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THE Opening Reception
for AIC's 39th Annual
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Ethical Principles and Critical Thinking in Conservation

Confronting Time: On the Modalities of Conservation

Frank Matero

Time, like space, is all around us. Its evidence is visible in the natural world as physical change. In our own fabricated works, time exerts its presence through the tell-tale signs of material degradation and stylistic anachronism. It is through these indicators that we confront time indirectly and attempt to position a thing or place in relation to the present. Time is therefore both the qualifier and quantitative measure for the historian, scientist, and conservator who attempt to define and interpret it through words, images, calculations, and physical interventions.

The primary arguments for preserving cultural heritage are values-based, beginning with the fundamental assumption that as material culture, creative works embody various forms of human knowledge, e.g. aesthetic, technical, cultural, social, religious, and scientific. This belief owes its origins in part to the great knowledge-accumulation projects of the Enlightenment. Of equal interest in the current discourse on cultural heritage is the ability of a thing or place to present the everyday human experience of lived time. What survives, what is forgotten, what is cared for or destroyed, describes the lives that creative works can take.

Conservation has always been about duration, about transmission and reception. If we accept the most basic definition of conservation as the protection of cultural works from loss and damage, then conservation of all cultural heritage—tangible and intangible—addresses and contributes to memory, itself basic to all human existence. As an intellectual pursuit, conservation is predicated on the belief that knowledge, memory, and experience are tied to cultural production, and especially to material culture. Conservation helps extend these places and things into the present, and establishes a form of mediation critical to the interpretive process that reinforces these aspects of human existence.

A Framework for Addressing Change

At different times and in different ways, conservation, in its theoretical development and practice, has concerned itself with three basic modalities or constructs: *form*, *fabric*, and *function*, the latter being the intangible beliefs, uses, and traditions associated with the material correlates of form and fabric. (Fig. 1) Implicit in all three modalities is the notion of maintaining contact with the past through the identification, transmission, and protection of that which is considered valuable and relevant in the present.

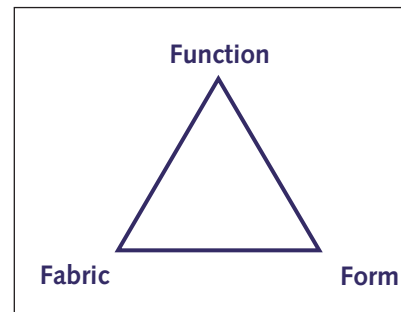


Figure 1

continues on page 3

AIC NEWS

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Deadline for March editorial submissions

(mgilpatrick@conservation-us.org):

February 1, 2011.

We reserve the right to edit for brevity and clarity.

ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads are: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. 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@conservation-us.org.

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From the Executive Director



Last year at this time, I advised members to “buckle up, 2010 promises to be a terrific ride!” And, what an amazing year it turned out to be. Building on the successes of 2009, we engaged more and more members in helping to shape our communications strategies. Working together, we are continuing to enhance our website, create and update information on AIC wikis, send blog reports from meetings, and respond rapidly to media requests.

With member support in 2010, we collaborated on a number of initiatives and activities with the International Institute for Conservation (IIC), American Association of Museums (AAM), Library of Congress, Heritage Preservation, College Art Association, Americans for the Arts, National Humanities Alliance, Smithsonian Institution, U.S. Committee of the Blue Shield, Huntington T. Block, Society for the Preservation of Natural History Collections, and International Relief and Development. Partners in professional development programs included the National Park Service, National Center for Preservation Training & Technology, AAM, Buffalo State College, New York Public Library, Guggenheim Museum, San Francisco Arts Commission, University of Delaware, Campbell Center, Ah-Tah-Thi-Ki Museum, and McCrone Research Institute. If you missed the news about any of these partnerships, be sure to contact me for an update!

Several federal agencies and foundations generously supported FAIC initiatives in 2010. We thank

- The Institute for Museum and Library Services (IMLS) for funding additional collections emergency response training to help us build on the success of AIC-CERT
- The National Endowment for the Humanities (NEH), National Endowment for the Arts (NEA), and IMLS for supporting AIC-CERT and AIC member deployments to Haiti, along with funds for supplies, following its devastating earthquake in January
- The Samuel H. Kress Foundation for supporting conservation publications through three grants to: create an electronic publication of the “Inpainting” volume of the *PSG Conservation Catalog*, print a second edition of *The AIC Guide to Digital Photography and Conservation Documentation*, and continue the Conservation Publication Fellowship Program for an additional four years
- NEA for its support of the “TechFocus I: Caring for Video Art” workshop
- The Getty Foundation for supporting the Latin American and Caribbean Scholar program at the 2010 AIC annual meeting
- IMLS, the Kress Foundation, and the Booth Heritage Foundation for supporting AIC’s partnership with IIC to present “The Plus/Minus Dilemma: The Way Forward in Environmental Guidelines” at the 2010 AIC annual meeting
- The Kress Foundation for providing travel expense support to international speakers at the 2010 AIC annual meeting.

In 2010, FAIC also embarked on an ambitious four-year international initiative conceived and supported by the Mellon Foundation. We are thrilled to be a part of this significant effort to establish a photograph conservation department at the Hermitage Museum in St. Petersburg, and we encourage members to learn more about this initiative in FAIC updates, and on page 8 of this newsletter.

I thank our members for their continued support of AIC and FAIC in 2010. You are essential to our success! Working together, 2011 will exceed even my high expectations!

—Eryl P. Wentworth
ewentworth@conservation-us.org

Modalities continues from front cover

For the traditional visual arts, the idea of the work is closely tied to its materiality through form and fabric, and—certainly in the case of immovable heritage—its function or context. Conservation directly engages the former (tangible) and when possible the latter (intangible) modalities, assuming both are recoverable. Contemporary conservation theories argue that value and significance are based in part on physical materiality and its effect on the perception of the viewer/user, which, in the case of the visual arts, have been categorized as artistic- and historical-values, age-value, and use-value. Originality and authenticity have traditionally been defined by these qualities; however, as we have come to discover in recent years, this is not nor has ever been universal for many cultures and intangible qualities have recently gained conservation's attention in defining a fuller appreciation of heritage values.

Implicit in conservation's underlying principles is the notion that degradation is generally considered destructive or a negative condition that is detrimental to the visual and structural integrity of the work. Such concerns are related to conservation's interest in the aesthetic and intellectual legibility of the work and are the legacy of the mid-twentieth century theorist Cesare Brandi who considered the reestablishment of the potential unity of the work critical to conservation's mission. Intervention addresses degradation by reducing the tension to the formal whole created by material damage and loss and involves reconciling conscious (original or subsequent) aesthetic values with historical values. This concern with safeguarding the artistic as well as documentary values of the work, especially as they relate to incompleteness of form and meaning, draws its inspiration from philological models.

Weathering, as a natural entropic process, always results in a transformation of materials through physical, mechanical, and chemical alteration. Weathering indicates the passage of time as visible aging. It occurs during the life of the work and its occurrence is predictable, if not immediately apparent. Depending on the material fabric and the form, such alterations have been viewed over time in different ways. Whereas structural degradation has generally been held as a decidedly negative aspect of weathering, except in the unique case of ruins and some contemporary art, some types of surface alteration have enjoyed varying degrees of acceptance depending on the time, place, material, and subject. This is perhaps best observed in our taste for preserving archaic "old-fashioned" things as aged or incomplete whereas no imperfection is tolerated for works of the recent past.

The term *patina* has been used at least since the seventeenth century to describe acceptable entropic changes that are considered intrinsic to the material due to the natural weathering of that material under normal circumstances. This is in contradistinction to excessive alteration resulting from decay and the obfuscation of the surface from soiling, crusts, and deterioration. This suggests an acceptance of alteration that is judged or measured to have little physical effect on the durability or performance of the material, or imparts an acceptable or desired visual aesthetic, as well as those changes that more or less preserve the historical appearance of the form. This latter point is significant for there is often confusion about the difference between original and historical appearance. Original appearance, usually linked to artistic intent (with the exception of time-based media), is a transient condition that exists

only briefly, if at all, after completion or delivery of the work. The notion is a false one, however, as few materials are truly inert or stable for long, and many works continue to evolve and change over time as part of their natural life. While entropic change is inevitable for all material things, decay has not always been considered the negation of creation, as in the case of certain twentieth-century design ideologies or native people's belief systems.

The indicators and qualities of age, defined most directly by weathering (in architecture), patina (in works of art), and style (in both), became major issues in eighteenth and nineteenth century aesthetic theory, art history, and restoration philosophy, which as Paul Philippot has noted, linked the worlds of new art and architecture with historic buildings, monuments, and works of art. Weathering, as time and nature's finishing touches to human works, was a major element in the aesthetic principles of the "picturesque." However it was John Ruskin who gave a moral voice to weathering in his definition of historical monuments and their preservation. It is to Ruskin, that we must attribute the idea that weathering records and allows the recollection of earlier stages in the history of a work, and the human lives associated with it. It is for these reasons that Ruskin so passionately argued for the *preservation* as opposed to the *restoration* of art and historic buildings, which removed the face of time in an attempt to offer "fresh readings."

Yet age is not the only consequential factor in determining value and significance. The older something is, the more powerfully it elicits positive emotional response, yet this is incidental to real historical significance. Historical appearance acknowledges time as an essential component of works from the past. It is time that distinguishes and separates such works from the present, and it is time that continues to shape and define them through weathering.

Reconciling History and Creative Intent

Any attempt to situate duration within the larger conservation discourse must acknowledge the three basic modalities of *form*, *fabric*, and *function/content*. All are tied together in defining works of art and architecture; however depending on the situation, we can choose any number of strategies that either privilege one over the other or attempt to present all three in balance. For example, preservation typically favors the original fabric and its age-value above all else, in contrast with the formalistic concerns of restoration. Content as value or meaning is associative and different in each case. Balancing these modalities in any conservation project will, of course, be dependent on a great many factors, including cultural, social, technical, and economic. This balance is also dictated by the scale and type of work, whether it is a building or a miniature, of primary historic or artistic value, or intentionally permanent or ephemeral.

Contemporary practice is no less polarized despite a greater theoretical embrace of both aesthetic and historical values. Despite the prevalence of "schools" of conservation that owe their practices partly to inherited traditions based on place or medium, the prevailing practice of identifying authenticity in the material fabric has given rise in its most extreme expression to a form of "embalming", which deploys scientific procedures and aesthetic tricks to sustain and present compromised fabric. This, in turn, has prompted critical responses toward the "fetishizing"

of the materiality of the work over other modalities. The result has been at times to reassert the dominance of form and function by repositioning conservation as an act whose authenticities reside in process and artistic tradition instead of the ancient fabric alone.

By approaching all visual works through their modalities of form, fabric, and function/content, this simple model offers a means of assessing the immediate out-come and long-term effects of any intervention decision. As each modality is affected by the various disciplines associated with preserving cultural heritage, critical issues and competing viewpoints can be better placed in perspective to both develop and critique proposed interventions and predict their outcome. Contemporary conservation must strive to seek a middle ground by acknowledging both process and product whereby knowledge and experience are tied together. Its primary obligation is to extend the whole life of the work, which in addition to the creative energies of original and subsequent intent, must also embrace the equally long and complex history of its reception over time. As a modern practice, conservation is a scientific activity in its aims and methods, but at the same time it has humanistic goals. As such, contemporary practice requires input from various specialists as well as from cultural affiliates and the public in general. For conservators, conservation begins and ends with the artistic and historic values of the work and their ultimate responsibilities depend on the conservator. We would therefore do well to remember that all conservation is a product of its time and as such it is an act of critical interpretation. We conserve with intention and it is that intention which needs to be continually questioned as much as the creative work itself.

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AIC News

Staff Transitions

It is with regret, but our best wishes, that FAIC recently said “goodbye” to **Kelsey Ray Horowitz**. Kelsey accepted a position in the development office of the National Gallery of Art, where we’re sure she’ll do well.

Abigail Choudhury will move from the AIC Membership area to the FAIC Development and Education Associate position.

On January 4, AIC welcomes **Steven Charles** as the new Membership Assistant. Steven comes to AIC from the Phillips Collection where he was a Museum Supervisor. As the supervisor of the museum assistants at the Phillips Collection, Steven was actively involved in both collections care and shaping the visitors experience. Please introduce yourself the next time you call AIC and help us welcome Steven to AIC.

AIC Article in AAM’s Museum Magazine

In April 2010, AIC committed to creating a working group to respond to draft statements proposing broadening environmental standards for loans in museums. Led by AIC Board President Meg Craft, this group has begun to examine the potential impact on collection items used for loan for exhibitions. As part of this effort, and to encourage further discussion, AIC offered to submit an article to *Museum*, the magazine of the American Association of Museums. We are pleased that the January/February 2011 issue of *Museum* includes “Climate Change: A New Look at Conservation Standards” by Pam Hatchfield, vice president of the AIC board of directors. AIC members will be alerted when a more in-depth version of the article, along with additional information about environmental guidelines, has been posted on the AIC website.

Further Reading

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Ruskin, John. *The Seven Lamps of Architecture*. New York: Dover Pub., 1989. Reprint of 2nd ed., 1880. (orig. published, 1849), especially Chapter 6, The Lamp of Memory: 10–11 (186–189), 18 (194–198).

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Health and Safety Committee

New Safety Eyewear Standard: Confusion Over at Last

Until recently, goggles and safety glasses marked with “Z87.1” indicated they were certified to have passed one of the American National Standards Institute’s (ANSI) tests, but which test? For example, a pair of glasses shaped like safety glasses with side shields, which we might assume would protect the eyes from impact during machine work, could really be glasses approved only for very low amounts of ultraviolet light from welding operations when used at a considerable distance.

The new ANSI Z87.1-2010 standard has finally made it possible to look at the markings on eyewear to determine exactly what they will protect against. Now all eyewear designed to resist impact will be marked with a + sign. There is no middle ground, it either is rated for high impact or it is not.

The lens or shield will be marked for the type of light or radiation, such as ultraviolet or infrared, it will repel. Use will also be indicated; markings will indicate protection against splashes or dust. The following codes will be used to indicate the types of protection:

How To Read The Marks

Manufacturers of eyewear must identify themselves, and the “Mfg” as prefix indicates this. Next, the “Z87” logo (to indicate the ANSI standard) is followed by other marks. Some typical types of eyewear used in art and theater work might include:

Artists who are exposed on occasion to splashes of paints and solvents, dust, and impact should wear a goggle fitted to the face with certifications reading: **MfgZ87+D3D4**.

Woodworking requires eyewear in which both the frame and the lenses are marked and rated for high impact. If the lenses in those side-shielded spectacles are also prescription, they would be marked: **MfgZ87-2+**.

Welding Shields can also be rated for impact. A shield that also has a **W** shade of 5 and a UV rating of 3 would be marked **MfgZ87+W5U3**.

And, when you are not sure of the meaning of the string of letters and numbers, the manufacturer’s mark can help you identify who to call to find out exactly what the eyewear will protect against.

Keep a copy of this chart in the workplace to help interpret these marks.

Note: This information was derived from the ANSI Z87.1-2010 & Lab Safety Newsletter, 9/2010.

*Reprinted in part from
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Type of Mark	Description	Marking
Impact	Rated lens or shield	Z87+
	Rated lens-prescription	Z87-2+
Non-impact	Unrated lens or shield	Z87
	Unrated-prescription	Z87-2
Lens type	Clear	none
	Welding	W and Shade Number (Range from 1.3 to 14—the higher the number the darker the lens)
	UV filter	U and Scale Number (Scale ranges from 2 to 6—the higher the number the higher the protection from UV)
	Visible light filter	L and Scale Number (Scale ranges from 1.3 to 10— lower numbers provide greater protection)
	Infrared filter	R and Scale Number (Scale ranges from 1.3 to 10— lower numbers provide greater protection)
Use	Variable Tint (darken in the sun)	V
	Special purpose	S
	Splash/droplet protection	D3
	Dust	D4
	Fine dust	D5
Head size	Small sized frames and spectacles	H

Preservation Week 2011 begins April 24

AIC is pleased to partner with the Association for Library Collections and Technical Services (ALCTS), Library of Congress, Heritage Preservation, Society of American Archivists, and Institute of Museum and Library Services to participate in the second annual Preservation Week, taking place April 24–30. As a founding partner, AIC is planning a public lecture that is being organized with the help of our Philadelphia members. Look for more information coming soon on the website.

In 2010, AIC’s first Preservation Week public lecture was offered in partnership with the Milwaukee Public Library. This well-received program featured Debra Hess Norris presenting “Don’t Leave Grandma in the Attic!: The Preservation of Your Family Photographs.”

AIC is also working with the Library of Congress to provide information for a series of bookmarks produced to promote Preservation Week. These bookmarks provide simple care tips for the public and are colorful reminders to preserve family treasures.

Planning to promote Preservation Week to your community? Go to the Preservation Week page on the ALCTS website (www.ala.org/preservationweek) for information and ideas!

A Redesigned Publications Committee

In May 2010, the AIC board requested a proposal for a new vision for the publications committee. It recognized that the committee no longer needs to provide advice to AIC on publications production and technology. Following discussions among committee, board, and staff members, a new committee structure was board approved and is being implemented. Its goal is to enhance communication between those creating AIC publications and those who discuss the larger issues of policies and practice. Importantly, the new committee also includes specialty group representation.

The former committee structure was similar to that of other AIC committees. It consisted of five AIC members, in addition to the board liaison, AIC editors, AIC executive director, and AIC communications director. The new structure is designed to serve as a forum to discuss issues related to AIC publications and communications, ensure quality print and electronic publications, and improve the quality and number of publications in the field. The new committee still works under the existing publications committee charge, but it is now wholly project-driven and involves members according to the project on which they are working. The team consists of the AIC editors, AIC publications staff, board liaison (serving as the new committee

chair), representatives of the specialty groups (current publication chairs or web editors), the Emerging Conservation Professionals Network (ECPN) communications chair, and those former members who wish to continue to work on a particular project.

Initially, a series of conference calls are being organized to orient committee members, and to identify core projects and the working group responsible for each. When the new committee is fully functioning, communications will take place mainly on the electronic mailing list. Committee members will participate on conference calls when the agenda or topic under discussion has bearing on their committee-assigned project.

While several projects are building on past committee work, such as development of a best practices document for online publications, the committee will undertake new projects that are recommended both by committee members and any other AIC members who present their ideas to the committee. The committee will, for instance, begin an assessment of current publications in 2011. I look forward to providing updates on committee members and their activities in upcoming newsletters.

Nancie Ravenel

nravenel@shelburnemuseum.org

Slate of Candidates *for* 2011 AIC Board of Directors

The AIC Nominating Committee is pleased to present the following:

Slate of candidates for the AIC board of directors for the year 2011

President (2-year term): **Meg Craft (completing 1st term)**
Vice President (2-year term): **Pamela Hatchfield (completing 1st term)**
Director, Specialty Groups (3-year term): **Helen Alten, Fenella France, Deborah Trupin**
Director, Professional Education (3-year term): **Stephanie Lussier, Jennifer Hain Teper**

Final nominations for open positions must be received by **March 1**. Please contact Committee Chair Mary Striegel (striegelm@nsula.edu) or Committee Members Vicki Cassman (vcassman@udel.edu) or Paul Messier (pm@paulmessier.com) to discuss the nomination of qualified individuals.

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

Remaining in office through June 2011

Lisa Bruno, Secretary (2nd term)
Cathy Hawks, Director, Committees & Task Forces (2nd term)
Brian Howard, Treasurer (2nd term)
Nancie Ravenel, Director, Communications (1st term)

Election: 2011 Nominating Committee Member

Nominations are open until **March 1** for qualified individuals to serve as candidates for a three-year term on the Nominating Committee. The 2011 candidate must be a Fellow of AIC. Nominations may be made in writing to AIC Board President Meg Craft (mcraft@thewalters.org) or from the floor at the 2011 Members Business meeting, in Philadelphia, PA on Thursday, June 2.



Annual Meeting

Think Spring—Philadelphia in June!

Join us in Philadelphia May 31 to June 3 for the 39th Annual Meeting. The theme of the meeting will focus on ethical principles and critical thinking in conservation.

The general session topics span architecture and monuments, paper-based artifacts, textiles, paintings, and objects. The therapeutic nature of restoration is explored in two papers about the nature of reconstructing lives and religious icons destroyed by violence. Decision-making and prioritization in the reformatting or digitizing of national archives is discussed, and decisions about the final state and appearance of objects after treatment are also explored.

To view the schedule, authors, and titles visit the “Annual Meeting” page on the AIC website.



We are pleased to announce that the Opening Reception will be held at the Philadelphia Museum of Art on June 1 from 6:30 to 9:30 pm. The museum is home to over 225,000 objects, spanning the creative achievements of the Western world since the first century AD and those of Asia since the third millennium BC. Mingle with your colleagues and view some of the world's great masterpieces.

Register today at the money-saving early rate. Information on sessions, workshop, tours, and special ticketed events is available online and the registration brochure will be mailed in January.

Join us in Philadelphia. Register today at www.conservation-us.org.

Front view of the Philadelphia Museum of Art. Photograph by Rgordon6, October 27, 2005, courtesy of www.wikimedia.com

Philadelphia Museum of Art, interior stair. Photograph by Steve Silverman, pov_steve, April 2, 2006, www.flickr.com

Planning for the 2012 Annual Meeting

We are already looking ahead to 2012: a celebration of AIC's 40th anniversary in Albuquerque, New Mexico! The subject of the annual meeting will be **outreach and advocacy in conservation**, an exploration of how conservation connects with other departments within institutions, allied professionals, the press, our clients and the public in general. The title and format have not been decided yet, and we are requesting your help as we begin the planning process.

The board is considering a different format from the standard conference for this anniversary meeting, and as such, the planning must start much earlier than usual. At the IAG meeting in November, we discussed a variety of alternatives to the traditional annual meeting format. We would like to know what you think about replacing the specialty group session format with topical conversations on a wide array of subjects, perhaps presented as a series of interactive workshops. A few of the ideas being considered include:

- Conservation in education
- Conservation exhibitions
- Conservation in the media: press, literature, movies, theatre
- Journalists and conservation—a forum?
- Blogging and conservation
- Conservation: Public relations and marketing strategies—what's the story?
- Conservation 40 years ago
- Albuquerque conservation/cultural heritage treasure hunt
- Explore the relationship between outreach and marketing/advertising? Can outreach/advocacy be separated from fundraising or other marketing goals?
- Film festival: Videos and films made for outreach purposes; including films and TV episodes which feature conservation; Historic videos and films of conservation treatments, followed by panel discussion and critique?
- Evaluating the effectiveness of outreach
- Conservation collaborations with allied professionals
- Public collaboration with conservation projects
- Panel discussion on conservation publishing
- Poster competition to design programs that promote conservation with presentations about the winners at the annual meeting
- Museum visitor surveys—what do visitors know about conservation; what would they like to know? Results analyzed and presented at annual meeting
- Interactive enlarged poster session to incorporate specialty group subject matter

Planning is still in very early stages. We are looking for your help—what would you like to see and participate in at the 40th anniversary meeting? Should we focus on bringing in experts from outside the profession? Do you have contacts in media, arts, public relations or advertising who might be a good addition to the meeting? Please let us know your thoughts!

Pam Hatchfield, AIC Vice President, phatchfield@mfa.org

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*Ruth Seyler, AIC Membership & Meetings Director
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FAIC News

Hermitage Update

FAIC launched a four-year initiative in the spring of 2010 to establish a photograph conservation department at the State Hermitage Museum in Saint Petersburg, Russia. Training in photograph conservation, collections care, documentation, cataloguing, digital imaging, and scientific research has been conducted in Russia, France, and the U.S.

The initiative is the outgrowth of a continuing series of collaborations between FAIC and The Andrew W. Mellon Foundation. In 2000, the Mellon awarded a grant of \$1.8 million to launch FAIC's professional development program and the FAIC Endowment for Professional Development. FAIC received a \$1 million grant from the Mellon in 2008 to sustain a series of collaborative workshops in photograph conservation. In 2009, FAIC was invited to submit a proposal for the Hermitage Photograph Conservation Initiative, a program that grew out of previous Mellon-supported photograph surveys of the Hermitage collections. FAIC is delighted to be seen as a trusted resource for the advancement of conservation internationally.

The Hermitage grant covers all project expenses, and has direct financial benefits to FAIC. A portion of FAIC staff expenses over the next four years will be funded through the grant, as will development of Conservation OnLine (CoOL) resources to support images and foreign language resources. Documentation of the initiative on CoOL will serve as an example for best practices in photograph conservation, cataloguing, and digital imaging, and will provide a lasting resource for the preservation community.

The project manager for the initiative is Paul Messier, conservator in private practice in Boston, who conducted the initial survey of the Hermitage photograph collections. He is assisted by conservator Karina Beeman, formerly of St. Petersburg, who has provided administrative and interpretation services. An advisory committee guides the activities, and is comprised of Paul Messier, Vyacheslav Fedorov of the State Hermitage Museum, Robert Burton of Harvard University Library, Franziska Frey of Rochester Institute of Technology, Debra Hess Norris of University of Delaware, Bertrand Lavédrine of the Centre de Recherche sur la Conservation des Collections in Paris, and Eric Pourchot of FAIC.

This initiative represents a significant recognition and expansion of FAIC's ongoing professional development programs and its continued effort to engage and educate conservators in the United States and internationally. Partnering institutions to date have included Winterthur/University of Delaware, the Center for Conservation of Artistic and Historic Artifacts (CCAHA), the Metropolitan Museum of Art, and the Centre de Recherche sur la Conservation des Collections. Staff members of the Hermitage will be returning to the U.S. in January for studies at MoMA and the Harvard University Library Weissman Preservation Center, capped by attendance at the AIC PMG winter meeting in Ottawa in early February.

Tatyana Sayatina, a conservator who has been working at the Hermitage since 2005, has thrown herself into the study of

photograph conservation, a specialty new to her as well as to the larger Russian conservation community. She appreciated how the training was structured: "The practical and theoretical knowledge were closely connected. I'm looking forward to taking the knowledge of conservation and then to do it in practice." To her colleagues in the U.S., she says, "Thank you very much. I hope we will be working together for a long time."

"Inpainting" Publication Funded by the Samuel H. Kress Foundation

FAIC received a grant from the Samuel H. Kress Foundation to support the publication of the AIC Paintings Specialty Group catalog chapter on "Inpainting." This latest chapter in the Paintings Conservation Catalog will be published on CD to keep the price accessible to conservators.

Project Director Carol Christensen and Compiler Catherine Metzger have been working for the past five years with a ten-person editorial board and 42 contributors from Europe, Canada, and the U.S. on the chapter, which is about one-third longer than the two previously published volumes of the Catalog. The volume is scheduled to be distributed to PSG members before the 2011 AIC Annual Meeting.

Conservation OnLine Working Group

FAIC is working to ensure that Conservation OnLine (CoOL) continues to serve the preservation community effectively and sustainably. A working group has been formed, consisting of Fletcher Durant (New York Public Library), Morgan Gilpatrick (AIC Director of Communications), Walter Henry (CoOL Manager) Paul Messier (conservator in private practice), Eric Pourchot (FAIC Institutional Advancement Director), Nancie Ravenel (Shelburne Museum and AIC Board Director of Communications), Will Real (Carnegie Museum of Art), and Eryl Wentworth (FAIC/AIC Executive Director).

The group met in Washington on November 10, under the guidance of consultant Bob Berendt, to identify key needs for the online resource and lay the groundwork for future enhancements. Primary areas of focus were the organization of content, search functions, support for various media and languages, accommodating various types of users (from members of the public to conservation scientists), as well as partnerships, funding sources, and expertise that will be needed to move forward.

A draft vision statement for CoOL was refined by the Working Group. It now reads, "Conservation OnLine (CoOL) is a freely accessible platform to generate and disseminate vital resources for those working to preserve cultural heritage worldwide. Through the support of the Foundation of the American Institute of Conservation, CoOL is committed to growing and sustaining these resources into the future. As an authoritative and trusted source of information, CoOL serves to foster, convene, and promote collaboration."

Comments and suggestions about FAIC's plans for CoOL are welcomed, and can be addressed to Board member Nancie Ravenel at nravenel@shelburnemuseum.org.

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FAIC Scholarships Awarded

The following individuals and organizations received FAIC scholarships and grants in the September 2010 awards cycle:

FAIC Individual Professional Development Scholarships

- Jane Bynon, ICOM-CC Metal Working Group
- Marie-France Lemay, East Asian Art: Historical Context & Modern Preservation of Paper-based Works

FAIC NEH Individual Professional Development Scholarship

This scholarship is provided by a grant from the National Endowment for the Humanities and helps support attendance at NEH-funded workshops.

- Joan Neubacker, Using Your Digital Camera for Documentation Workshop

FAIC Lecture Grants

- Cape Fear Museum, Conservation of Wood and Paper Lectures

FAIC Regional Angels Grants

- Costume Institute of America
- Washington Conservation Guild

FAIC scholarships and grants are supported by earnings from FAIC funds and by generous contributions by members of AIC

and friends. To make a donation, please contact the AIC office, or donate on line at www.conservation-us.org/donate.

The next deadline for FAIC scholarships and grants is February 15. Guidelines and application forms are available on the AIC website (www.conservation-us.org/grants) or from the AIC office.

February Deadlines for FAIC Grants and Scholarships

Applications are due in February for requests for funding in eight categories that support projects by AIC members. Guidelines, application forms, and tips for writing applications and letters of support, are available at www.conservation-us.org/grants or from the AIC office. All materials, including any required letters of support, must be received by the published deadlines for consideration.

Feb. 1: The "Take a Chance" Grant was established in honor of Carolyn Rose, and provides support for conservation research or projects that might not otherwise be funded.

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

Feb. 1: The Carolyn Horton Fund supports continuing education and training for AIC members who are professional book and paper conservators. Awards typically range from \$500 to \$1000.

Feb. 15: Individual Professional Development scholarships offer support of up to \$1000 to help defray professional development costs for AIC members who are Professional Associates or Fellows.

Feb. 15: NEH Individual Professional Development Scholarships of up to \$1,000 support AIC members attending 2011 FAIC workshops funded by a grant from the National Endowment for the Humanities: "Hinging and Matting Oversize Works," "Conducting General Conservation Assessments," "Digital Imaging," "Conservation of Outdoor Sculpture," and "Removal of Pressure-sensitive Tapes and Tape Stains from Photographs."

Feb. 15: Lecture Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.

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

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

Projects should begin no earlier than April 1 for full consideration. Electronic submissions are encouraged. All materials,

including any required letters of support, must be received at the AIC office by the published deadlines.

For more information, contact Eric Pourchot at epourchot@conservation.org or 202-452-9545, ext. 5.

Allied Organizations

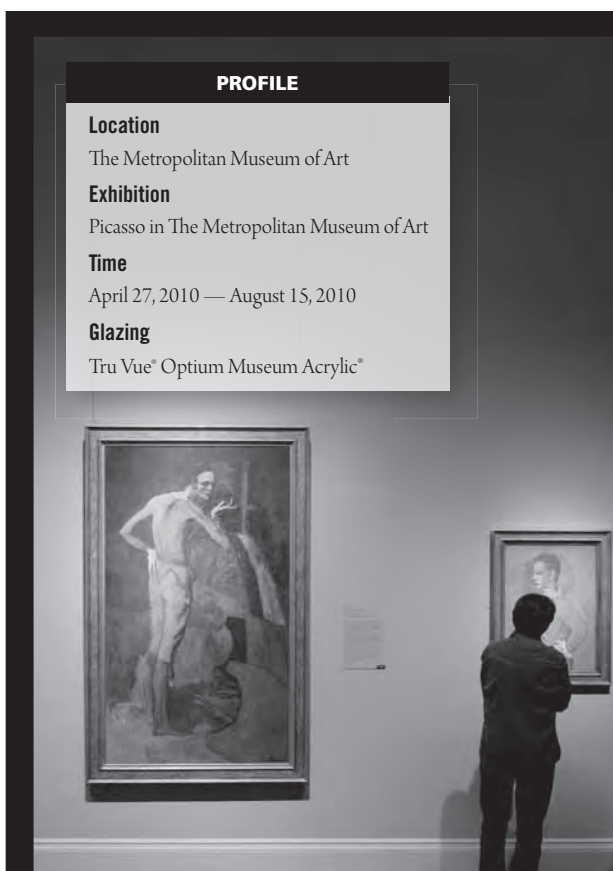
AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY (AASLH)

Essential Tribal Records Webinars

When tribal governments are faced with natural or manmade disasters, essential records are necessary to help tribes respond effectively to the emergency and later to restore order to the community.

Thanks to a \$2.6 million training grant from the Federal Emergency Management Agency (FEMA) and members of the Council of State Archivists, tribal government records management staff now have an opportunity to receive FREE training on identifying and protecting records that are essential to tribal government operations.

The course is twelve hours in length, with Webinars offered in ninety-minute segments every Wednesday in January and February at 2 p.m. CST. Participants are expected to complete assignments between Webinars to apply what they learn directly to their work. Extensive materials accompany the workshops.



PROFILE

Location

The Metropolitan Museum of Art

Exhibition

Picasso in The Metropolitan Museum of Art

Time

April 27, 2010 — August 15, 2010

Glazing

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Pablo Picasso, *The Actor*, 1904–05, Gift of Thelma Chrysler Foy, 1952 (52.175); *Salimbanque in Profile*, 1905, Bequest of Scofield Thayer, 1982 (1984.433.269). All works from The Metropolitan Museum of Art. © 2010 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Don Pollard.

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Project Management for History Workshop

AASLH is pleased to announce the Project Management for History Professionals professional development workshop schedule for spring 2011. The workshops, held at six regional sites, offer thirty-five hours of formal project management training to history professionals. The training, twenty-four hours of onsite workshop training at each of the six regional sites plus eleven hours of follow-up live webinar training, qualifies professionals in the history field to sit for the project management certification exam through Project Management International (PMI). The workshops are offered free to selected participants through a generous grant from the Institute for Museum and Library Services (IMLS). A \$200 travel stipend is awarded to qualified workshop participants when the follow-up webinar training is completed.

The goal of the program is to improve how history museums operate by bringing in the expertise of certified project management trainers from outside of the discipline to teach the fundamentals of project management to history professionals. This workshop instructs history professionals in best practices for establishing project requirements and planning and organizing work to meet them. The program teaches skills that strengthen the processes history professionals apply in their everyday work including exhibitions, archiving, education programs, fundraising initiatives, special events, outreach activities, and collections-based projects. These skills are critical to the development of improved processes and, therefore, an institution's improved ability to serve its community.

Applications for all workshops will be accepted beginning December 1, 2010, and will continue to be received until all workshop slots are filled. Applications are reviewed as received on a rolling first come/first served basis, so it is best to apply early. Additional information, workshop schedule, and the application form for the program can be found on the AASLH website or contact Project Coordinator Steve Hoskins at 615-320-3203 or Hoskins@aaslh.org.

CENTER FOR HERITAGE AND SOCIETY

Online Training for International Mid-Career Heritage Professionals

The Center for Heritage and Society of the University of Massachusetts Amherst is partnering with US/ICOMOS and the International Coalition of Sites of Conscience to explore the potential for establishing a wide-ranging program of online training for international mid-career professionals in emerging heritage fields, including making heritage socially relevant and responsive to communities.

New Materials & Research

Cloth Covered Box Kit Course

The Bodleian Libraries Packaging and Display Section (PADS) provides a cloth covered box making service and cloth covered box kits. A one-day course has been developed to teach how to use the kit to make a box successfully and quickly. By the end of the day participants will have a completed box to take away. Conservators and bookbinders will find these robust boxes offer

optimum protection while being fun to make. The box design can be made with minimal specialized equipment.

For more information go online to www.bodleian.ox.ac.uk/services/conservation/pads.

Contact Edward Adcock for further details: edward.adcock@bodleian.ox.ac.uk or (01235) 532 645

*Reprinted in part from Iconnect,
from the Institute of Conservation*

New Publications

A Laboratory for Art: Harvard's Fogg Museum and the Emergence of Conservation in America, 1900-1950 by Francesca G. Bewer traces the history of the Fogg Museum's conservation and research department, the first of its kind in an American art museum. The author also explores the role it played in the evolution of art conservation in the United States and abroad during the first half of the twentieth century. Cambridge, Mass: Harvard Art Museum; New Haven, Yale University Press, 2010.

Bookbinding and Conservation: A Sixty-Year Odyssey of Art and Craft by Don Etherington, is an autobiography of a major figure in the world of bookbinding and conservation. The book includes a catalogue of many of the author's bindings. New Castle, DE: Oak Knoll Press, 2010.

Glass & Ceramics Conservation 2010: Interim Meeting of ICOM-CC Working Group, October 3-6, 2010, Corning, New York, USA editing coordinated by Hannelore Roemich. Corning: ICOM Committee for Conservation in association with The Corning Museum of Glass, 2010.

A Laboratory for Art: Harvard's Fogg Museum and the Emergence of Conservation in America by Francesca G. Bewer is the first book to explore the crucial role the Fogg played in the evolution of conservation in the United States and abroad. Harvard University's Fogg Museum was the first American museum with a scientifically based conservation and research department. During a period of immense growth of collections in the United States, director Edward W. Forbes and associate director Paul J. Sachs developed the Fogg into a vital training ground for a new breed of museum professional attuned to the materials of art and the effects of environment.

Line, Shade and Shadow: The Fabrication and Preservation of Architectural Drawings by Lois Olcott Price. As documents of the built environment, as source material for architectural historians and preservation architects, and as stunning works of art, architectural drawings serve a wide and diverse audience. This book explores the materials and techniques used in their fabrication while illustrating their evolution from the eighteenth through the twentieth century. In addition to documenting the drafting process, this exploration also contributes to an understanding of the development of architectural design, the architectural profession, and the manufacturers that served its drafting and reprographic needs. New Castle, DE: Oak Knoll Press, 2010.

The Invention of Glory: Afonso V and the Pastrana Tapestries by Miguel Angel Aguilar, et al. This exhibition catalogue includes an account of the conservation of four tapestries from the Collegiate Church of Pastrana under the scope of a European interdisciplinary research project. Lisboa: Museu Nacional de Arte Antiga; Madrid: Fundación Carlos de Amberes, 2010.

Italian Medieval Sculpture: In The Metropolitan Museum of Art and The Cloisters by Lisbeth Castelnovo-Tedesco and Jack Soltanian, and contributions by Richard Tayar. This important volume offers a complete overview of the Metropolitan Museum's collection of sculpture in various media from all parts of Italy, ranging in date from the 9th through the 15th century. In 60 entries, the authors provide thorough descriptions, as well as in-depth art-historical and technical analyses of each sculpture, including later works in the medieval style. The catalogue gives a history of the collection and a full bibliography; it also features 270 color and 25 black-and-white photographs, as well as 22 watercolor renderings. New Haven: Yale University Press, 2010.

Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art by Denise Patry Leidy and Donna Strahan. The Metropolitan Museum's collection of Chinese Buddhist and Daoist sculpture is the largest in the Western world. In this lavish, comprehensive volume, archeological discoveries and scientific testing and analysis serve as the basis for a reassessment of 120 works ranging in date from the fourth to the twentieth century, many of them previously unpublished and all of them newly and beautifully photographed. An introductory essay provides an indispensable overview of Buddhist practices and iconography, and explores the fascinating dialogue between Indian and Chinese culture that underlies the transmission of Buddhism into China. 256 pages, 395 illustrations (227 in full color). New Haven: Yale University Press, 2010.

—Sheila Cummins
Research Associate

Getty Conservation Institute, Los Angeles
SCummins@getty.edu

People

Matthew J. Sheehy, acting director for reference and research services at the New York Public Library (NYPL), has been chosen to lead the Harvard Depository (HD) as Assistant Director of the Harvard University Library for the Harvard Depository (HD). He will divide his time between HD in Southborough and Harvard's central campuses in Cambridge, Boston, and Allston. The Harvard Depository was created in 1986 to promote effective use of space on the Harvard campus and to provide a secure, reliable, and cost-effective archival environment for paper-based materials.

Dr. Joyce Hill Stoner will be presented with the 2011 College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation on Wednesday, February, 2011 during the College Art Association Annual Meeting. A second celebration will coincide with the Heritage Preservation Annual Meeting to be held during the AIC Annual Meeting in Philadelphia.

An educator, author, art historian, and practicing paintings conservator, Stoner has dedicated her professional career to the education and training of doctoral, Master's-level, and undergraduate students in art conservation at the University of Delaware and to the preservation, scholarship, and interpretation of our global material culture heritage.

Steven Weintraub of Art preservation Services and **Patricia Silence** of the Colonial Williamsburg Foundation presented a "A Green Revolution— Or Business as Usual: New Directions in Environmental Guidelines" at the 64th Annual Mid-Atlantic Association of Museums meeting in Philadelphia in October 2010.

Next May they will participate in a panel discussion at the American Association of Museums annual meeting in Dallas: "Reassessing Environmental Standards: Balancing Collections Preservation, Visitor Comfort and Energy Efficiency." The session will focus on choosing appropriate methods to reduce energy consumption without compromising responsibility for the preservation and exhibition of collections.

In Memoriam

Ross Merrill (1943–2010)

Ross Merrill died at home on December 15, 2010, after a two-and-a-half year battle with multiple myeloma. Chief of Conservation (1983–2009) and Head of Painting Conservation (1981–1983) at the National Gallery of Art (NGA), Ross built one of the most highly respected conservation departments in the world, brought together a highly productive and creative team of conservators and scientists, expanded the conservation staff from 15 to 55 people, established new conservation positions and departments, and laid the political and financial groundwork in the museum for the expanded scientific research department as it exists today. He was also an enthusiastic and talented artist and art instructor, dedicated to teaching artists to improve their working methods and use chemically stable materials. Much of his non-museum-related work focused on supporting the study of modern artists' materials and spreading the understanding of the importance of their permanence among working artists. His own beloved plein air painting was to have been a major focus of his retirement.

Ross inspired and supported numerous conservation and scientific research programs, including the Conservation Research publication, the *Artists' Pigments* series, Art in Transit, the Gallery's fellowship and internship programs, the Rembrandt Watermark Project, and the Art Materials and Research Study Center. He supported the NGA co-sponsorship with AIC of the publication *Coatings on Photographs: Materials, Techniques, and Conservation*. He encouraged the study of and improvement of artists' materials through collaborative projects with the National Art Materials Trade Association and the American Society for Testing and Materials. He arranged a very successful series of panel discussions at the Gallery for local artists, The Artists' Roundtable, where the public could address questions to conservators, scientists and artists. He continually advocated that conservators should devote a portion of their time to research and publish their results. In order to provide support, he hired a full-time editor for the division. The staff has provided numerous contributions to

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exhibition catalogues; countless articles in conservation journals, art historical, scientific, and other professional publications; and has contributed to every volume of the NGA's systematic catalog of works of art in the museum's collection. Ross led the Art-In-Transit project by negotiating with the Tate Gallery, the Canadian Conservation Institute, and the Smithsonian Institution to undertake an international research project on the transport of paintings, which culminated in a 1991 meeting in London, a series of workshops conducted in nine U.S. and Canadian cities, and two indispensable publications on the packing and shipping of paintings. Ross sought funding and political support for numerous symposia, colloquia and meetings hosted at the Gallery, including for the American Institute for Conservation (AIC). His support for scientific research was unique in the field, resulting in countless publications and post-doctoral fellowships. Ross was made an Honorary Member of AIC in 2009 in recognition of his outstanding contributions to the field of conservation.

In addition to his duties at the Gallery, Ross served as president of Heritage Preservation: The National Institute for Conservation, formerly the National Institute for Conservation. He was a founding member of the Mid-Atlantic Plein Air Painters Association, an organization that provides opportunities through lectures and demonstrations as well as a forum for outdoor painting experiences for artists in 9 states.

Ross was born in western Texas in 1943, received his initial artistic training at the Pennsylvania Academy of Fine Arts between 1962 and 1966, returned to Texas to work as a technician at the

Kimbell Art Museum in Fort Worth, and received his M.A. from the Oberlin College conservation training program in 1974. He was immediately hired by Sherman Lee, director of the Cleveland Museum of Art, to head the conservation department there where he spent nearly 6 years prior to coming to the NGA.

Ross was a consummate "people person." Although his story-telling abilities were legendary, he was also both an astute listener and supreme problem solver. Hidden within an apparently rambling story was often an important message and very constructive advice. Staff could meander into his office at any time, present him with their challenges, and leave with incisive, creative suggestions for potential solutions. Ross was intimidated by no one. He surrounded himself with bright, capable, and often demanding professionals and worked tirelessly to provide an environment for them to thrive. The conservation division at the National Gallery rests solidly on the foundation that he built.

His family, colleagues and friends will miss his larger-than-life-presence and vision, his zest for living, his impressive diplomatic savvy and shrewdness, his Texas stories, his Cleveland stories, his hospitality and charm. Ross is survived by his loving wife, Alice, his two children, David and Ashley, and their spouses. Expressions of sympathy may be sent to:

Alice Merrill
3206 Norwich Terrace
Alexandria, VA 22309

Sarah Fisher
s-fisher@nga.gov

Glen Ruzicka (1949–2010)

Glen Ruzicka, former Director of Conservation at the Conservation Center for Art and Historic Artifacts, passed away on November 21, 2010, from injuries sustained from a fall at his home. To those in the fields of conservation and conservation science, particularly in the area of rare book and manuscript conservation, Glen leaves a significant body of contributions to the field. Internationally recognized as a leader, Glen is the author of numerous articles in professional journals and has lectured and conducted workshops both nationally and internationally.

Glen represented a different generation of conservators—a group that not only mastered their craft but set new standards in scholarship. He stood out for his consummate bench skills, his talent as a teacher and mentor, his big-hearted and warm disposition, and his contagious passion for the conservation and preservation of our cultural heritage.

From 1988 until October 2010, a term of more than 20 years, Glen worked at the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia, Pennsylvania, first as chief conservator (1988–1997) and then as Director of Conservation (1998–2010). CCAHA's conservation laboratory experienced enormous growth under his leadership. While he may be best remembered for his contributions to the technical side of conservation, he was an extremely astute planner, not only leading initiatives at the Center but also guiding large and complex projects, addressing both preservation planning and conservation treatment.

While at CCAHA, he served as a consultant for preservation planning on projects at Harvard University, the University of Pennsylvania, the Academy of Natural Sciences, and the Historical Society of Pennsylvania. He supervised conservation treatments for nearly 24 projects funded by the Save America's Treasures program. He wrote the standards and specifications for the New Rare Book Room at the Pennsylvania State Library and served on the oversight committee for the \$6.5 million renovation and building project based on these recommendations. From 2001 to 2010, he served as prime contractor and coordinator of collections care services for 26 historic sites, museums, and libraries through a CCAHA contract with the Pennsylvania Historical and Museum Commission.

CCAHA Executive Director Ingrid Bogel recently spoke about Glen's contributions to the Center: "He set the bar high... He made sure that nothing left the Center that didn't meet his standards for excellence. I know this is a key reason that CCAHA has developed a stellar reputation locally, regionally, and nationally. Glen, the person, has also brought so much to the Center. His patience, his unflappability, his 'solidness' during adversity... his loyalty, his entrepreneurial spirit, his unwavering dedication to excellence, and his friendship have meant so much to all of us at the Center."

Glen was a Professional Associate of the American Institute for Conservation (AIC) and former chair of AIC's Book and Paper Group. In addition, he served on the Boards of the Pennsylvania Preservation Consortium, Girard College Historic Resources Committee, and Kimberton Waldorf School. Glen had recently accepted a new position at the National Archives and Records Administration, where he was scheduled to begin work on November 22, 2010.

Glen grew up in Towson, Maryland. He received his BA from Emory University in 1971 and then went to the Library of Congress (LOC), where from 1975 to 1986, he first apprenticed and then served as senior book conservator. In his work as the LOC liaison to the Music and Manuscript divisions, he was responsible for care of the Library's greatest treasures. From 1986 until 1988, he served as Head of the Preservation Department of the Milton S. Eisenhower Library at Johns Hopkins University in Baltimore, Maryland. Glen left this position in 1988 to come to CCAHA.

Glen met his wife, Molly Clark Ruzicka, while he was attending Emory University, where he earned a bachelor's degree in philosophy. "He was a consummate reader, liberally shifting his attention to Goethe, or comic books, and anything in between," his wife shared. In his high school yearbook, Glen called Bob Dylan his "Crown Prince," and he remained a dedicated fan throughout his life, she said. He was also a film enthusiast and had a number of hobbies, including games of chess, fly fishing, and perfecting recipes on his Big Green Egg grill.

Glen is survived by his wife, Molly, and his son, Thad. Condolences may be sent to them at 1161 Hares Hill Road, Phoenixville, PA 19460. A memorial service was held on December 7, 2010, at the Historical Society of Pennsylvania.

In honor of Glen's dedication and commitment to education and learning, his family and the Board and staff of the Conservation Center for Art and Historic Artifacts have established the Glen Alan Ruzicka Legacy Fund to support internships in conservation. Contributions in his memory may be made to:

Conservation Center for Art & Historic Artifacts
264 S. 23rd Street
Philadelphia, PA 19103

—Ingrid Bogel, ibogel@ccha.org and
Sonja Jordan-Mowery, sjordan@jhu.edu

Reprinted in part from the Conservation DistList, Instance24:28

Barbara Hamann (1956–2010)

Barbara Lynn Hamann passed away peacefully with her family at her side on November 29 after months of struggling with cancer. Born in Milwaukee, Wisconsin, Barbara started her museum career as a student aide in the Reference Library of the Milwaukee Public Museum (MPM), where she quickly progressed to the history section, cataloging ethnographic, historic, and archaeological objects and spending several summers as trench supervisor and registrar at Tell Hadidi, Syria. In 1978, she earned a BA with distinction in Classics from the University of Wisconsin, Milwaukee. After two years in the PhD program for Classical Philology at the University of Illinois, Urbana-Champaign, Barbara decided to shift her academic focus to practical applications rather than purely theoretical studies. She participated in archaeological excavations at various sites in the Middle East and Greece. In Wisconsin, she worked as part of the Archaeological Survey Team in the Chequamegon National Forest, and returned to the History Section of the MPM as a scientific assistant. Concurrently she pursued a Masters degree in Classical Art and Archeology at the University of Michigan, Ann Arbor that she was awarded in 1985.

Barbara found her true vocation during an internship in the conservation laboratory at the MPM in 1986 and spent the following years doing internships on Kommos, Crete, at the Field Museum of Natural History in Chicago, and The British Museum in London. In 1989 she graduated with honors from the Conservation Program at the Institute of Archaeology, University College London.

She spent the next nine years in Chicago at two of the city's premier museums. From October 1989 to September 1990, Barbara completed a Getty Trust Post-Graduate Internship at the objects conservation laboratory of the Art Institute of Chicago, surveying a collection of modern architectural fragments and participating in new installations. She then moved to the Oriental Institute (OI) at the University of Chicago where her work included countless treatments and contributions to the museum's expansion project, including in-situ treatment and protection of built-in sculpture as well as de-installation and conservation of monumental Assyrian reliefs.

When Barbara left to broaden her conservation experience at the Wyoming State Museum in Cheyenne in 1998, her absence from the OI was keenly felt. In her new position as museum and historic sites conservator, Barbara managed the museum's conservation laboratory, established conservation policies and procedures and provided state-of-the-art conservation and preventive care for Wyoming's history, ethnography, and art collections.

The Carnegie Museum of Natural History (CMNH) hired Barbara in September 2000 to expand its conservation focus from anthropology collections to museum-wide activities. Through her skill, dedication, and humor, she was able to bring together disparate parts of the institution and lay the groundwork for ongoing environmental improvements. She established a network of collections care and preventive conservation measures and successfully sought funding to implement significant upgrades to all collections storage areas. Committed deeply to conservation research, Barbara was able to investigate the sources of pesticide residues found on objects at CMNH. As a result she discovered that most arsenic on CMNH Hopi objects could be directly traced to a commercially produced paint used by the native artisans. At CMNH, she also co-led the self-study process for the museum's accreditation by the American Association of Museums, and was instrumental in the development of a museum-wide emergency preparedness plan.

From 2002–2006, Barbara was co-chair of the Conservation Committee of the Society for the Preservation of Natural History Collections (SPNHC). Devoting much of her life to her passion for conservation, Barbara served as field reviewer for various Preservation and Conservation Grant Programs, mainly with the Institute of Museum and Library Sciences (IMLS).

In 2007, when former CMNH director Bill DeWalt was appointed director of the newly established Musical Instrument Museum (MIM) in Phoenix, Arizona, he sought Barbara's expertise to help build and lead the team of conservators that would be crucial in opening and operating the new museum. Barbara established MIM's conservation department and ensured that all goals for conservation were met prior to opening in April 2010. She remained faithful to her responsibilities at MIM for as long as possible before succumbing to her illness.

Barbara is remembered by all her friends and colleagues for her quiet strength, her kindness, her steadfast dedication and determination to perform at the highest level, and for her quirky and utterly unexpected dry sense of humor. She is survived by her brother Frederick Hamann and her sister Patricia Bauer. In accordance with their wishes, a memorial fund has been established at MIM to honor her lifetime commitment. Donations in Barbara's memory may be sent to:

The Barbara Hamann Conservation Research Fund
c/o the Development Office
Musical Instrument Museum
4725 Mayo Boulevard
Phoenix, AZ 85050

—Irene Peters, Musical Instrument Museum
irene.peters@themim.org
with contributions from Gretchen Anderson,
Laura d'Allesandro, Jude Southward,
as well as other colleagues and friends

Giorgio Torraca (1927–2010)

On Saturday, September 25, 2010 one of the “giants” of conservation was lost to us. Those of us who had the fortune to have benefited from his gentility, encyclopedic knowledge, and his crystal-clear and always amusing teaching style understand profoundly what has been lost to the conservation profession by his passing.

Trained as a chemist, Dr. Giorgio Torraca graduated from the Università di Roma in 1950 and was employed in 1965 as Scientific Assistant at The International Centre for the Study of Preservation and Restoration of Cultural Property (ICCROM, then the Rome Centre) by its Director Harold Plenderleith. Although a gifted and supremely experienced conservation scientist, with a profound knowledge of and dedication to advancing some of the most complex problems in modern conservation (such as in-situ stone preservation, or the search for appropriate grouts and mortars for architectural preservation), his family's association with the theatre in Rome sparked a cultural interest early in his life. He developed a broad spectrum of cultural interest and knowledge that is all too rare in today's world and perhaps even rarer among scientists.

Giorgio Torraca always tried to keep a firm balance between the laws of material science, the experience of hundreds of years of traditional restoration practices that he was able to observe in Italy, and documented sometimes disastrous results associated with the application of “science” in the field of art preservation.

He was an exceptional writer and unforgettable teacher. The following quotation from his paper “The Scientist's Role in Historic Preservation with Particular Reference to Stone Conservation” (Conservation of Historic Stone Buildings and Monuments: Report of the Committee on Conservation of Historic Stone Buildings and Monuments. 1982) is typical of his perspective, honesty and humor:

“The final results of conservation processes can be judged only after a long time; this means that the outcome of a prototype operation is not known when the production line starts applying a new process. Because it is so difficult to judge the result (criteria of evaluation are non-scientific and the time required is long), it is not

surprising that not only the fittest but also the less fit survive among the tinkerers and that the quality of work produced is quite variable.”

He taught not only at ICCROM, where he was deputy director from 1971–1986, but also as an associate professor at the University of Rome, ‘La Sapienza,’ from 1986 until his death. Giorgio was an anticipated and appreciated guest lecturer at many of the world’s most prestigious conservation institutes and had close relationships with the Getty Conservation Institute, the United Nations Educational, Scientific and Cultural Organization (UNESCO), The International Council of Museums, the International Institute for Conservation of Historic and Artistic Works, and especially the Istituto Centrale per il Restauro (now the ISCR). He started the UNESCO/ ICCROM Conservation of Stone Course after the Venice flood as well as developing and directing the Scientific Principles of Conservation at ICCROM.

He published extensively. In his tiny booklet *Solubility and Solvents for Conservation Problems*, he provided simple, charming diagrams which he drew himself to explain chemical processes. The booklet is not only a perennial ICCROM best seller, but succeeds perhaps better than any other text in trying to teach conservators practical solvent theory. It was especially appreciated by aspiring conservators with little scientific foundation. The breadth of his knowledge and the fascination of his lectures were legendary. He just knew somehow, where all the pieces of the complicated world of conservation fit together.

On a personal note, when I was at ICCROM I rarely went to ICCROM’s celebrated library to research a thorny conservation issue; a discussion with Dr. Torracca was a more rewarding and enjoyable method of research. Twice when I was on the IIC council we proposed to make him an Honorary Fellow. Politely, twice he refused the honour and continued to pay his dues.

Giorgio Torracca was a friendly, approachable, unassuming, and extremely modest man. There are two things of which I am completely certain: the conservation world, his friends, students, and colleagues will miss him desperately, and he would hate this obituary for all its praise!

—Paul Schwartzbaum, Venice, Italy
paulvenice1@gmail.com

Franciza Lima Toledo (1959–2010)

Franciza Lima Toledo, who died on October 12, 2010 was a talented architect, senior preventive conservation consultant, instructor, and lecturer working at Conservare—Consultoria em Tecnologia de Conservação and the Universidade Federal de Pernambuco (UFPE), in Recife, Brazil. She was head of the Diretoria de Preservação do Patrimônio de Pefeitura do Recife (2006–2008). Since 1985, she was a member of the Associação Brasileira de Conservadores e Restauradores and served as fiscal advisor of the current directory board.

Franciza was born on October 23, 1959 in Maceió, Alagoas, in Brazil. She graduated in architecture and urbanism at the UFPE in 1982 and received a Certificate in Conservation in Paintings and Sculpture from the Universidade de Minas Gerais, in 1984. Her specialization was the conservation of movable heritage, with a PhD in Museum Studies and Conservation from the Institute of Archaeology from the University College London, England, in 1999. She worked at a variety of museums as a private consultant

and was a professor at UFPE, in Recife, Brazil.

Franciza was an associate researcher at the Getty Conservation Institute (GCI) and consultant on issues related to the improvements in infrastructure, environmental conditions, and operation systems in Brazilian museums. She carried out several projects sponsored by Fundação Vitae Apoio à Cultura, Educação e Promoção Social, from 2002 to 2005. She participated actively in symposias, meetings and seminars, and authored articles on museum climate control in warm-humid regions. Over the years, she implemented with Dr. Shin Maekawa, Senior Scientist from GCI various projects at Museu Paraense Emílio Goeldi, in Belém; Museu Victor Meirelles, in Florianópolis; and Museu Nacional de Belas Artes, Museu Nacional and Fundação Casa de Rui Barbosa, in Rio de Janeiro.

As Katriina Similä mentioned in her obituary on the ICCROM website, “Franciza’s PhD research work on the passive design of museums for the conservation of collections was a significant contribution to the conservation field. It proposed preventive conservation solutions for museums and collections preservation care that take into account energy efficiency and environmental concerns. It also did much to bridge the gap between professionals of immovable and movable heritage conservation.”

Also Ms. Similä stated that “a special area of interest for Franciza was to find architectural solutions to provide passive climate control for the preventive conservation of museum, library, and archive collections. In 2006, she investigated passive museum buildings, as an ICCROM fellow, and focused on preventive conservation of collections in the context of historic buildings. In particular, she examined the extensive documentation from ICCROM’s PREMA project in sub-Saharan Africa to demonstrate how buildings can store collections while maintaining their heritage values.”

Franciza was an inspiring teacher, a committed colleague, and excellent communicator in various languages. In 2008–2009, she participated in an iron-gall ink corrosion preservation program at the University of São Paulo—Brazilian Studies Institute (IEB) in São Paulo, Brazil. She participated in this project with Ms. Lucia Thome, Head of Conservation at IEB; Dr. Alberto de Tagle, Head of Research; Dr. Han Neevel, Senior Conservation Scientist and Chemist; and Ms. Birgit Reissland, Senior Paper Conservator and Conservation Scientist of the Netherlands Institute for Cultural Heritage, in Amsterdam, The Netherlands and the author, former paper conservator at the Library of Congress in Washington, DC and acting manager.

This project at IEB intended to underscore the importance of the preservation of collections that exhibit of ink-corrosion. Eleven colleagues from different South and Central American and Caribbean countries attended a four-day intensive workshop (to train-trainers). Franciza’s role in this project was as the Architectural Assessor, lecturer and co-acting manager for the whole preservation program, including report writing. As her colleagues attest, Franciza was always willing to share her skills in a generously and very kind manner. On November 5, 2010, the Fundação Casa de Rui Barbosa, in Rio posthumously awarded her with the Rui Barbosa Medal.

Franciza’s passion and interest for cultural heritage from all over the world did not dilute her Brazilian identity. She was a splendid ambassador for the professional community in Brazil and abroad.

Her published work as well as the numerous and memorable talks with colleagues will help us continue to explore her ideas and achievements. Franciza's international legacy will continue to grow among those involved in the preservation of cultural heritage, but she will be greatly missed by those who had the privileged of knowing her. Franciza is survived by her husband, Luiz Amorin, her parents, Luiz Rocha Toledo and Marluce Lima Toledo, and sisters Jeanine and Jacqueline.

Note: The content of this text was shared and written by her family, friends and colleagues. Special acknowledgments for Luiz Amorin, Gina Machado, former Program Officer at Fundação Vitae and Katriina Similä, Project Manager from ICCROM.

—Valeria Orlandini

Paper Conservator in Private Practice, in Chevy Chase, Maryland

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Merryl Huxtable (1956–2010)

Merryl Huxtable, who died on October 16, 2010, was a passionate, generous and particularly skilled conservator and instructor caring for works of art on paper from Western and Oriental Art, wallpapers, parchment manuscripts, posters, and others. Merryl's work and interests were diverse, resulting in an extensive legacy.

Following training in conservation at Lincoln (now De Montfort) College and Gateshead (now Northumberland) College, Merryl worked as a freelance paper conservator in Hampshire, Sussex, and London. As a result of communications with Pauline Webber, Merryl began working on wallpaper projects and they became innovators by adapting the use of Japanese techniques and materials for treatments involving in-situ wallpapers at houses such as Nostell Priory in West Yorkshire, Cottesbrook Hall in Northampton, Penrhyn Castle in Wales, and Saltram House in Plymouth. She also helped to establish the Wallpaper History Society and, in 1989, collaborated on the creation of the first MA in historic wallpaper conservation for the Royal College of Art (RCA)/Victoria and Albert Museum (V&A) Conservation Programs, in conjunction with the National Trust.

Merryl was a senior paper conservator at the V&A, London, (employed there from 1981 onwards) and was instrumental in the design and layout for the new paper conservation studio at the V&A, in the early 1990s. Merryl was an active staff member who worked on emergency response and implementation of preventive measures across the various V&A collections including the Theatre Museum at Covent Garden. She regularly undertook research, lectures and tutorships of paper conservation students from the RCA/ V&A Conservation Programs, publications, health & safety and exhibition liaison's tasks, couriering and facilities' design.

During her career there, she worked on many important items in the V&A Collections including: the drawings of Beatrix Potter; works by Frans Cleyn and James Leman; the Sackville Pedigree, a large sixteenth century heraldic parchment manuscript; the Power of the Poster exhibition. One of Merryl's favorite V&A collections was the Beatrix Potter drawings. Such work proved her attention to details and humor: a drawing of Peter Rabbit, showing what may have been rodent damage to a corner, was

condition reported by Merryl as: "damage caused by sitter."

Many of the objects she conserved are in major galleries within the museum, and can be seen in the British Galleries, the Theatre and Performance galleries and the new and acclaimed Medieval and Renaissance (M&R) Galleries.

Merryl was born to the Baker family in Kampala, Uganda as the eldest of four siblings. Merryl had several passions in her life—being a conservator and sailing, as well as her love for her family. Readers of Arthur Ransome will be familiar with the phrase "Grab a chance and don't be sorry for a might-have-been," Merryl followed this philosophy in everything she did. Also, she was a member of the Ocean Cruising Club; the burgee draped on her coffin had been a reminder to her friends of her enthusiasm for this club.

Her friends Margaret and Graham Morfey mentioned at the funeral that "Merryl was an excellent swimmer and was horrified to discover that neither of them had ever snorkeled. This was soon corrected with rigorous instruction in the warm water of Barbados." Merryl, Margaret, and Graham Journeyed together all over the globe.

Merryl met her illness with the same determination with which she met most challenges, but with the added frustration that she had to leave some things unfinished. When her many friends and colleagues visited her at the Trinity Hospice in London, where she passed away, she greeted them with the same aplomb as she would if at a party, introducing people who had never met before, explaining where or why they featured in her life. In addition, she took the time to have long distance phone conversations with friends and colleagues that she wanted to say good-bye to before resting in peace. Merryl told them with a firm and calm voice that she was being very well cared at the hospice and was carefully organizing her own funeral.

Merryl is survived by her parents Stanley and Catherine Baker and brothers James, Tom, and Michael.

Note: The content of this text was shared and written by her family, friends, and colleagues. Special acknowledgments for Margaret and Graham Morfey; Victoria Button, Senior Paper Conservator and Alan Derbyshire Head of Paper, Books and Paintings Conservation from the Conservation Department at the Victoria & Albert Museum and Helen Shenton, Deputy Director at the Harvard University Library.

—Valeria Orlandini

Paper Conservator in Private Practice, Chevy Chase, Maryland,

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Worth Noting

New Masters Degree in Digital Humanities at University College London

Claire Warwick and her Digital Humanities team are launching a new MA/MSc in Digital Humanities at University College London (UCL). The new degree draws together teaching from a wide range of disciplines, to investigate the application of computational technologies to the arts, humanities and cultural heritage sectors. The strength of the program is that it will allow students who have a background in the humanities to acquire necessary skills in digital technologies, and will also make it possible for those with a technical background to become informed about scholarly methods in the humanities.

Applications are now open for our new MA/MSc in Digital Humanities for September 2011 entry. Further information about the program can be found at the UCL website: www.ucl.ac.uk/dh/courses.

Name Change for *Heritage Management Journal*

Beginning in Spring 2011, the journal *Heritage Management* will be renamed *Heritage & Society*. *Heritage & Society* will be edited by Elizabeth S. Chilton and Neil A. Silberman with the University of Massachusetts Amherst, and will feature a new editorial board.

Heritage & Society will be a global, peer-reviewed journal that provides a forum for scholarly, professional, and community reflection on the cultural, political, and economic impacts of heritage on contemporary society. It seeks to examine the current social roles of collective memory, historic preservation, cultural resource management, public interpretation, cultural preservation and revitalization, sites of conscience, diasporic heritage, education, legal/legislative developments, cultural heritage ethics, and central heritage concepts such as authenticity, significance, and value.

The journal will provide an engaging forum about tangible and intangible heritage for those who work with international and governmental organizations, academic institutions, private heritage consulting and CRM firms, and local, associated, and indigenous communities. With a special emphasis on social science approaches and an international perspective, the journal will facilitate lively, critical discussion and dissemination of practical data among heritage professionals, planners, policymakers, and community leaders.

Heritage & Society will include peer-reviewed research on policy, legislation, ethics, and methods in heritage management and will showcase exemplary projects and models of public interpretation and interaction. A peer-reviewed Forum section presents position statements and responses on key current issues. The journal also includes reviews of books, web pages, exhibits, and innovative heritage projects throughout the world.

Heritage & Society publishes original research that contributes to the theory and practice of Heritage as it impacts on wider contemporary society. In general, the journal is aimed at both working heritage practitioners and scholars concerned with evolving heritage theory and its application in real-world situations. The journal will provide resources both for ongoing heritage initiatives within nation-specific legislative frameworks as well as more theoretical research papers with international or cross-cultural significance.

Exemplary case studies, project reports, heritage management

theories, and technological or technical innovations will be featured in the Journal's Resources Section, which offers readers a selection of evolving heritage tools and techniques. The Forum Section will be devoted to opinion and carefully formulated position papers on contentious subjects of current heritage policy and law.

Heritage & Society welcomes submission of original manuscripts of no more than 30 double spaced pages that focus on management of the world's heritage resources. All manuscripts are subject to anonymous peer review by knowledgeable scholars and professional practitioners and, if accepted, may be subject to revision. Materials submitted to *Heritage & Society* should not be under consideration by other publishers, nor should they be previously published in any form.

Submissions should include an original manuscript sent via email in MS Word or RTF format to hs.editor@sbs.umass.edu. Manuscripts should be submitted with low resolution illustrations that can be easily be transmitted via email. They should include a title page that has the article title, names and full contact information of all authors; and an abstract of no more than 200 words. Manuscript style generally should conform to Society for American Archaeology Style Guide www.saa.org/Publications/StyleGuide/styframe.html. Non-conforming manuscripts will be returned to the author(s) for revision.

Additional details concerning preparation of final manuscripts accepted for publication can be located elsewhere on this website or from the editors. For other questions and correspondence, contact one of the co-editors at:

Heritage & Society

c/o Center for Heritage & Society Gordon Hall

University of Massachusetts Amherst

418 North Pleasant St. Amherst MA 01003 USA

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National Trust Launches Online Bibliography

The National Trust has published an extensive online bibliography, listing for the first time references of over 4,000 books and articles that have been published about its properties, people and collections—in some instances before the founding of the Trust in 1895. For example, the earliest reference in the bibliography dates from 1578, with the description of a visit by Queen Elizabeth I to Melford Hall in Suffolk.

Designed to help professionals, students and the general public with research, the online resource is arranged by property and then alphabetically by author, and will be updated every three to six months. The bibliography shows that the property that has attracted the greatest interest from writers is Stowe Landscape Gardens in Buckinghamshire with no fewer than 100 entries, and that the most prolific author of articles and books about the Trust is architectural historian John Cornforth (1937–2004) with over 100 publications to his name. For user guidelines and access to the bibliography, go to the National Trust website: www.nationaltrust.org.uk/bibliography.

ICON Conservation Awards 2010—The Winners!

Institute of Conservation (Icon), the Anna Plowden Trust, and the Digital Preservation Coalition announced the winners for the 2010 Conservation Awards—“Valuing Excellence.” The Awards were presented at a ceremony and held at the Royal Institution of Great Britain, London on December 1, 2010.

The Conservation Awards celebrate the highest standards of conservation skills, innovation and research, collections care and digital preservation within the arts and heritage industry in the United Kingdom. The Awards, which were launched in 1991, are supported by Icon and sponsored by The Pilgrim Trust, the Digital Preservation Coalition (DPC), and the Anna Plowden Trust. Since 2005, the Awards have also been generously supported by Sir Paul McCartney. Icon is grateful for all of this help which has enabled the Awards to continue to raise the profile of conservation within the wider heritage sector. Alison Richmond, Icon CE, commented: “In today’s current difficult economic climate, with many of our cultural heritage organisations under threat, it is incredibly important to celebrate the outstanding quality of current conservation and research being undertaken in Britain and further afield today. The winning projects clearly demonstrate that conservation of our cultural heritage is not an end in itself, but a passport to wider access, and deeper knowledge and enjoyment of our heritage.”

The Anna Plowden Trust Award for Research and Innovation in Conservation is given for a completed research or development project that has advanced the knowledge of conservation.

- Tate AXA Art Modern Paints Project (TAAMPP)—Tate
- The conservation of Edwardian tiled panels using a diamond wire saw—Eura Conservation Ltd.

Digital Preservation Award, sponsored by the Digital Preservation Coalition, recognizes leadership and practical advancement in digital preservation.

- Winner: The MEMENTO Project: Time Travel for the Web—Old Dominion University & the Los Alamos National Lab, USA

The Pilgrim Trust Award for Conservation is given to an outstanding project to conserve individual or collections of objects, or decorative, artistic or fine crafted elements of historic buildings (but not the building itself), or monuments and sculptures.

- Winner: Hanbury Hall staircase wall paintings of c.1710 by Sir James Thornhill—The Perry Lithgow Partnership.
- Commendation: The Codex Sinaiticus Project—the British Library

The Award for the Care of Collections is given for an initiative leading to significant and sustainable improvements to caring for collections.

- PRIMROSE: Photographic Records in Museums: Re-Organisation, Storage and Environment—Royal Albert Memorial Museum & Renaissance South West

The Student Conservator of the Year Award is given to an exceptional project completed by a student during their training, illustrating best standard in conservation, collections care or research and innovation. The submissions were all exemplary projects. However, there were two in particular that were very close:

- The carbon footprint of museum loans—Simon Lambert & Cardiff University
- Commendation: An investigation into the Nature and Causes of Surface Whitening in Twentieth-Century Paintings at Dudmaston Hall—Laura Hinde & The Courtauld Institute of Art

For more details about the awards and all the shortlisted candidates, visit the Conservation Awards website www.conservationawards.org.uk or, for general inquiries, contact Charlotte Cowin at awards@icon.org.uk.

— Excerpted from *Iconnect*
e-briefing from Icon, the Institute of Conservation

Intervención, New Academic Peer-Review Publication

The Escuela Nacional de Conservación, Restauración y Museografía at Instituto Nacional de Antropología e Historia (INAH) in Mexico recently launched its first issue of *Intervención*, international magazine on conservation, restoration and museum studies. *Intervención* is a Spanish-language academic peer-reviewed magazine, with abstracts in English. Resources and guidelines (in Spanish) are available online at www.encrym.edu.mx/revista.html.

Grants & Fellowships

More grant and fellowship opportunities are listed online at www.conservation-us.org/grantsandfellowships.

The Gabo Trust Grants

The Gabo Trust was founded in 1988 by the family of the sculptor Naum Gabo (1890–1977). Aware of problems with new materials in modern and contemporary sculpture, they intended that the Trust should increase resources for sculpture conservation in institutional collections, and support for the further education of professional conservators. The Trust has supported individuals for further training, conferences, workshops and bursaries, and also awards bursaries to allow individuals to take study-focused tour to carry out research into the conservation of sculpture and to meet and see the work of other conservators. For more information about The Gabo Trust-IIC Travelling Scholarship visit www.gabotrust.org/scholarships or www.iiconconservation.org/about/gabo_trust. The majority of Gabo Trust for Sculpture Conservation grants awarded are for under £5,000, for more information visit www.gabotrust.org.

Conservation Training Programs

Conservation Center of the Institute of Fine Arts, New York University

50 YEAR ANNIVERSARY!

In 1960, five students were admitted to the first degree-granting program in art conservation in the United States at the Institute of Fine Arts of New York University. Fifty years later, over 230 students have graduated from the Conservation Center, a leader in conservation education and a model for several subsequent training programs to emerge in the United States and Canada. From its humble beginnings in the basement of the James B. Duke House, the Conservation Center stands today as a graduate program with a strong tradition and a unique profile, providing a double degree: a Master's Degree in art history and an Advanced Certificate in conservation.

Over its fifty-year history, the Conservation Center has established itself not only as a premier graduate program, but also as a critical center for academic and scientific research and a central hub for the conservation community locally and internationally. This is the result of the dedication and vision of its early leaders including Craig Hugh Smyth, James McCredie, Lawrence Majewski, Sheldon Keck, and Norbert Baer, as well as many devoted faculty, staff, students, alumni, friends, and partners over the years. The Conservation Center launched the celebration of its 50th anniversary with a symposium on October 15, 2010, attracting more than 150 participants. During the academic year 2010–2011 further events are planned for celebrating and connecting with the Center's growing and vital community.

NEWS ABOUT STAFF AND STUDENT RESEARCH & PUBLICATIONS

The Center's faculty and students continue to be active in joint research and published projects. For example, Margaret Holben Ellis, Eugene Thaw Professor of Paper Conservation, and student Lindsey Tyne, co-authored an essay for the catalogue of a popular exhibition at the Morgan Library & Museum, Roy Lichtenstein: The Black and White Drawings 1961–1968. She and several other students also completed "Achieving Clarity: Glazing Solutions for Works on Paper," which will appear in Museum Management and Curatorship.

In March, Dr. Norbert S. Baer, Hagop Kevorkian Professor of Conservation, was recognized by David Ferriero, Archivist of the U.S. for his 30 years of service as Chairman of the Preservation Advisory Committee of the National Archives (NARA). At NARA's annual preservation conference, he delivered a paper entitled "Is Risk Assessment a Hazard to Your Collection."

With Michele Marincola, Sherman Fairchild Chairman and Professor of Conservation on sabbatical leave, Dr. Hannelore Roemich, Professor of Conservation Science continues to serve as Acting Chairman through summer 2011. Dr. Roemich was recently involved in the organization of several conferences in the United State and abroad, such as a special session on Synchrotron Radiation for Cultural Heritage at Eastern Analytical Symposium 2010.

IN CELEBRATION OF THE 50TH ANNIVERSARY of the Conservation Center of the Institute of Fine Arts, New York University, Joyce Hill Stoner, Director, University of Delaware Preservation Studies Doctoral Program wrote "The Saga of Seventy-Eighth," a poem on the history of the program, using the FAIC Oral History Project files for reference. The poem takes its name from the Conservation Center's current and former locations on East 78th Street. The poem will be presented in full in the online version of this newsletter. Here are the first two stanzas:

The Saga of Seventy-Eighth

by Joyce Hill Stoner

with thanks to the FAIC oral history file

Hardly a person's still here
Who'd remember events of that year;
Mr. Eisler, the Olins, have thoughts to compile;
We've interviewed Toddy and Phoebe Dent Weil;
Plus others who'll speak through our history file.

But memories are slippery—people forget—
Gettens and Stout don't agree how they met.
I kept this in mind, as I launched on the task.
What really happened? Depends whom you ask.
But there was much agreement, so please keep the faith
As I spin out the "Saga of Seventy-Eighth"!

...

The full time teaching staff at the Center was expanded in September 2010 with the arrival of Margo Delidow, the first Andrew W. Mellon Teaching Fellow in Conservation Education. Ms. Delidow was trained as an object conservator and received her Master's from Buffalo State College in 2007. She will teach her first advanced conservation class in the fall 2011.

This August we also welcomed the second Levy Visiting Fellow in Archaeological Conservation, Anusha Kashturiarachchilage, who comes to the IFA Conservation Center from Sri Lanka with considerable professional experience in the field. Most recently, Anusha served as an Archaeological Research Assistant at the Department of Archeology in Colombo (Sri Lanka) and looks forward to deepening her academic knowledge and practical training as a leading conservator in her home country.

Lisa Conte (2011), Lisa Nelson (2011), and Julia Sybalsky (2012), enrolled with IFA lecturer Christine Frohnert, this past spring in her class Modern Materials & Media In Contemporary Art. The students presented their work entitled "New Media,

New Challenges, New Documentation: The Documentation and Treatment of Nam June Paik's TV Cello," at Eastern Analytical Symposium, Somerset (NJ), in November 2010.

Raina Chao (2011) concluded her research carried out during summer 2009 at the Freer and Sackler Gallery of Art under the supervision of Blythe McCarthy. Together with co-authors Gail Yano they presented and published about "Characterization of Japanese Raku Ceramics Using XRF and FTIR" at the ICOM-CC WG Glass & Ceramics Interim Meeting in Corning (NY) in October 2010.

Students in the class of 2011 are currently working in their fourth year internships at the Museum of Fine Arts in Boston, the Brooklyn Museum, the Metropolitan Museum of Art, the Museum of Modern Art, The Walters Art Museum, the Winterthur Museum and Country Estate, the American Philosophical Society Library, and the Philadelphia Museum of Art. Fourth-year student Katie Sanderson was awarded the Andrew W. Mellon Research Scholarship in Photograph Conservation at the Metropolitan Museum of Art, and is working at the Sherman Fairchild Center for Works on Paper and Photograph Conservation with Nora Kennedy, Sherman Fairchild Conservator of Photographs.

NEW INITIATIVES

The Center obtained a grant for 2010/2011 on "Training Sustainability in Conservation" from the National Endowment for the Humanities (NEH). This grant will help the IFA to implement important curriculum enhancements in preventive conservation in response to the acute need to confront the impacts of global climate change and the need to reduce energy costs in museums.

Most recently, the Conservation Center was awarded a grant from the Samuel H. Kress Foundation dedicated to creating a one-week Summer Teachers Institute in Technical Art History (STITAH) for college and university art history teachers. The pilot program to be held at the IFA Conservation Center in summer 2011 will be organized in partnership with the University Art Gallery, Yale University.

Oliver Luisi

Assistant to the Chair for Administration and Public Affairs
oliver.luisi@nyu.edu

The AIC Committee on Sustainable Conservation Practices (CSCP) Seeks Two New Professional Members

2-Year Term: beginning May 2011

Submission deadline January 17, 2011

CSCP provides resources for AIC members and other caretakers of cultural heritage regarding environmentally sustainable approaches to preventive care and other aspects of conservation practice. The committee provides resources via electronic media, workshops, publications and presentations.

Professional members meet approximately once a month via telephone conference to discuss progress of their shared ongoing tasks including editing the AIC Wiki Sustainable Practice Page, research, presentations, and writing articles.

Please submit a statement of interest and your resume to Sarah Nunberg by February 17, 2011.

Contact: Sarah Nunberg at snunberg@aol.com

Email List for Professional Conservation Educators

The American Institute for Conservation (AIC) invites participation in a **dedicated email list for professional conservation educators**. The list is open to those teaching conservation at the undergraduate and graduate levels, and to instructors of professional conservation workshops; AIC membership is required.

To join the list please send an email message including:

- Your name
- Institutional affiliation (if applicable)
- The title
- Description of course(s) taught

Email to:

Stephanie Lussier, Chair, AIC-ETC
stephaniemlussier@gmail.com

2010 IAG Meeting

The 2010 IAG meeting took place in Washington, DC on November 13. Meeting participants were specialty group and committee chairs or their designees; JAIC, AIC News, and web editors; AIC board members; and AIC and FAIC staff. Discussion topics included upcoming annual meetings, communications and outreach, media attention, AIC and specialty group use of technology, publications, proposed bylaws revisions, a financial report, and governance and leadership. Notes from the 2010 IAG meeting are available on the "About AIC" page of the AIC website.

Courses, Conferences, & Seminars

FAIC PROFESSIONAL DEVELOPMENT COURSES

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.conservation-us.org/courses) or from the AIC Office: 202-661-8070.

Events marked with an asterisk (*) are supported in part by a grant from the National Endowment for the Humanities.

Special scholarships are available to help defray registration and travel expenses for those events. For a full list of professional development scholarships available, see the website (www.conservation-us.org/grants).

Disaster Recovery Techniques for Photographic Materials—February 2, Ottawa, ON (Canada). In conjunction with the AIC Photographic Materials Group winter meeting.

FAIC Workshops

Collections Emergency Response Training—two presentations: March 28–April 1, San Diego, CA, and April 25–29, Houston, Texas (supported in part by a grant from the Institute of Museum and Library Services; scholarships cover all participants)

Workshops at the AIC Annual Meeting—May 31, Philadelphia, PA

- ▶ Best Practices for Conducting General Conservation Assessments*
- ▶ From Lab to Field: Choosing and Using Personal Protective Equipment
- ▶ Hinging and Matting of Oversize Works*
- ▶ Museum Mannequins
- ▶ Respirator Fit Testing
- ▶ Saving Energy in HVAC for Conservation Environments
- ▶ Understanding Microclimates, the Practical Implications of Assessing Materials, Design, and Performance

Nineteenth Century Negatives, June 20–24, Rochester, NY (supported in part by a grant from The Andrew W. Mellon Foundation. International scholarships available)

Conservation of Paintings from the Middle East and South and Southeast Asia, August 22–26, Los Angeles, California

Removal of Pressure-Sensitive Tapes and Tape Stains from Photographs,* November 28–December 2, Shepherdstown, West Virginia (Supported in part by a grant from The Andrew W. Mellon Foundation. International scholarships available)

TechFocus II: Caring for Film and Slide Art, Washington, DC, fall

Conservation of Outdoor Sculpture,* Washington, DC, fall

Hands-on Digital Imaging Workshop for Conservators and Museum Professionals,* dates TBA, Wilmington, Delaware

Wood Anatomy and Identification for Conservators, dates TBA, Cincinnati, Ohio

2011 FAIC Online Courses www.conservation-us.org/courses

Check the Website now for special “early bird” registration discounts!

Establishing a Conservation Practice, March 3–31

Digital Photography 101 for Conservators, April 28–May 26

Marketing for Conservation, June 16–July 14

Laboratory Safety for Conservation, July 21–Aug 18

Estimating Conservation Projects, Sept 1–29

Mitigating Risk: Contracts and Insurance for Conservation, Oct 13–Nov 10

Co-Sponsored Events

The following events are supported financially by FAIC. Please ask the presenting organization for a discount or scholarships for AIC members (except as noted).

Lichens, Lichen Ecology, and the Conservation of Gravestones, Aug dates TBA, Humboldt Field Research Institute, Steuben, Maine

Traditional Gilding, Aug 29–Sept 2, Campbell Center, Mt Carroll, Illinois

Microscopy for the Identification of Pigments and Fibers in Art and Artifacts, Sept 12–16, Campbell Center, Mt Carroll, Illinois

Microchemical Analysis for Conservators, Sept 19–23, Campbell Center, Mt Carroll, Illinois

Enzymes and their Targets, Sept 22–24, Campbell Center, Mt Carroll, Illinois

Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator, Sept 26–30, Campbell Center, Mt Carroll, Illinois

Mastering Inpainting, Oct 3–7, Campbell Center, Mt Carroll, Illinois

CALL FOR PAPERS

2010

Submission deadline: Dec. 31, 2010.

ICON Paintings Group Forum: "The Sticking Point: Adhesives and Consolidants for Paintings Conservation," National Portrait Gallery, London, UK

(Conference Date: May 6, 2011)

Contact: icon.paintingsgroup@gmail.com

2011

Submission deadline: Jan. 5, 2011. (10 p.m. EST) "Lightning Round" at ANAGPIC (Conference dates: April 16, 2011)

Open to students in any North American doctoral programs related to aspects of conservation/science/art/history/anthropology/library materials, 4th- or 5th- year interns, post-docs, or other post-graduate fellows.

Contact: Dr. Chris Cole, University of Delaware, ANAGPIC.Lightning@gmail.com

Info: www.artcons.udel.edu/news/2010/10/25/call-for-papers-2011-anagpic-student-conference-special-session

Submission deadline: Jan. 10, 2011. APT DC Annual Symposium: Climate Control for Historic Buildings and Collections, Washington, DC (Conference date: March 24–25, 2011)

Contact: info@aptdc.org (a copy of abstract sent to: catherine_dewey@nps.gov)

Submission deadline: Feb. 1, 2011.

2012 Meeting, "Frontiers of Capitalism and Democracy" Joint Meeting with the Organization of Historians, Milwaukee, Wisconsin, USA (Conference date: Feb. 1, 2012)

Info: <http://ncph.org/cms/conferences/2012-annual-meeting-3>

Submission deadline: Feb. 18, 2011.

Frank Lloyd Wright Building Conservancy, 2011 Annual Meeting: "Art, Craft, Modernism, and Frank Lloyd Wright on the East Coast," Philadelphia, Pennsylvania, USA (Conference dates: September 21–25, 2011)

Contact; Professor Richard Cleary
School of Architecture
University of Texas at Austin
1 University Station B7500
Austin, TX 78712-0222
cleary@mail.utexas.edu
p: 512-471-6165
f: 512-471-0716

Submission deadline: March 31, 2011.

The Conservation Department, Die Neue Sammlung, The International Design Museum Munich—Future Talks 011: Technology and Conservation of Modern Materials in Design, Munich, Germany (Conference dates: October 26–28, 2011)

Contact: Tim Bechthold, Dipl.Rest.Univ, Head of Conservation, Die Neue Sammlung I, The International Design Museum Munich, bechthod@die-neue-sammlung.de

Submission deadline: April 15, 2011.

Inter/Micro: 62nd Annual Applied Microscopy Conference, Chicago, Illinois, USA (Conference dates: July 11–15, 2011)

Contact: Therese Newman, tel. 312-842-7100, fax, 312-842-1078, intermicro@mcri.org
Info: www.mcri.org

GENERAL

Feb 23, 2011. Sustainable Development 2011—Harnessing the Energy of Communities, London, UK

Info: www.publicserviceevents.co.uk/event/overview.asp?ID=169

Contact: Daniel Rankine, drankine@public-service.co.uk, tel. 0161 832 7387

March 7–8, 2011. National Humanities Alliance: Annual Meeting & Humanities Advocacy Day, The George Washington University, Marvin Center & Capitol Hill, Washington, DC.

Info: www.nhalliance.org

March 19–21, 2011. Southeast Regional Association for Conservation (SERCA) Annual Meeting: Pest Management, Atlanta, Georgia

Contact: Ann Frelsen, libavf@emory.edu

March 30–April 2, 2011. Association of College and Research Libraries: ACRL 2011 Annual Meeting, Philadelphia, Pennsylvania, USA

Info: www.ala.org/ala/mgrps/divs/acrl/events/national/2011

April 6–10, 2011. The National Council for Public History 2011 Conference, Pensacola, Florida

Info: ncph.org/cms/conferences/2011-annual-meeting/

April 6–9, 2011. Museums and the Web 2011, Philadelphia, PA

Info: <http://conference.archimuse.com/mw2011/sessions>

April 14–16, 2011. On the Surface: The Heritage of Mines and Mining Conference 2011, Innesbruck, Austria

Contact: CTCC, Leeds Metropolitan University, Old School Board, Calverley Street, Leeds LS1 3ED, UK
email: ctcc@leedsmet.ac.uk
tel. +44 (0) 113 812 8541
fax +44 (0) 113 812 8544

June 14–19, 2011. The Association for Gravestone Studies (ASG) Annual Conference and Meeting 2011, Waterville, Massachusetts, USA

Info: www.gravestonestudies.org/conferences

July 11–15, 2011. Inter/Micro: 62nd Annual Applied Microscopy Conference, Chicago, Illinois, USA

Contact: Therese Newman, tel. 312-842-7100, fax, 312-842-1078, intermicro@mcri.org
Info: www.mcri.org

Sept. 7–10, 2011. Lacona IX: Lasers in the Conservation of Artworks, The British Museum, London, UK

Contact: info@lacona9.org
Info: www.lacona9.org

September 14, 2011. Symposium on Cultural Property Risk Analysis, Lisbon, Portugal

Contact: Robert Waller, rw@protectheritage.com

September 15–16, 2011. Workshop on Cultural Property Risk Analysis, Lisbon

Contact: Robert Waller, rw@protectheritage.com

September 14–17, 2011. American Association for State and Local History (AASLH): 2011 Annual Meeting—Commemoration: The Promise of Remembrance and New Beginnings, Virginia Historical Society, Richmond, Virginia, USA.

Info: www.aaslh.org/am2010

October 26–28, 2011. The Conservation Department, Die Neue Sammlung, The International Design Museum Munich—Future Talks 2011: Technology and Conservation of Modern Materials in Design, Munich, Germany

Contact: Tim Bechthold, bechthod@die-neue-sammlung.de

October 26–28, 2011. Pest Odyssey 2011: 10 Years Later, The British Museum, London, UK.

Info: www.pestodyssey.org

ARCHITECTURE

Feb. 9–11, 2011. *Conference: Energy Efficiency in Historic Buildings*, Island of Gotland, Sweden

Info: sparaochbevara@hgo.se
Contact: Professor Tor Broström, Gotland University, 621 57 Visby, Sweden, tel. +46 498 29 99 22

Sept. 21–25, 2011. *Frank Lloyd Wright Building Conservancy, 2011 Annual Meeting: "Art, Craft, Modernism, and Frank Lloyd Wright on the East Coast,"* Philadelphia, Pennsylvania, USA

Contact: Professor Richard Cleary, cleary@mail.utexas.edu, tel. 512-471-6165

BOOKS & PAPER

April 13–15, 2011. *Care and Conservation of Manuscripts*, Copenhagen, Denmark

Contact: The Arnemagnæan Institute, Njalsgade 136, DK-2300 Copenhagen S, fax (+45) 35 32 84 68, ami@hum.ku.dk

ELECTRONIC MEDIA

April 15–16, 2011. *Nam Jun Paik and the Conservation of Video Sculpture—Symposium and Exhibition*, University of Cincinnati, Ohio, USA

Contact: Charles Woodman
Assoc. Professor of Fine Art
University of Cincinnati
charles.woodman@uc.edu
513 290-7191

PAINTING

May 6, 2011. *ICON Paintings Group Forum: "The Sticking Point: Adhesives and Consolidants for Paintings Conservation,"* National Portrait Gallery, London, UK

Contact: icon.paintingsgroup@gmail.com

TEXTILES

March 19, 2011. *Textiles: New Research Strategies Symposium*, Wellcome Conference Centre, London

Contact: chair@textilesociety.org.uk
Info: www.textilesociety.org.uk/events/

NEW COURSE LISTINGS

Please note, individual course listings are now listed once a year in print. A complete listing of CCS courses, institutions that offer courses of professional interest to conservation professionals, and contact information is available online at www.conservation-us.org/ccs.

Image Permanence Institute (IPI)

Gannett Bldg, 7B, Room 2000
70 Lomb Memorial Drive
Rochester, NY 14623-5604
www.ipisustainability.org
Contact: Patricia Ford
tel. 585-475-2843

Jan 12, 2011. *Managing the Storage Environment in the Northeastern Region*
Feb 16, 2011. *Understand Your Climate Control System*

March 9, 2011. *Managing the Storage Environment in the Midwestern Region*
March 23, 2011. *Environmental Data Analysis—Tips and Tricks*

April 13, 2011. *Manage the Environment to Improve Preservation Quality*

May 11, 2011. *Managing the Storage Environment in the Southeastern Region*

May 25, 2011. *Sustainable Preservation Practices*

Jun 15, 2011. *Managing the Storage Environment in the Western Region*

International Academic Projects

6 Fitzroy Square, London W1T 5HJ
Tel (44) 207 380 0800 , Fax (44) 207 380 0500, info@academicprojects.co.uk

Mar 1, 2011. *Chemistry for Conservators* (distance learning course)

May 3, 2011. *Mounting Museum Objects for Exhibition* (Brussels)

May 9, 2011. *Pigments and the Polarising Microscope* (Somerset)

Jun 6, 2011. *Making High Quality Resin Replicas of Museum Objects* (Denmark)

Jun 20, 2011. *Identification of Wood* (London)

Jun 20, 2011. *Making High Quality Electroform Replicas* (Denmark)

Jun 21, 2011. *Digital Photography of Museum Objects* (London)

Jun 27, 2011. *New Methods of Cleaning Paintings* (London)

Jul 1, 2011. *Picture Frames: Early and Modern* (London)

Jul 4, 2011. *Giltwood Frame and Object Restoration Workshop* (Oxford)

Jul 4, 2011. *Identification of Paper Workshop* (London)

Jul 7, 2011. *Integrated Pest Management Workshop* (Oslo, Norway)

Jul 12, 2011. *Conservation of Tracing Paper Workshop*

Jul 25, 2011. *Preservation of Medieval Books* (Italy)

Aug 16, 2011. *Modern Metals, Alloys and Coatings: Structure, Properties and Deterioration* (London)

Sep 12, 2011. *Conservation of Glass Objects* (London)

Oct 11, 2011. *Ship Models : Care, Conservation and Display* (London)

ICCROM

ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property)

13, via di San Michele
I-00153 Rome RM, Italy
Tel +39 06 585531
Fax +39 06 58553349

Application forms: www.iccrom.org

Reducing Risks to Cultural Heritage—2011, Online: May 23–Sept 9, 2011 & Oct 17–Nov 28, 2011.

Face-to-face: Oct 3–14, 2011.

Application deadline: **January 28, 2011**

Metamorphosis—Understanding and Managing Change (MARC 2011) May 28–June 23, 2011. Helsinki, Finland

SOIMA 2011 —Safeguarding Sound and Image Collections, July 11–29, 2011 (3 weeks). Riga, (Latvia) with study visits to partner institutions in other Baltic states.

Application deadline: **January 31, 2011**

Back to the Roots: Workshop on the Preparation of Historical Lake Pigments, Mar 23–25, 2011 (3-day workshop). CHARISMA, Doerner Institut, Bayerische Staatsgemaltesammlungen, Munchen, Germany.

Application deadline: **January 31, 2011**

New Brunswick Museum/Musée du Nouveau-Brunswick

Saint John, New Brunswick, Canada
www.nbm-mnb.ca
Contact: Rose Poirier, tel. 506-643-2339, rose.poirier@nbm.mnb.ca

March 14–15 2011. *Photodocumentation*

Northeast Document Conservation Center

Andover, Massachusetts, USA
www.nedcc.org/education/training/calendar
Contact: tel. 978-470-1010
Julie Martin, jmartin@nedcc.org

WEBINARS:

Jan 24, 2011. *Care and Handling of Scrapbooks*
 Feb 22, 2011. *Care and Handling of Oversize Paper Artifacts*
 Mar 23, 2011. *Care and Handling of Multimedia Collections*
 Apr 6, 2011. *Mold Outbreaks and How to Cope with Them*
 Apr 29, 2011. *Risk Assessment for Disaster Planning—NEDCC Celebrates MayDay!*
 May 17, 2011. *Disaster Planning with dPlan™ Lite*

WORKSHOPS:

May 3, 2011. *Preparing and Mounting Materials for Exhibition*
 May 4, 2011. *Intermediate Book Repair*
 May 5, 2011. *Identification and Care of Prints*
 May 11, 2011. *Metadata Basics*
 May 12, 2011. *Arrangement, Description and Holdings Maintenance for Archives*

West Dean College

The Edward James Foundation
 West Dean
 Nr Chichester, West Sussex, PO18 0QZ
www.westdean.org.uk
 Contact: Liz Campbell, cpd@westdean.org.uk

January 24–28, 2011. *Archival Documents: An Introduction to Their Care and Conservation*

March 14–17, 2011. *Integrated Pest Management Workshop*

Universite de Laval

Ville de Québec, Québec, Canada
<http://www2.ulaval.ca>
 Contact: Genevieve Treyvaud, tel. 418-656-2132 poste 4, genevieve.treyvaud.1@ulaval.ca

Date: TBD. *Archaeological Conservation/Field Techniques* (language of instruction, French)

Positions, Internships, & Fellowships

Starting January 1, 2011, AIC will no longer charge for posting employment opportunity advertisements online in the Career Center section of the AIC Website. Be sure to check the section regularly, as ads will be posted as they come in and remain for 30 days or until the application deadline stated in the ad. As a benefit to our members, AIC lists all conservation-related employment opportunities.

Posting an employment opportunity does not convey endorsement of the position or hiring organization by AIC. AIC encourages all applicants to conduct their own research into the hiring organizations.

To have your ad posted, please email copy to Steven Charles at scharles@conservation-us.org.

ANDREW W. MELLON ADVANCED TRAINING FELLOWSHIPS IN ETHNOGRAPHIC AND ARCHAEOLOGICAL OBJECT AND TEXTILE CONSERVATION

National Museum of the American Indian, Smithsonian Institution

The National Museum of the American Indian (NMAI) offers two fellowships in ethnographic and archaeological object and textile conservation, funded by the Andrew W. Mellon Foundation. Fellowship appointments are for one year, w/one year potential renewal; commence fall 2011; include \$35,000 stipend, \$4000 travel/research allowance, \$2000 for medical insurance, and benefits. Fellows work on the Conservation Department's major projects and research related to the projects and collections. Current projects include preparation of artifacts for exhibit at both NMAI sites: Washington, DC, and New York City. Fellowship site is Suitland, MD (outside of Washington, DC).

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

Applicant Qualifications: Applicant should be recently graduated from a recognized conservation training program or have equivalent training and experience. The best qualified candidates are those pursuing a conservation career specializing in material culture of indigenous peoples from North, Central and South America. The applicant should have a proven record of research, writing ability, and proficient English language skills (written and spoken). Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

Application Procedure: Applicant is responsible for submitting all the following materials in English:

- A cover letter explaining applicant's interests and intent in applying for the fellowship;
- A curriculum vitae including basic biographical information, current and permanent addresses, phone numbers, and e-mail addresses
- Transcripts of all undergraduate and graduate courses of academic study with an explanation of the evaluation system if it is not equivalent to that of the U.S.
- At least two examples of pertinent publications, lectures, or other written material;
- Two letters of recommendation from conservation professionals familiar with

the applicant's work and one letter of personal reference

All material must be received by **March 15, 2011** and sent to:

Marian A. Kaminitz
Head of Conservation
National Museum of the American Indian/Smithsonian Institution
Cultural Resources Center, MRC 538
4220 Silver Hill Road
Suitland MD 20746

E-mail address for inquiries only: kaminitzm@si.edu

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

All applicants will be notified by **May 10, 2011** of the selection committee's decision.

CONSERVATOR

Odyssey Marine Exploration

Odyssey Marine Exploration, a leader in deep-ocean shipwreck research and recovery is looking to add to their conservation team! For more information on this position as well as links to our archaeological and conservation papers and work go to: www.shipwreck.net/careers.php

HEAD OF PAPER CONSERVATION

The Gerald R. Ford Conservation Center

The Gerald R. Ford Conservation Center, a division of the Nebraska State Historical Society (NSHS), seeks a conservator/head of paper conservation laboratory to examine and treat works of art on paper and supervise the laboratory in a regional conservation facility in Omaha, Nebraska.

The incumbent will conserve artifacts and collections from NSHS, art museums, galleries, libraries, local historical societies, and private and corporate clients throughout the region. The conservator will manage the Paper Laboratory, perform treatments, advise on regional preservation issues, and participate in conservation/preservation training. S/he will establish and develop relationships with clients and represent NSHS and the Ford Center at regional/national professional meetings.

The successful candidate will demonstrate superior treatment skills for a broad range of paper based artifacts; extensive experience with preservation principles and practices; and strong organizational, interpersonal, and communication skills. Bachelor's degree and graduate conservation program speciality in paper conservation theory/practice or equivalent training and experience required. Ten years of experience at progressively advanced levels is desired. Salary commensurate with qualifications and experience. The position will remain open until a suitable candidate is found.

Apply online at www.statejobs.nebraska.gov. The NSHS is an Equal Opportunity Employer.

OBJECTS CONSERVATOR SPECIALIZING IN 3-D OBJECTS

Art Restorations, Inc

Art Restorations, Inc. has a full-time position for an Objects Conservator specializing in 3-D objects focusing on ceramics, glass, and composition materials. As a large, multifaceted company, we are known for superior workmanship and exacting standards in conservation. Bachelors Degree required. Qualifications include strong communication and analytical skills, and the ability to work independently with others and acute attention to detail. Problem solving capabilities are vital. Benefits include vacation and personal days, health care and a retirement plan. Salary is commensurate with experience. Mail a cover letter with resume and references to;

Cher Goodson
Art Restorations, Inc.
7803 Inwood Road
Dallas, Texas 75209

For general information about our company please visit: www.artrestinc.com

PRE-GRADUATE PROGRAM CONSERVATION INTERNSHIP

National Museum of the American Indian, Smithsonian Institution

Conservation Internship: 6-months, commencing Fall 2011 offers a \$9,500 stipend and \$1,000 for partial health insurance. Individuals interested in pursuing conservation graduate program specializing in Native American ethnographic and archaeological objects: organic and inorganic materials. Undergraduate degree in art, history, anthropology or fields related to Native American ethnographic and archaeological material required; organic chemistry highly recommended; 3.00 GPA or higher required. Submit curriculum vitae, undergraduate transcripts, post-undergraduate coursework; three letters of recommendation, one attesting to candidate's academic work. Include cover letter stating reasons for applying. Send to:

Marian Kaminitz, Head Conservator
Smithsonian Institution National Museum of the American Indian
Cultural Resources Center, MRC 538
4220 Silver Hill Road
Suitland, MD 20746

Deadline: Postmarked no later than February 15, 2011.

Notification by April 30, 2011.

Additional information can be found at: www.nmai.si.edu/subpage.cfm?subpage=collections&second=conserv&third=training#ctpi

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ATTEND THE AIC ANNUAL MEETING AND VIEW THE EXHIBIT HALL JUNE 1-2.

The companies listed below have already signed up to be part of the Exhibit Hall. Receive year-round help in selecting conservation products or services. Visit the AIC Virtual Exhibit Hall for information and contact information on AIC Exhibitors.

American Institute for Conservation

39TH ANNUAL MEETING
PHILADELPHIA, PA
MAY 31-JUNE 1

(as of 12/27/2010)

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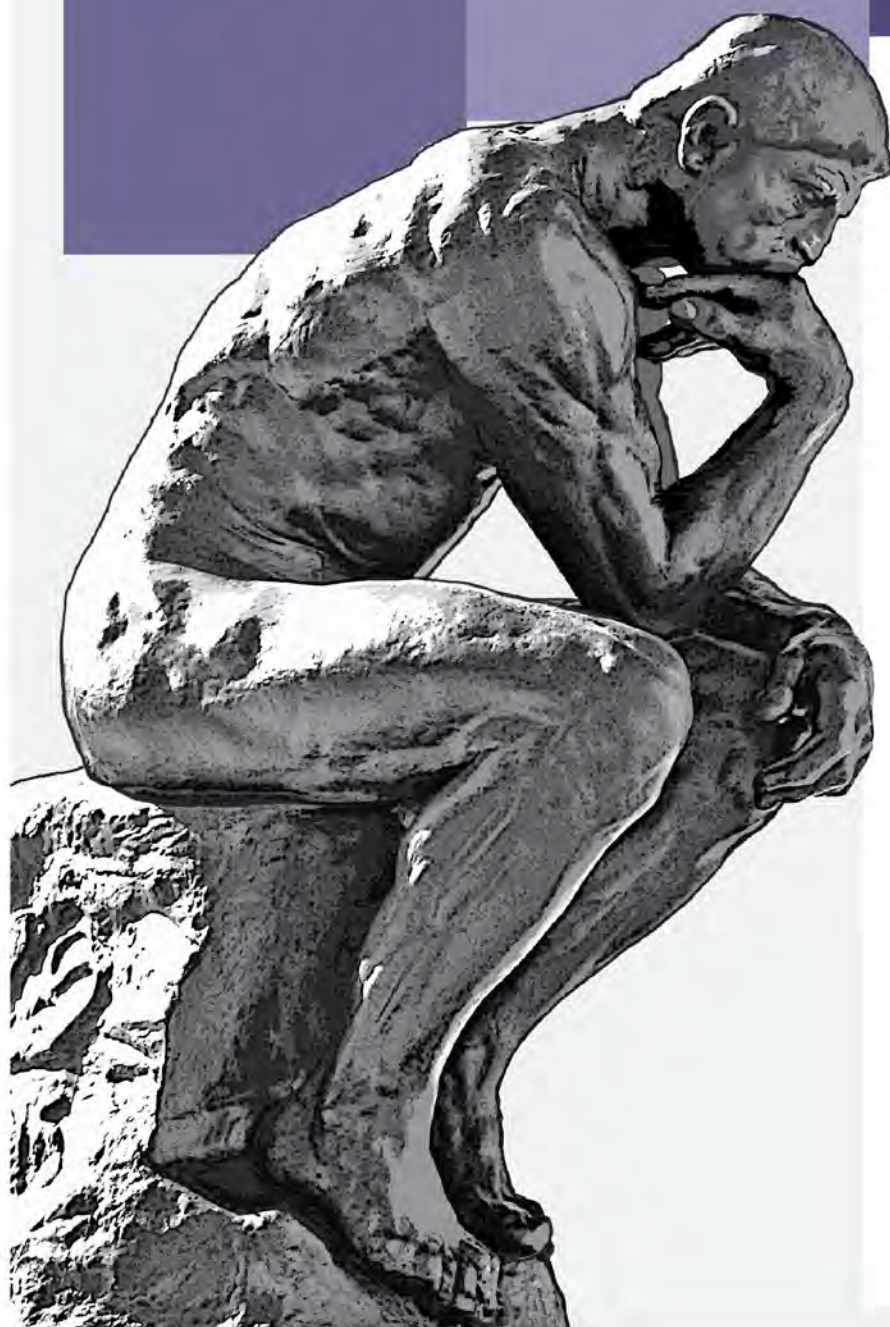
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