

\*This event funded in part by a grant from the National Endowment for the Humanities. Special scholarship funds available for U.S. residents.

### FAIC Online Courses

March 27 – April 23:

"Marketing for Conservation"

May 1 – May 28:

"Estimating Conservation Projects"

June 5 – July 2:

"Chemical Hygiene for Conservation"

July 10 – Aug 6: "Mitigating Risk:  
Contracts and Insurance for Conservation"

Sept 11 – Oct 8: "Professional Responsibility in  
Conservation"

Oct 16 – Nov 12: "Records and Information  
Management for Conservation"

Liverpool)—Contact: James Black,  
International Academic Projects, 6  
Fitzroy Square, London W1T 5HJ, UK;  
+44 207 380 0800;  
[info@academicprojects.co.uk](mailto:info@academicprojects.co.uk)

The Laboratory Safety Institute  
Seminars and Workshops  
Nationwide—Contact: LSI, (800) 647-  
1977; [labsafe@aol.com](mailto:labsafe@aol.com);  
[www.labsafety.org](http://www.labsafety.org)

Lascaris Conservation of Works of Art  
Halkida, Evia Island, Greece—Contact:  
Mihail Larentzakis-Lascaris, Iatridou  
and Avanton 27, P.O. Box 19172,  
34100 Chalkida, Greece; Tel/Fax:  
+30/22210/21981;  
[m\\_lascaris@yahoo.gr](mailto:m_lascaris@yahoo.gr);  
[www.laskarisml.gr](http://www.laskarisml.gr)

McCrone Research Institute  
Microscopy for Art Conservators  
(October 6-10, AIC member discount  
available; this program is supported in  
part by FAIC); Digital Imaging  
(Chicago: June 11-13); Polarized Light

and Forensic Microscopy (Mar 24-28,  
April 21-25, June 9-13 and Aug 11-  
15); Advanced Polarized Light  
Microscopy (June 16-20); Sample  
Preparation and Manipulation for  
Microanalysis (May 5-9 and Oct 27-  
31); Microscope Cleaning, Adjustment  
and Maintenance (Nov 17-18);  
SEM/X-Ray Spectroscopy (April 14-  
18 and Sept 29-October 3); Indoor Air  
Quality: Identification of House Dust  
and Indoor Particles (May 27-29);  
Practical Infrared Microspectroscopy –  
FTIR (Feb 18-22 and Dec 8-12);  
Raman Microscopy (Aug 11-13);  
Microchemical Methods (Sep 22-26);  
Microscopy for Art Conservators (Oct  
6-10); Fluorescence Microscopy (Nov  
5-7). Chicago, IL—Contact: Lauren  
Logan, (312) 842-7100;  
[registrar@mcri.org](mailto:registrar@mcri.org); [www.mcri.org](http://www.mcri.org).

Midwest Art Conservation Center  
Contact: Melinda Markell, 2400 Third  
Avenue South, Minneapolis, MN  
55408; (612) 870-3128;  
[info@preserveart.org](mailto:info@preserveart.org)

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

National Museums Liverpool  
Contact: Martin Cooper, Conservation  
Technologies, National Conservation  
Centre, Liverpool, National Museums  
Liverpool, Whitechapel, Liverpool, L1  
6HZ, UK; +44 151 478 4904;  
[martin.cooper@liverpoolmuseums.org.uk](mailto:martin.cooper@liverpoolmuseums.org.uk)

National Preservation Institute  
GIS: Practical Applications for Cultural  
Resource Projects (Mar 11-12, San  
Francisco, CA); Historic Landscapes,  
Planning, Management, and Cultural  
Landscape Reports (Mar 11-12,  
Oklahoma City, OK); Consultation  
and Protection of Native American  
Sacred Lands (Apr 2-3, San Simeon,  
CA); Decision-making for Cultural  
and National Resources in the Legal  
Environment (Apr 2-3, Washington,  
DC); Cemetery Preservation (Apr 7-8,

# COURSES, CONFERENCES, AND SEMINARS

Austin, TX); Green Strategies for Historic Buildings (Apr 10, Greensboro, NC); Conservation Strategies for Archaeologists (Apr 14-16, Mount Vernon, VA); Digital and Traditional Photography of Cultural Resources (May 13-14, Denver, CO). Note: Scholarships available for select seminars through the NEA—Contact: Jere Gibber, Executive Director; National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org

Northern States Conservation Center Online Courses/Online Museum Classes  
Storage for Infinity (Mar 17-Apr 11); Disaster Plan Research and Writing (Mar 17-May 16); Care of Archaeological Artifacts From the Field to the Lab (Mar 31-Apr 25); Integrated Pest Management (Mar 31-May 9); Exhibit Fundamentals: Ideas to Installation (Mar 31-May 9); Care of

Textiles (May 5-30); Materials for Storage and Display (May 5-30); Museum Management (May 5-30); Collections Management Databases (May 5-30); Cataloging Collections (June 30-July 26); An Introduction to Collections Preservation (July 7-Aug 1); Introduction to Museums (July 7-Aug 1); Introduction to Museum Security (July 7-Aug 1); Plastics in Museums (July 7-Aug 1); Care of Photographs (July 7-Aug 1); Applying Numbers to Collection Objects: Materials and Methods of Object Numbering (Aug 4-29); Museum Artifacts: How they were made and how they deteriorate (Aug 4-Sept 14); Found in the Collection: Orphans, Old Loans and Abandoned Property (Aug 4-Sept 14); Museum Cleaning Basics (Sept 2-26); Fundamentals of Museum Volunteer Programs (Sept 2-26); Disaster Plan Research and Writing (Sept 2-Oct 10); Storage Facilities and Furniture (Sept 2-Oct 10); Collections Management Policies for Museums and

Related Institutions (Sept 2-Nov 14); Care of Archaeological Artifacts From the Field to the Lab (Oct 6-31); Integrated Pest Management (Oct 6-Nov 14); Exhibit Fundamentals: Ideas to Installation (Oct 6-Nov 14); Collection Inventories (Oct 27-Nov 22); Introduction to Museums (Nov 3-28); Care of Textiles (Nov 3-28); Materials for Storage and Display (Nov 3-28); Collection Management Databases (Nov 3-28); Preservation Environments (Nov 3-28)—Contact: Helen Alten, helen@collectioncare.org

Pacific Northwest Preservation Management Institute  
Seattle, WA—Contact: Lori Foley, lfoley@nedcc.org; www.nedcc.org

Professione Libro Association  
Standing Book (June 17-21, 2008); One Day Waxing (June 2, 2008). Milan, Italy—Contact: +39 02 3760058, info@professionelibro.it



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# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

## MUSEUM OF FINE ARTS, BOSTON

### Associate Conservator, Furniture and Frame Conservation

Under the general direction of the conservator, the associate conservator will be responsible for the conservation of furniture, frames, period rooms, and musical instruments in the museum's collections. The successful candidate will examine and treat a wide range of furniture and other wooden objects for exhibition, loan, and acquisition. The Museum's collections include a comprehensive range of furniture and other wooden objects from America, Europe and Asia from the 17th to the 20th centuries. Research and technical examination of the collections will be encouraged. The associate conservator will be expected to work closely with members of curatorial, exhibitions, and other departments to coordinate and schedule work and supervise staff. He or she may also be asked to carry out research in support of treatments, or to perform additional tasks related to conservation activities in the laboratory as needed. Full documentation of treatments is required and all work will be performed in accordance with the Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works.

The associate conservator must have a Master's degree from a recognized graduate conservation training program, or equivalent experience. A minimum of five years of post-training experience is required.

Salary is commensurate with experience.

Please contact Gordon Hanlon, Head of Furniture and Frame Conservation, 617-369-3389 or [ghanlon@mfa.org](mailto:ghanlon@mfa.org) with inquiries regarding the position.

Send cover letter and resume to: Myriam Negron, Sr. Human Resources Manager, Human Resources Department, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115 or to

[mnegron@mfa.org](mailto:mnegron@mfa.org).

Only those selected for interviews will be contacted.

## COOPER-HEWITT NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION

### Senior Objects Conservator

Cooper-Hewitt, National Design Museum invites applications from qualified Objects Conservators for a full-time endowed position, funded in part by the Andrew W. Mellon Foundation. Located at the Museum's historic buildings in Manhattan, with an off-site storage and conservation facility in the greater metropolitan area, the position involves a wide range of responsibilities that support the conservation, preservation, research, and exhibition activities of the Department of Product Design and Decorative Arts. This includes the examination, material analysis, treatment, and documentation of objects in a variety of media; collaborating with curators and other conservators on interdisciplinary projects; performing conservation surveys and collection maintenance work; and preparing objects for exhibitions. The Conservator will also participate in the designing of a new objects conservation laboratory and collection storage rooms at the off-site facility.

Candidates should be graduates of a recognized conservation program or the equivalent in training with at least 8 additional years of museum conservation experience. Grade 12 (\$72,921) EOE. Please submit by April 15, 2008, a letter of interest, curriculum vitae, at least two examples of pertinent publications, and three professional references/appraisals to: Lucy Commoner, Head of Conservation, Cooper-Hewitt, National Design Museum, 2 East 91st Street, New York, NY 10128.

## MUSEUM OF FINE ARTS, BOSTON

### Associate Paper Conservator

Applications are being accepted for the position of Associate Paper Conservator at the Museum of Fine Arts, Boston in the Virginia Herrick Deknatel Paper Conservation Laboratory.

Candidates must have a Master's degree from a recognized graduate conservation training program or equivalent experience. In addition, 10 years of experience in paper conservation beyond graduate training is recommended, with some part of that experience being in a museum environment. Full documentation of treatments is required and all work must be performed to a high standard in accordance with the Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works. Knowledge of art history and experience in identification of artist materials and techniques is required. Strong oral and written communication skills are essential, as is the ability to work effectively as part of a team. Proficiency with digital cameras and imaging software is necessary, as well as competency in Microsoft Word, Excel and museum databases, preferably TMS. The position reports to the Head of Paper Conservation.

For consideration, please submit the following by March 31, 2008: a cover letter summarizing your interests, your resume and two letters of recommendation to [resumes@mfa.org](mailto:resumes@mfa.org) or

Human Resources Department  
Museum of Fine Arts, Boston  
Avenue of the Arts  
465 Huntington Avenue  
Boston, MA 02115

Recommendation letters must be mailed by post and may be sent separately from the résumé and cover letter.

Only those candidates invited to interview will be contacted directly.

# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

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

## SMITHSONIAN AMERICAN ART MUSEUM

### Lunder Conservation Center Fellowship

The Lunder Conservation Center is pleased to offer a conservation fellowship beginning Fall 2008. The one-year fellowship starts in October and includes a \$30,000 stipend plus \$1,000 for travel/research. The fellowship will be devoted to conservation treatments at the Smithsonian American Art Museum. Object, paper, and painting specialties are invited to apply. In addition to treatments, the fellow will be expected to collaborate with the Lunder Programs Coordinator. The visible labs of the Lunder Conservation Center allow the museum visitor a glimpse into the work of conservators; raising public awareness about art conservation is a major component of these labs. Collaboration with the Program Coordinator may include interaction with the public, gallery talks, and creating didactics.

**Eligibility:** Graduates from recognized training programs or candidates with equivalent training will be considered. Applicant should have no more than five years of post-graduate work experience in the field. The applicant should have a proven record of research, writing ability, and proficient English language skills (written and spoken).

#### Application Procedure

Interested candidates must submit the following materials:

Transcripts of graduate courses of academic study (although official transcripts are preferred, unofficial copies are acceptable)

A curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers

A short (one page) statement of

the applicant's interests and intent in applying for the fellowship, including the candidate's interest working in a lab visible to the public

Two examples of publications, lectures, or public speaking

Two supporting letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference (sent directly to the address below)

The materials should be post-marked no later than March 25, 2008 and sent to:

Lunder Fellowship 2008

Attn: Julie Heath

Lunder Conservation Center  
Smithsonian American Art  
Museum

MRC 970 PO Box 37012

Washington DC 20013-7012

Final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by May 5, 2008 about the decision of the selection committee.

This fellowship is made possible by Judith Cherwinka.

## ART INSTITUTE OF CHICAGO

### Andrew W. Mellon Fellowship in Paper Conservation

The Art Institute of Chicago is offering an advanced training fellowship in paper conservation beginning in the fall of 2008. The fellowship will be for one year, with the possibility of renewal for a second and third year. The Fellow will have the opportunity to work on a variety of treatments, participate in a wide range of conservation activities, and carry out a publishable research project.

Candidates must have a Master's degree in conservation and at least 1 year of practical experience beyond graduation, or equivalent experience. The Fellow will receive an annual salary of \$32,000 with an additional allowance of \$3,200 for travel and

research, plus benefits including health, dental, and vacation.

For consideration, please submit a cover letter summarizing your interest, resume and three professional references to:

Rachel Fox

The Art Institute of Chicago

Human Resources

111 S. Michigan Avenue

Chicago, IL 60603

With copies sent to:

Harriet Stratis

Head of Paper Conservation

Department of Prints and

Drawings

The Art Institute of Chicago

111 S. Michigan Avenue

Chicago, IL 60603

The materials should be post-marked no later than March 15, 2008. All applicants will be notified by April 15, 2008 of the decision.

## Annual Meeting

### Highlight: Denver Tours

Red Rocks & Dinosaur Ridge  
Monday, April 21, 8:30 a.m.–12:30  
p.m.; \$52

The Best of Boulder  
Monday, April 21, 10:00 a.m.–3:00  
p.m.; \$50

Art & Architecture  
Monday, April 21, 12:30–4:30 p.m.;  
\$57

Behind The Velvet Curtain:  
An Insider's Tour Of The Denver  
Performing Arts Complex  
Monday, April 21, 1:00–3:00 p.m.;  
\$20

Cherry Creek & Santa Fe  
Drive Art Walk  
Monday, April 21, 9:45 a.m.–3:45  
p.m.; \$50

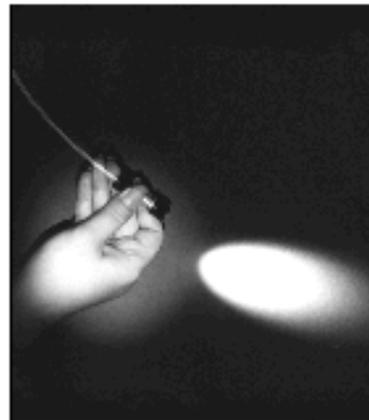
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Historic & Artistic Works

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