

## Inside

From the President	2
Awards	5
Letters to the Editor	8
AIC News	10
Annual Meeting	13
FAIC News	14
Allied Organizations	16
Publications Committee	17
Health & Safety	18
New Materials & Research	19
People	21
Worth Noting	21
Grants & Fellowships	22
Conservation Training Programs	22
Courses, Conferences, & Seminars	23

## AIC in the Heart of Philadelphia

By Pamela Hatchfield

A record 1,210 enthusiastic members of the AIC conservation community gathered in Philadelphia last month for an annual meeting that focused on themes relating to our core values and philosophies. The general theme was supported and supplemented by an excellent panoply of specialty group papers, workshops, posters, a vibrant Exhibits Hall, official meetings, and social events. Located in the heart of Center City Philadelphia, the meeting provided a gathering place for discussions, debate, and access to cultural resources in the host city.

Building on themes presented last year, "The Conservation Continuum," the topic of the General Session in Philadelphia was "Ethos, Logos, Pathos: Ethical Principles and Critical Thinking in Conservation." In Aristotle's *On Rhetoric*, the three principles of discourse are delineated as: Ethos—ethical character, knowledge, experience; Pathos—empathy, the values, beliefs, and understandings of the speaker conveyed to the audience; and Logos—the use of reason or logic. The speakers provided multiple perspectives from the point of view of the philosopher, scientist, conservator, and art historian. Together, these concepts provide a context within which to consider the practice of conservation. The talks presented a stimulating discussion of issues related to the manner in which we will address the challenges of the twenty first century.

*AIC in the Heart of Philadelphia continues on page 3*

## Available Now! at

[www.conservation-us.org/shop](http://www.conservation-us.org/shop)

**The AIC Guide to Digital  
Photography and Conservation  
Documentation**

**AIC PhotoDocumentation  
Targets (AIC PhD Targets)**

**Health and Safety for Museum  
Professionals**

see page 11

## Conservation in the Twenty First Century: Will a Twentieth Century Code of Ethics Suffice?

By Barbara Appelbaum, presented at the 2011 AIC Annual Meeting

This paper is supposed to answer a question posed by the planners of this meeting: Can our twentieth century *Code of Ethics* serve the challenges of the twenty first century? My answer is yes.

AIC has three levels of documents that are intended to define optimal professional behavior.

- At the highest level is the *Code* itself. Like all of codes of ethics, the AIC *Code* is aspirational. It describes how we **should** behave, in general terms. The topics include honesty, respect, and open communication.
- The second level is the *Guidelines for Practice*, which used to be called the *Standards*. The *Guidelines* describe specific behaviors that promote the goals written in the *Code*.
- The third level is the *Commentaries* on the *Guidelines*, drafted in the early 1990s. The *Commentaries* provide a section-by-section analysis and interpretation of each section of the *Guidelines*. They explain the rationale for each Guideline and describe both minimum and recommended practice.

*Conservation in the 21st Century continues on page 7*

# AIC NEWS

*AIC News* (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works, 1156 15th Street, NW, Ste. 320, Washington, D.C. 20005; 202-452-9545; Fax: 202-452-9328; [info@conservation-us.org](mailto:info@conservation-us.org) [www.conservation-us.org](http://www.conservation-us.org)

Periodicals postage paid at Washington, D.C.

Postmaster: Send address changes to:

*AIC News*

1156 15th Street, NW, Suite 320

Washington, D.C. 20005

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

Opinions expressed in *AIC News* are those of the contributors and not official statements of AIC.

Responsibility for the materials/methods described herein rests solely with the contributors.

## Deadline for September editorial submissions

([mgilpatrick@conservation-us.org](mailto:mgilpatrick@conservation-us.org)):

August 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](mailto:rseyler@conservation-us.org).

## AIC NEWS STAFF

Lisa Goldberg, Editor

James Martin, Editor, New Materials & Research

Eryl P. Wentworth, Managing Editor

Morgan Gilpatrick, Production Editor

Ruth Seyler, Marketing Director

Eric Pourchot, Institutional Advancement Director

© Copyright 2011. *AIC News* cannot be reproduced in its entirety without permission from AIC. Individual articles may be reproduced if permission has been granted by the owner of copyright and proper citation attributed. The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/NISO Z39.48-1992.

## From the President



I thank everyone who helped make the 39th AIC Annual Meeting in Philadelphia a success in so many ways, including a record 1,210 attendees. Because of the seamless transition, it's easy for members to forget the work it took to switch venues from Pittsburgh to Philadelphia at such a late date. We were readily welcomed by Philadelphia during the planning stages as well as throughout the meeting itself. I also thank the Philadelphia Museum of Art and Huntington T. Block Insurance for sponsoring the outstanding reception at the Philadelphia Museum of Art. The special exhibition, "Roberto Capucci: Art in Fashion," was open for our viewing pleasure, along with other galleries, during the reception.

Planning is well underway for the next Annual Meeting to be held in Albuquerque May 8–11, 2012. The meeting, titled Connecting to Conservation: Outreach and Advocacy, will celebrate the 40th anniversary of AIC with many new and exciting programming ideas. I encourage you to attend and participate in the discussions.

We recently had two officers rotate off and two new officers join the AIC Board. I thank Karen Pavelka for her years of fine service as the Director of Education and Training on the AIC board and welcome Stephanie Lussier, who is stepping into Karen's shoes. I also thank Ralph Wiegandt, who served as Director of Specialty Groups, and welcome Deborah Trupin as the new specialty group liaison. Pam Hatchfield and I will continue in our roles as vice president and president.

Service on the AIC board is a very rewarding experience. Although the commitment is substantial, I certainly have gained far more than I have given by participating in AIC board positions. I encourage you to consider running for an office. Next year the positions of Treasurer, Secretary, and Director of Committees and Task Forces will be up for election. If you are interested, contact a nominating committee member for information. Current officers or AIC staff members can also provide information about specific positions and duties. You may nominate yourself or pass names of interested parties on to the Nominating Committee.

Election of board members is a critically important process for AIC, especially as the organization has grown in size and transformed from a volunteer to a professionally managed group. The board ensures that AIC serves its members responsibly and well. As AIC's governing body, the board as a whole:

- Makes policy decisions that ensure AIC's legal and ethical integrity
- Provides proper financial oversight and ensures that AIC has adequate resources
- Hires, assesses performance, and provides support to the executive director
- Determines, monitors, and strengthens AIC's programs and services in support of its members

While the AIC board serves and supports its members, the FAIC "undertakes and underwrites programs and initiatives to advance the conservation profession nationally and internationally in all its facets and applies the expertise of the profession in addressing global artistic, cultural, and historic preservation priorities." The FAIC board has expanded recently and now includes Ingrid Bogel, Jeanne Drewes, Max Anderson, Eryl Wentworth, and newest member Julie Heath, in addition to four AIC board officers. Short bios of each board member are available on the [AIC website](http://www.aicweb.org). The FAIC board is currently developing strategies for individual and corporate fundraising, in addition to continuing to support grant writing. Work proceeds on initiatives identified as priorities in the strategic plan. Keep up-to-date on these activities by reading the FAIC News column here and going to our [website](http://www.aicweb.org).

One last note: Please keep an eye out for the release of a paper and bibliography by Pam Hatchfield that addresses the history of climate standards and how they evolved. It will be presented in a wiki format. We look forward to your additions and edits.

—Meg Craft, AIC and FAIC Board President  
[mcraft\[at\]thewalters.org](mailto:mcraft[at]thewalters.org)

**AIC in the Heart of Philadelphia** *continues from front cover*

Barbara Appelbaum's paper, "Conservation in the Twenty-First Century: Will a Twentieth Century Code of Ethics Suffice?" evaluated assumptions comprising our traditional "core values" and discussed their relevance today, assessing their usefulness in addressing challenges posed in conservation practice today. Appelbaum concluded that the language of the *Code of Ethics and Guidelines for Practice* remain adaptable, flexible, and relevant enough to accommodate the challenges that will undoubtedly be presented to the field in the foreseeable future. Ethics are not a goal for treatment, as many solutions to conservation treatment may be equally ethical; rather, decisions are based on judgment. Armed with ethics and standards, our training and judgment, conservators today are well prepared to focus attention outward, promoting the value, importance, and relevance of conservation in the public arena. An abbreviated version of her remarks are included in this issue of the *AIC News* on pages 1, 7 and 8.

This paper was paired with James Janowski's "Restoring the Spirit and the Spirit of Restoration: Dresden's *Frauenkirche* as Model for Bamiyan's Buddhas." Janowski presented arguments for whether and to what extent the Bamiyan Buddhas—destroyed in 2001 by the Taliban—should be reconstructed. He considered the model of the long process of reconstruction of the *Frauenkirche* in Dresden after World War II. He discussed types of non-tangible meaning and value; questions of ownership;

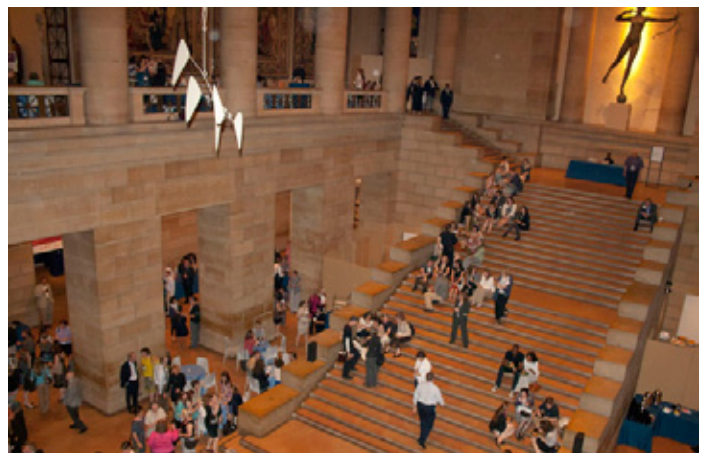
and raised questions about stakeholders in the decision-making process, its timing, and possible outcomes. His description of the nuanced and multifaceted nature of the process nicely enhanced and complemented issues related to the importance of training, judgment, and consideration in decision-making raised in the previous presentation.

Janowski pointed out that sites and objects may acquire new meanings with the passage of time. He stressed that despite our profound need to restore, resurrect, and put things back in place, in some instances it may be crucial to allow time to pass before action is taken.

Bill Wei also focused on the role of perspective and judgment in determining the course of conservation treatment. A complex decision-making process was described which considers treatment decisions in light of the technical limitations of aging materials, restorations, and the expectations of art historians, analytical data, and the intangible values placed on the work of art. As part of a larger research program entitled "Objects in Context," the multidisciplinary "Cleaning and Perception" project is studying the dialogue between conservation scientists, conservators, art historians, and consumers. Wei pointed out that even routine conservation decisions are not habitual and conservators should consider the multifaceted issues of importance to stakeholders in developing a suitable outcome for treatment.

Deborah Bede's paper, "Legacies from the Past: Previous Repairs," discussed the private conservator's perspective on the evaluation of previous interventions and their importance to the history of the object. She explored factors that influence the decision-making process, including considerations related to context and desired interpretation, functional and aesthetic repair, and the logical evaluation of harm versus benefit.

Gabrielle Beentjes, in "Digitizing Archives: Does it Keep or Destroy the Originals?," raised questions about conflicting goals in efforts to preserve documents through the process of digital capture. She spoke about the non-tangible value of the experience of physical contact with original documents and the difficulty in weighing the importance of making archival materials available against the value of retaining the original form of the artifact. She presented a decision-making flow chart that



Left: Hugh Phibbs demonstrates hinging and matting techniques for oversized works. Above: The Opening Reception at the Philadelphia Museum of Art. Photographs by Morgan Gilpatrick for AIC.





Left: The Poster Sessions, and Right: The Exhibition Hall. Photographs by Morgan Gilpatrick for AIC.

was created as a methodology for determining the best course of action on a case-by-case basis.

Jane Klinger, in “Objects of Trauma, Finding the Balance,” echoed the theme introduced by Janowski, describing how in some instances, the inherent gravity of objects of trauma may make it difficult to distinguish the physical evidence the material presents from the romantic notion of the artifact itself as a victim. Objects such as a coat worn by a Danish resistance fighter, or a fire truck crushed at Ground Zero may be made to tell different stories in highly charged emotional cases, depending upon how physical damage is interpreted or treated. The ethics of conservation may serve to bring balance to such cases.

“The Frankenstein Syndrome,” presented by Salvador Muñoz-Viñas, described several projects (the Cathedral of València, the Cathedral of Assisi, and the treatment of a large map) in which significant interventions created composite objects or structures that were significantly altered from their original form through the process of conservation treatment. He took the view that rather than seeing conservation work as a neutral act, we must acknowledge the alterations and bias inherent in the process of conservation treatment. Once we acknowledge that all intervention alters the object, we may approach the development of ethical guidelines based on a complex and multifaceted set of realities.

### Specialty Groups

Specialty group sessions ran concurrently and were scheduled around the two half-day General Sessions. Organized by each specialty group, and including several joint presentations, these sessions included a range of topics highlighting new ideas, information, and research, along with presentations related to the meeting theme. Our thanks go to all the specialty group officers for organizing these significant and most successful sessions.

### Opening Reception

Close to 1,000 attendees and guests were welcomed by the Philadelphia Museum of Art on Wednesday evening for a

spectacular Opening Reception. The Great Stair Hall, presided over by the goddess Diana by Augustus Saint-Gaudens, was dense with mixing groups of friends and colleagues catching up on news and events. The museum staff generously kept several galleries open for us, including the magical “Roberto Capucci: Art into Fashion” exhibition. We thank our sponsors, the Philadelphia Museum of Art and Huntington T. Block Insurance, for a memorable evening.

### Exhibit Hall

The exhibit hall consisted of 48 booths representing all aspects of goods and services for the profession. From data loggers to handmade paper, from tiny brushes to what was called a “car wash for books,” there was something for everyone at this year’s exhibit hall. If you were unable to spend enough time in the hall this year, be sure to visit the “Virtual Exhibit Hall” on the AIC website. Whenever you are in the market for conservation products or services, please support the vendors that support AIC.

### Poster Session

The 2011 poster session featured 29 posters from around the world. Special thanks are due to this year’s poster editors Angie Elliott and Amy Crist. AIC will be archiving the posters online. Look for them in the [Past Meetings](#) section of the website.

### In Closing

My thanks to everyone, members and staff alike; all had a role in making our 2011 Annual Meeting such a successful event!

— Pamela Hatchfield, AIC Board Vice President,  
[phatchfield \[at\] mfa .org](mailto:phatchfield[at]mfa.org)

## Awards

### 2011 Award Recipients Honored at the Annual Meeting in Philadelphia

We congratulate this year's AIC Award recipients! Descriptions of the awards and more information on each of the awardees are available online at [www.conservation-us.org/aicnews](http://www.conservation-us.org/aicnews).

#### Honorary Membership

Perry Houston

#### Sheldon & Caroline Keck Award

Tom Edmondson  
Nancy Heugh

#### The Robert L. Feller Lifetime Achievement Award

Dr. Robert L. Feller

#### Rutherford John Gettens Merit Award for Outstanding Service

Shannon Zachary

#### Special Recognition for Allied Professionals

James Black

#### Award for Outstanding Commitment to the Preservation and Care of Collections

Maymont Foundation, located in Richmond, Virginia



Recipients of the Sheldon & Caroline Keck Award, Tom Edmondson and Nancy Heugh, with Meg Craft. Photograph by Morgan Gilpatrick for AIC.



Perry Houston receiving the Honorary Membership Award from Meg Craft. Photograph by Morgan Gilpatrick for AIC.



James Black receiving the Special Recognition for Allied Professionals Award from Meg Craft. Photograph by Morgan Gilpatrick for AIC.

### The Friends of 'Iolani Palace Celebrate 2010 Award

Honolulu's Friends of 'Iolani Palace, recipient of the 2010 Joint AIC and Heritage Preservation Award for Outstanding Commitment to the Preservation and Care of Collections, celebrated their award in February at their annual membership meeting. 'Iolani Palace Director, Kippen de Alba Chu, presented the Award to the Friends in the presence of the Palace's members, board of directors, and staff.

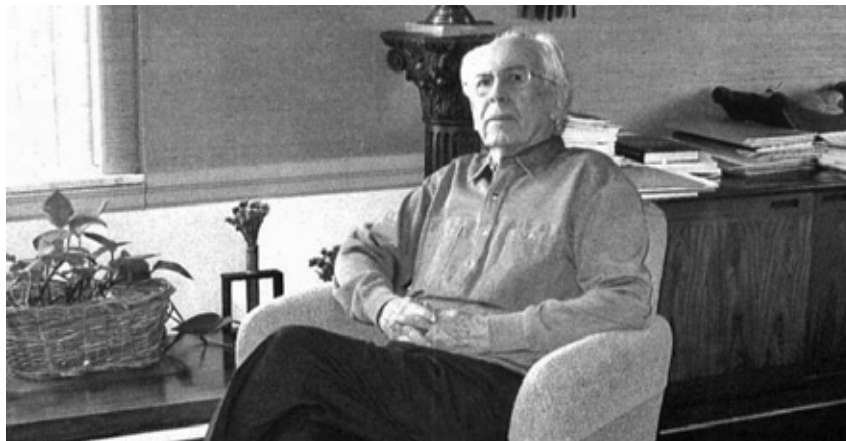
Note: To read more about this award go to the Recognize Colleagues section of the AIC website [www.conservation-us.org/awards](http://www.conservation-us.org/awards).



Iolani Palace Director, Kippen de Alba Chu, and Board Members pose with the 2010 Award for Outstanding Commitment to the Preservation and Care of Collections.



## The Robert L. Feller Lifetime Achievement Award



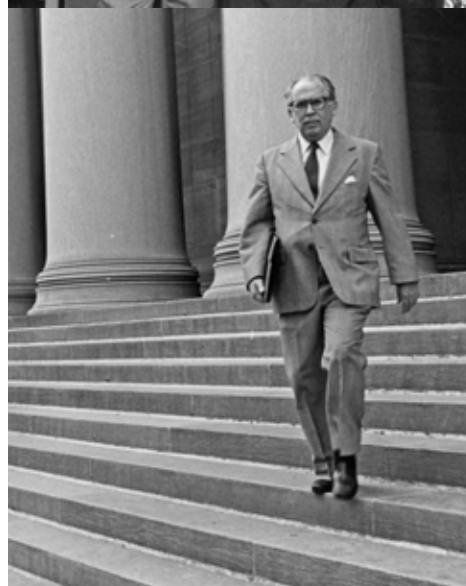
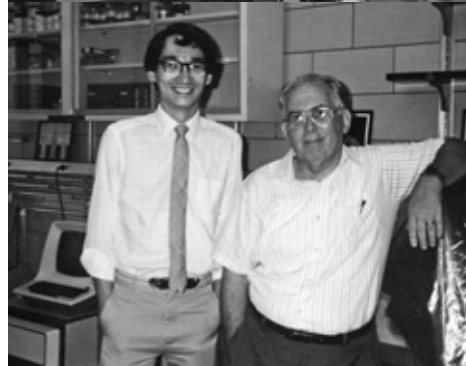
The first Robert L. Feller Lifetime Achievement Award was presented to Dr. Robert L. Feller at the 2011 AIC Annual Meeting in honor of his brilliant contributions to the field of conservation. It was a pleasure for AIC to honor one of conservation's most influential scientists; founder, Emeritus Director of the Research Center on the Materials of the Artist, and Conservation Scientist at Carnegie Mellon University; and Honorary Member of the American Institute for Conservation. Paul Whitmore presented a moving tribute to Dr. Feller, and this was followed by remarks made by Dr. Feller himself.

Paul Whitmore's homage to Dr. Feller celebrated his many accomplishments, his personal humility about his place within the conservation continuum, and his enduring influence on conservation science for everyone in our field. As Whitmore stated, he "...defined what it meant to be a conservation scientist." Dr. Feller's contributions have included milestone research and publications concerning the performance and deterioration of various materials, resulting in over 130 publications and lasting consequences for the way conservation research is carried out today. In addition, Dr. Feller has played a significant role in teaching and advising many conservators, and was crucial to AIC's success during its formative years. Whitmore summarized his role for the entire conservation community as "...in regarding a life of such accomplishment, enduring impact, and passionate advocacy, I think we have entered Hall of Fame or Founding Father territory. We scientists and conservators here are all the beneficiaries of the imprint you have left."

Both he and Dr. Feller were greeted by standing ovations from a multi-generational audience of conservation professionals, all of who have been influenced by his years of research and innovation. Paul Whitmore's full remarks are posted at [www.conserva-tion-us.org/index.cfm?fuseaction=page.viewPage&pageID=1546&nodeID=1](http://www.conserva-tion-us.org/index.cfm?fuseaction=page.viewPage&pageID=1546&nodeID=1).

The Robert L. Feller Lifetime Achievement Award was recently established to recognize extraordinary contributions to the conservation profession over the course of one's career.

Top Left: Dr. Robert L. Feller at home. Top Right: Dr. Robert Feller in the laboratory of the Mellon Institute's Research Center on the Materials of the Artist and Conservator. Second Right: Dr. Paul Whitmore and Dr. Robert Feller at the Mellon Institute, 1988. Third Right: Dr. Robert Feller on the steps of the Mellon Institute. Fourth Right: Robert Feller with Sheldon Keck at the 1987 AIC Annual Meeting. Photograph courtesy of Sue Sack.



**Conservation in the 21st Century** *continues from front cover*

The question about whether the *Code of Ethics* needs to be updated is really a question about the *Code* itself, because changes to the *Commentaries* can certainly be expected. Our growing reliance on electronic documentation probably means changes in the *Guidelines* as well.

All codes of ethics are designed to be permanent documents. The Ten Commandments are still relevant, despite a couple thousand years of social change. Lying, cheating, and stealing remain the basic measures of bad behavior in all parts of our lives including our work. As conservation has moved into new areas, it has become clear that our long-standing core values are not outdated. Strong central principles are what enable us to deal confidently with change.

Another indication that what we have is just fine is that the Ethics and Standards Committee has not been bombarded by requests for change. The brave conservators who work with videos and plastics and food and other odd stuff seem to find what they need to move ahead. Questions over the years about what exactly is required of us to adhere to the aspirational pronouncements of the *Code* itself have been answered, first by the *Guidelines*, and, more recently, by the *Commentaries*.

For those who are not familiar with the history of these documents, the first version of the *Code* was drafted by a committee from the IIC-American Group. The parent organization, IIC, refused to ratify it, and never did. There were serious reservations at the time even among Americans—I have been told that several well-known conservators were so incensed by the idea of a written code that they walked out of the meeting room right before the vote was taken.

We Americans, however, started something important that ultimately inspired other groups around the world to draft their own guiding documents. Ours are unique in providing practical guidance in the details of our everyday work and practical guidelines in our relations with our clients and colleagues. They also serve to define conservators to the outside world as a distinct group of highly-trained and highly-skilled professionals. Over the years they have been a cornerstone of AIC and an important part of the professional identity of every one of us.

The single assumption on which our whole profession is based is defined by the term used in AIC documents for the things we take care of. That term is “cultural property.” We believe that among all the things in the world are some that are particularly precious to human beings. Values of many different kinds lead us to the conclusion that they deserve to be preserved forever—no matter who owns them. In a moral sense, we believe that these things are the property of the whole human race.

The details of both our ethics and everyday practice derive directly from this principle. Our responsibility to the far-distant future drives a major portion of our decision-making and gives our profession a virtually unique mandate. The goal we set for ourselves—to preserve things forever—resonates with museums, which are bound by their charters to preserve their collections into the indefinite future.

Let’s look more closely at the definition of cultural property and its relation to the details of the *Code*. According to the AIC

definition, cultural property is objects, collections, specimens, structures, or sites that have artistic, historic, scientific, religious, or social significance. Much personal property has none of these values, and much of it never will. So we have two problems.

The harder one is finding a more neutral term for all the things conservators deal with. I don’t think there is a good word or phrase to replace “cultural property.” This then brings up the possibility that its usage in the three documents does not mean to imply that everything we treat is really cultural property. Maybe the assumption that everything conservators deal with is in fact cultural property made sense at the time of its drafting but no longer does. Or maybe it wasn’t intended at all. In any case, the philosophy underlying our profession does stem from our belief in the importance of cultural value.

What are the ramifications of dealing with personal property with no chance at achieving cultural property status? Certainly there is no clear break-off point between the two categories, but there are certain clear cases. The most obvious is when conservators treat household possessions damaged by fire or flood. Whether the material in question is a child’s drawing, a framed reproduction, or an ashtray, it is my responsibility to give the owners back anything that is recoverable from their pre-disaster lives. The primary goal of treatment is not long-term preservation but a return to usability.

We need to be responsive to the legitimate preferences of custodians, particularly when the objects in question have only personal value. There are occasions where “non-standard” treatments that might look unethical at a quick glance will be the best thing under the circumstances. In my experience, it turns out that there is no need to fear that this notion is a slippery slope. The adjustments to our usual practice are very minor.

There are a couple of limitations on the use of our core documents that come not from the documents themselves but from our desire to use them as our all-purpose guide to being a conservator. Thorough training is required to practice in an ethical manner. Ethics and guidelines for practice require substantial knowledge in order to use them appropriately.

Another reason that ethics cannot be the ultimate guide to conservation is that many different solutions to a problem can be equally ethical. As the author of a rather long book on decision-making, I can attest to the fact that treatment choice is not primarily a matter of ethics, but of judging the large number of factors that come under the term “appropriateness.”

AIC is at a very interesting point in its history. We have spent a decade or so on internal affairs, specifically the question of certification. It is impossible to tell at this point what will come out of it—whether we will turn our backs on all of the issues that were brought to our attention or learn from them and take alternate paths to pursue the same goals.

Personally, I vote for turning away from internal matters and shifting our view to the outside world. We spend a great deal of effort on details that only another conservator could appreciate. Our concerns about the preservation of cultural property cannot be addressed by focusing on the kinds of technical details that we can control. We need to take our place in the larger world.

A major change in focus is required. We cannot act effectively if all we do is look for flaws in our own behavior. Are there any

papers at this meeting that reflect on our accomplishments rather than our dilemmas? It is fifty years since the first training program opened in this country. Yet where are the papers?—better yet, where are the press releases?—celebrating the explosion in the number of museum labs and private practices now in the business of conservation? How many items have been treated? How many acid-free boxes have been purchased for newly-renovated storage rooms? How many ancillary businesses have been created? How much federal money has gone to conservation? We have a story to tell and we should be telling it.

The numbers tell the story to some extent, but there is more. When the first round of program-trained conservators graduated, I think that all were art conservators who went to work in art museums. But art museums are a very small percentage of American museums overall, less than 10%. It took a long time for the emergence of conservators specializing in other things: photographs, ethnography, natural history, outdoor sculpture, historical preservation, libraries, and archives.

Our profession has a great deal to be proud of. But we are not sufficiently mindful of the good we can do for people. We need to focus more on the interesting things we have to tell them. We need to make the outside world more aware of the added value we can provide because of our professional expertise. We need to get our heads around the idea that conservation is as much about people as it is about chemistry.

Growth in our profession and growing visibility has helped to bring conservation out of the closet: what museums used to regard as a dirty little secret has become a subject of interest in itself. What we conservators do has the power to bring people in the door of museums. Because of what we know, we can give visitors something they can relate to.

What I would like to see in the next decade is for conservation to become not just a *sometime* presence, but a routine presence in the public face of museums. Happily there is no need to fight the tide in this: the trend is already in our favor. Museums world-wide are actively looking for ways to become more visitor-friendly, particularly for people who are not sophisticated museum-goers, and exhibitions about conservation are prime material. Some museum websites even have pages about their conservation departments.

How about having a permanent gallery with exhibits of pieces that need treatment, pieces that have been treated, during-treatment photos, and interviews with the conservators? Why not include photographs of storage rooms before and after renovation? How about offering donors a tour of a museum lab—or a private lab where museum work is done? Or how about museum tours led by a conservator who could talk about the history of objects, how they were made, or what treatment they have had? I know that some of these things are being done already, but I want to see more, much more.

There are other areas where we can exert influence. How about a major campaign to put courses about examination in the art history departments of colleges and graduate schools? I am not talking about collections care or conservation as taught in museum studies. I am talking about art history and the tendency towards doing art history from photographs.

So here's what I think. Take a deep breath and take pleasure

in what you are doing. Take credit for what this group has done together and then let's broaden our focus on interaction with the world outside our group.

To answer the original question about the challenges of the twenty-first century, I think that our core documents are just fine. Our job is to take those challenges and turn them into opportunities.

—Barbara Appelbaum  
Baa85 [at] hotmail .com

*Reprinted in part from a paper given at the 2011 AIC Annual Meeting.*

*The full text of this paper is available at: [www.AandHConservation.org](http://www.AandHConservation.org)*

## Letters to the Editor

### To the Editor:

As part of the general session at the 2011 AIC annual meeting, Professor Salvador Muñoz-Viñas delivered a disarming yet provocative salvo to the audience and to the conservation community. The essence of his paper was that conservation is not a “neutral act;” that “in many cases, entirely new entities that never existed before are created in the process...that they are a blend of historical moments, features, and/or materials that are different from anything that actually existed at any point of history.”<sup>1</sup> This observation has led Professor Muñoz-Viñas to suggest that the conservation community consider “...better more useful ethical guidelines”<sup>2</sup> to avoid the creation of a composite monster. Unfortunately, lack of time did not allow for substantive discussion at the session; however, I would like to make a public response and commentary in the best tradition of intellectual discourse and debate.

As I am sure Professor Muñoz-Viñas and any practicing conservator knows, all actions made in the name of conservation affect the form, fabric, use, sometimes meaning, and, always, interpretation of the work. Even a seemingly benign and indirect act of display can achieve such shifts. All conservation/preservation charters and their principles, including the AIC *Code of Ethics and Guidelines for Practice*, acknowledge this. This knowledge is evident in almost every abstract published for the 2011 General Session. The fundamental concept that all conservation is a critical act, which must be continually re-examined each time for each artistic and historic work, is well documented in the conservation literature, and especially in the writings of theorist and teacher Cesare Brandi in the 1960s and later, in the 1970s, by art historian and director of ICCROM Paul Philippot. Were this not the case, we would not be so concerned with integrity and authenticity and their mediation through self-aware actions such as compensation and visual and structural re-integration, and issues such as material compatibility and reversibility/retreatability. The very words (in English) suggest a given situation far from perfect, new, whole, healthy, or legible. “Neutral” hardly describes the conscious actions of anyone who attempts to satisfy these criteria and practice under the terms of conservation’s current principles. It is true that statements such as “actions... governed by an informed respect for the cultural property” in Article II of the *Code of Ethics* and “treatment suitability” in Article 21 of the *Guidelines for Practice* are vague, because the



means by which such standards are met are complex and best satisfied through professional critical thinking.

As an activity of mediation between the past and the present, conservation is responsible for what the viewer sees, experiences, and can know about the past. Much contemporary practice is concerned with finding an acceptable balance between the aesthetic values of the work and protecting the historical and documentary values inherent in the physical form and fabric, including evidence of age through weathering. The intervention examples Professor Muñoz-Viñas showed clearly changed the appearance and meanings of the places and objects, not just as they were originally conceived (as aesthetic works), but also as they were modified over time prior to the last conservation intervention. Each example presented embodied specific responses to definite conservation principles resulting in a completely new work. In each case, interpretation occurred, forever changing the relationship of the viewer to the object and/or place. None of the examples suggested actions that were arbitrary, although no guiding reasons were given. I do not believe these decisions were viewed by their agents as “neutral;” they were modern, and as to be expected, their reception has been met with mixed reactions.

Both Brandi and Philippot as well as other 20th century theorists helped to forge a modern theory of conservation based on critical consciousness, which tends to isolate and distance the work by considering it through the identification of historical and aesthetic authenticities. As a result, a new definition of authenticity has emerged which encourages us to acknowledge that all cultural works have a continuing history, that they are used, damaged and repaired, cleaned and restored, and sometimes destroyed. Their present state records not only the moment of creation but also a whole subsequent sequence of events. Thus as Philippot warned, “[any] authentic relationship with the past must not only recognize the unbridgeable gap that has formed, after historicism, between us and the past; it must also integrate this distance into the actualization of the work produced by the intervention.”<sup>3</sup> This has led to different yet equal expressions of authenticity for different groups and different types of work.

The critical question is whether a condition of wholeness or completeness is an absolute requirement of any artistic work, assuming it is not a sanctioned ruin. Indeed most of the early restoration debates revolved around the decisions to complete or “correct” individual monuments and works of art, thereby establishing their formal and stylistic unity. As Paul Philippot stated over 20 years ago, “what is to be considered the whole of the object, to which all operations must be referred? What is the context of the object? What has been the history of the object?”<sup>4</sup> These questions are necessary in consideration of what constitutes wholeness, integrity, value, significance, and meaning for any given work as well as the assumed compromises that result from physical degradation and loss, and the arguments for their compensation.

In discussing painting conservation, art historian Kirby Tally described time and human interventions as resulting in a “flawed” work relative to the notion and importance of artistic intent.<sup>5</sup> And in defense of architect Antonio Gonzales’ reconstruction of Gaudí’s signature chimneys on Güell Palace, Andrzej Tomaszewski remarked, “...were the Venus de Milo a work of

architecture, to restore it would mean to put back its arms...”<sup>6</sup>

In contrast, conservator Steven Dykstra has challenged conservation’s long-standing concern with reclaiming artistic intent, citing the principle of intentional fallacy, whereby the artist’s original intent is neither available nor desirable, thus shifting the focus of interpretation and presentation from “artist” to “respondent.”<sup>7</sup> Contemporary post-structuralist and deconstructionist theory, in particular, proposes that visual works have no organic unity and that they are rather part of a cultural and temporal construct that is constantly changing, and always dependent upon the preparation and perceptions of the viewer. Nevertheless as Patricia Leavengood has noted, conservation practice has been slow to respond to the theoretical challenges of post-structuralist thought.<sup>8</sup> We saw all of these positions in the examples presented by Professor Muñoz-Viñas. Some appeared more successful than others; all were critical.

I agree with Professor Muñoz-Viñas, that we must constantly be on guard to remind ourselves that conservation forever changes the work physically and emotionally, and that change is a reflection of our intent, despite the often over-argued reference to artistic intent. I would even go one step further to agree that we are closer to Mary Shelly’s monster than Professor Muñoz-Viñas has dared suggest. Not in the sense of an ugly, mismatched and immoral miscreant, but as a “modern Prometheus” as the author herself described him, with a will and a nascent soul that was eventually extinguished by—the real monster in the novel—society.

—Frank Matero

Professor of Architecture, University of Pennsylvania  
[fgmatero\[at\]design.upenn.edu](mailto:fgmatero[at]design.upenn.edu)

## Notes

1. Muñoz-Viñas, S. 2011. *Ethos, logos, pathos: Abstracts 2011*. Washington, DC: American Institute for Conservation of Historic and Artistic Works. 5.
2. Ibid.
3. Philippot, P. 1996. Restoration from the perspective of the humanities. In *Historical and philosophical issues in the conservation of cultural heritage*. Los Angeles: The Getty Conservation Institute. 225.
4. Philippot, P. 1996. Historic preservation: Philosophy, criteria, guidelines, 1. In *Historical and philosophical issues in the conservation of cultural heritage*. Los Angeles: The Getty Conservation Institute. 271.
5. Price, N., M. K. Talley Jr., and A. M. Vaccaro, eds. 1996. *Historical and philosophical issues in the conservation of cultural heritage*. Los Angeles: The Getty Conservation Institute. 7.
6. Tomaszewski, A. 1994. Conservation and restoration of works of contemporary modern art and architecture. In *Conservation of Modern Art. Commission of the European Communities*. Emilia Romagna: Irecoop. 27.
7. Dykstra, S. 1996. The artist’s intentions and intentional fallacy in fine arts conservation, *Journal of the American Institute for Conservation* 35 (3):197–218.
8. Leavengood, L. 1994. Loss compensation theory and practice: A brief history. *Loss Compensation Symposium Postprints*. Western Association for Art Conservation Annual Meeting (1993: California). Los Angeles: WAAC. 5.

## AIC News

### Members Business Meeting

Led by AIC Board President Meg Craft, the business meeting, with fewer than 150 members in attendance, consisted of reports on the state of the organization, the nominating committee election, and a period of discussion. A more complete summary about the meeting can be found on the AIC website at:

[www.conservation-us.org/aboutaic](http://www.conservation-us.org/aboutaic).

In addition to reports on AIC and FAIC finances, professional development activities, and current initiatives, Nominating Committee member Mary Striegel announced the board election results:

**Meg Craft** and **Pam Hatchfield** have both been elected for second terms as president and vice president.

**Deborah Trupin** has been elected board director, specialty groups.

**Stephanie Lussier** has been elected board director, education and training.

Nominations were taken for the new member of the nominating committee and **Glenn Wharton** was elected for a three year term.

Meg Craft introduced an initiative of the Bylaws Committee, which came from a request in 2010 by the AIC Board of Directors, to complete a comprehensive review of the AIC Bylaws and propose revisions. Bylaws Committee member Martin Burke provided a summary of work completed to date, including who has been involved in this effort and why it's important to AIC. Samples were provided of some of the proposed revisions. They include such changes as updating the reference to the current Internal Revenue Code; including term limits for all board members; and removing detailed information for handling allegations of unethical conduct from the bylaws and replacing the reporting, decision, and appeals process in a board-approved written policy.

Martin Burke also discussed how these revisions will be presented to members for review. He indicated that information will be available by September. Discussions are still in progress regarding where the documents will be posted and how discussions will take place. To provide time for adequate discussion, the vote by Fellow

and Professional Associate members of AIC will take place within approximately one year.

### Conservators Converse: AIC's Blog Migrates to New User-Friendly Platform

AIC's blog has migrated to a new platform with a more flexible format to present information to our membership. At the recent annual meeting more than sixty AIC members wrote about talks, workshops, tours, and meetings. Their posts included links, images, and video clips, giving colleagues who were unable to attend an opportunity to experience the meeting. The WordPress site makes it easy to post comments, and we hope that our membership will submit questions and comments on these posts and others throughout the year. By choosing the name—"Conservators Converse," we wanted to encourage the use of this online venue where conservators can comment on issues across our specialty group divisions as well as reach out to the public by showing the breadth of our work.

In addition to providing information about meetings and conferences, the blog will host posts about conservation in the local and national news media, information from the AIC Board and staff, and other items of interest. There are lots of ways to get involved:

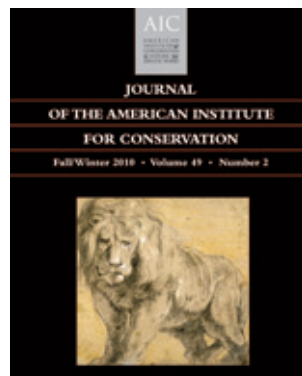
- If you have a conservation story or one from your practice or laboratory, please let us know.
- If you are a news junkie, please consider joining our regional reporters who repost published stories.
- If you attended an FAIC workshop or received FAIC funding to travel to a conference, please share your experience with colleagues.
- If you or others in your laboratory have a conservation-related blog, join our blog roll so that colleagues can find you.

The blog can be accessed at [www.conservators-converse.org](http://www.conservators-converse.org) or through the AIC website [www.conservation-us.org](http://www.conservation-us.org) by clicking on "Blog" on the left-hand navigation menu. From the website link, you can access the content that remains on the old blog or quickly jump to the new one. If you can't remember

### AIC Board of Directors

<b>Meg Loew Craft</b>	President (2011–2013)
<b>Pamela Hatchfield</b>	Vice President (2011–2013)
<b>Lisa Bruno</b>	Secretary (2010–2012)
<b>Brian R. Howard</b>	Treasurer (2010–2012)
<b>Nancie Ravenel</b>	Director, Communications (2010–2013)
<b>Catharine Hawks</b>	Director, Committees and Task Forces (2009–2012)
<b>Deborah Trupin</b>	Director, Specialty Groups (2011–2014)
<b>Stephanie M. Lussier</b>	Director, Professional Education (2011–2014)
<b>Eryl P. Wentworth</b>	Executive Director (nonvoting <i>ex officio</i> )

The Fall/Winter 2010 issue of the American Institute for Conservation (JAIC) will be mailed to members this month.



to check the blog site regularly, have the content come to you! Click on the orange RSS feed icon on the right-hand menu and new posts will be sent to your inbox. If you have questions, comments or content to post, please use the email contact form on the footer of the conservators-converse page or contact AIC's e-Editor Rachael Perkins Arenstein at [Rachael \[at\] amartconservation .com](mailto:Rachael[at]amartconservation.com).

### Three New AIC Reference Resources Now Available

#### *The AIC Guide to Digital Photography and Conservation Documentation*

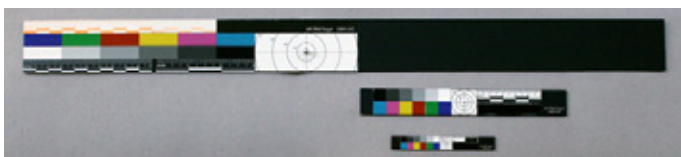


The revised and expanded second edition of the *Guide*, by Franziska Frey, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffrey Warda (editor), and Gawain Weaver, is intended to be a general reference for the technical aspects of photographic documentation, as well as a manual for planning and implementing a system for digital photographic documentation and

storage of electronic files. The entire book is also organized to lead you step-by-step through the design, setup, and use of a digital photographic documentation system. Each chapter gives practical advice for the creation of high-quality photographic images and also explains the photographic and digital imaging principles that support each recommendation.

*The AIC Guide to Digital Photography and Conservation Documentation, Second Edition* is available for the member price \$60 through AIC's online store [www.conservation-us.org/shop](http://www.conservation-us.org/shop).

#### *AIC PhotoDocumentation Targets (AIC PhD Targets)*



AIC PhotoDocumentation Targets (AIC PhD Targets) designed by Dan Kushel, Jiuan-Jiuan Chen, and Lisa Casella and produced by Robin Myers Imaging specifically complies with recommended practices for photographic documentation as described in the American Institute for Conservation Commentaries to the *Guidelines for Practice* and in accordance with suggested procedures in *The AIC Guide to Digital Photography and Conservation Documentation*.

The AIC PhotoDocumentation Targets provide an easy and efficient way to include photographic reference standards as well as image and artifact identification information. The design of the AIC PhD Targets has been carefully planned to minimize the space occupied by this important reference material in the image frame. Lightweight and of robust construction, each target has the

following elements: six-step grey scale, color patches (CMYRGB), a lighting indicator associated with a photogrammetric indicator, a size scale, and an area for date and object identification information. Targets are provided with instructional information and with online resources, which include a printing template for slip-in labels for the medium and small targets.

Note: The designers of the AIC PhD Targets have relinquished their rights to these materials to the AIC without compensation. The AIC is grateful for their generosity and for the substantial time and effort they freely volunteered to present this valuable tool to the field of conservation. The target sets were produced with the cooperation of AIC and Robin Myers Imaging.

The AIC PhD Targets are available in 3 sizes:

**Large:** Each color/grey patch measures 1 cm x 3 cm. (\$150)

**Medium:** Each color/grey patch measures 1 cm x 1 cm. (\$100)

**Small:** Each color/grey patch measures 0.5 cm x 0.5 cm. (\$75)

Order a complete set of all 3 sizes and get a discount of 10%. The AIC PhotoDocumentation Targets can be purchased at AIC's online store [www.conservation-us.org/shop](http://www.conservation-us.org/shop) or by contacting Robin Myers Imaging [www.rmimaging.com/products.html](http://www.rmimaging.com/products.html).

#### *Health and Safety for Museum Professionals*



The American Institute for Conservation of Historic and Artistic Works (AIC) and the Society for the Preservation of Natural History Collections (SPNHC) have joined forces to produce a significant reference book for museum professionals: *Health and Safety for Museum Professionals*, edited by Catharine Hawks, Michael McCann, Kathryn Makos, Lisa Goldberg, David Hinkamp, Dennis Ertel, and Patricia Silence.

This comprehensive volume is treated in three parts, and includes nineteen chapters, each written by top specialists in their field:

**Part 1: Principles of Safety and Health** (fire protection, occupational hazards, and waste management)

**Part 2: Specific Hazards** (particulates, chemical hazards and toxins, physical, mechanical, and electrical hazards, and radiation)

**Part 3: Museum Work** (facilities management, emergency salvage, collections management, fieldwork, conservation and restoration, and exhibit protection and maintenance).

Purchase the book by July 31 at a promotional price of \$80. Starting in August, the price will be \$95.

*Health & Safety for Museum Professionals* is available from University Products [www.universityproducts.com/cart.php?m=product\\_list&c=2097&primary=1](http://www.universityproducts.com/cart.php?m=product_list&c=2097&primary=1).



## 2011 AIC Angels Project—Philadelphia



### Angels Volunteers

Lori Aument  
 Gregory Bailey  
 Laura Bedford  
 Alicia Bjornson  
 Heather Brown  
 Jason Church  
 Rose Daly Cull  
 Lauren Drapala  
 Elizabeth Garcia  
 Stephanie Gowler  
 Geneva Griswold  
 Saira Haqqi  
 Kallie Holt  
 Andrew Huot  
 Pamela Johnson  
 Alina Josan  
 Vicki Lee  
 Susan Lunas  
 Chela Metzger  
 Rebecca Smyrl  
 Lauren Vollono  
 Gawain Weaver  
 Ralph Wiegandt  
 Renee Wolcott

The 2011 AIC Angels Project, at the conclusion of the 39th Annual Meeting in Philadelphia, was held at the American Philosophical Society (APS) on Saturday, June 4. The American Philosophical Society is the oldest learned society in the United States. The society was founded in 1743 by Benjamin Franklin for the purpose of “promoting useful knowledge.” In the twenty-first century the Society sustains this mission in three principal ways:

- Honors and engages distinguished scientists, humanists, social scientists, and leaders in civic and cultural affairs through elected membership and opportunities for interdisciplinary, intellectual fellowship, particularly in the semi-annual Meetings in Philadelphia
- Supports research and discovery through grants and fellowships, lectures, publications, prizes, exhibitions, and public education
- Serves scholars through a research library of manuscripts and other collections internationally recognized for their enduring historic value

The APS current activities reflect the founder’s spirit of inquiry, provide a forum for the free exchange of ideas, and convey the conviction of its members that intellectual inquiry and critical thought are inherent to the public interests. Please visit the APS website <http://amphilsoc.org> to learn more.

Service for the care of the library collections at the APS was the focus of this year’s AIC Angels project. AIC Angels, along with four APS staff volunteers, were charged with stacks maintenance for oversized bound volumes and manuscripts collections. These collections focus on the history of the sciences, medicine, and technology.

In just six hours, 304 linear feet of oversized horizontal volumes were dusted, inspected, and shifted so that they were correctly arranged in numeric order. The volumes themselves were truly huge, ranging in size from 12 to 38 inches tall—with many weighing 5 pounds or more. Additionally, 1302 linear feet of our boxed manuscript collections were dusted and inspected for problems. The individuals, who worked tirelessly, despite dust and strenuous activity, are to be loudly lauded!

In addition to the extraordinary amount of work that was accomplished, I so enjoyed and appreciated meeting and exchanging ideas with this fabulous group of colleagues. I would like to extend a most hearty thanks from the APS to all who helped make this project a wonderful success.

—Anne Downey  
 American Philosophical Society  
[adowney\[at\]amphilsoc.org](mailto:adowney[at]amphilsoc.org)

## Annual Meeting

# Call for Papers—2012 Annual Meeting Connecting to Conservation: Outreach and Advocacy

**When:** May, 8–12, 2012

**Where:** Albuquerque Convention Center/Hyatt Regency Albuquerque



We are already looking ahead to 2012: a celebration of AIC's 40th anniversary in Albuquerque, New Mexico! The theme of this annual meeting will be outreach and advocacy in conservation, an exploration of how conservation connects with allied professionals, the press, our clients, and the general public.

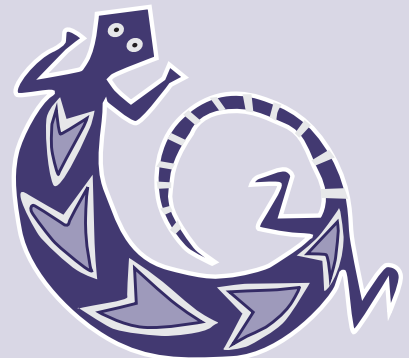
This meeting will feature a General Session format very different than in years past. For the 40th Annual Meeting, in addition to one session where all attendees gather to hear a selection of presenters, there will be other breakout sessions where a wide array of topics pertaining to the overall theme will be addressed in topical conversations presented in smaller group settings rather than a large lecture format.

The breakout sessions will include Specialty Sessions similar to what has been offered in the past, and a new outreach and advocacy track. In addition, the Posters Session will be presented in the Exhibit Hall. This year we are encouraging presenters to give both a talk and a poster, if they feel their topic warrants it. If you plan to give both a poster and a talk, please include new/additional information in your poster.

Make the most of AIC's 40th anniversary by becoming part of the meeting. Submit your ideas and abstracts by **September 6, 2011**. If you have an idea for the outreach and advocacy track, send an email as soon as possible to Ruth Seyler at [rseyler@conservation-us.org](mailto:rseyler@conservation-us.org).

If you would like to submit an abstract for a Specialty presentation and/or a poster, please go to [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings), and follow the instructions on the website. You can submit your presentation for up to three different groups.

Don't forget to register—registration for the 2012 meeting is now open at the low preview rate. [Register today!](#)



## **FAIC News**

### **Conservation OnLine Update**

Work on Conservation OnLine (CoOL) continues. Walter Henry has moved many email lists from their Stanford University locations to the FAIC server. The CoOL planning group identified several potential Web development firms and has begun to receive proposals. The Library of Congress has offered suggestions and recommendations for making the site more interactive. Stay tuned!

### **AIC Collections Emergency Response Teams (AIC-CERT)**

With support from the Institute for Museum and Library Services (IMLS), FAIC conducted training of 43 additional collections emergency responders this spring, with sessions held in San Diego (in partnership with the Balboa Art Conservation Center) and Houston (in partnership with the MFA-Houston). The additional team members, selected from over 170 applicants, help fill in geographic gaps and augment skills in key areas that are needed by small institutions, notably historic sites.

The grant also enables continuing education for team members, beginning with a workshop on personal protective equipment offered at the 2010 AIC Annual Meeting and access to respirator fit testing. A third portion of the IMLS grant will fund a series of one-day workshops to be held at seven National Trust for Historic Preservation sites across the country over the next two years.

FAIC sent 22 volunteers to assist in Haiti in 2010 with funds from National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and IMLS. An additional 12 volunteers will be sent during 2011 with funds from the Smithsonian Institution.

Karen Pavelka, Corine Wegener, and Stephanie Hornbeck presented a panel for the American Association of Museums (AAM) conference in May, chaired by Eric Pourchot. The presentation reviewed the work in Haiti with an eye toward lessons that can be applied to American museums.

### **FAIC Gift in Support of AIC-CERT**

In April of this year Mary Jo Davis made a sizable donation of stock to the AIC-CERT fund. The American Institute for Conservation Collections Emergency Response Team (AIC-CERT) is a group of trained volunteers that responds to the needs of cultural institutions during emergencies and disasters through coordinated efforts with first responders, state agencies, vendors, and the public. AIC-CERT has deployed experts to assist institutions affected by major floods in the Midwest (2008), Hurricane Ike in Texas (2008), and the Haiti earthquake (2010–2011). MJ was instrumental in helping to create AIC-CERT and in serving as a leader while it was being developed. This gift, along with contributions from other supporters, is critical in ensuring FAIC's ability to sustain and expand support the AIC-CERT program and its members into the future.

### **FAIC Announces Samuel H. Kress Conservation Fellowship Recipients**

Under an agreement with the Samuel H. Kress Foundation, FAIC began managing the selection and award process for the Conservation Fellowships this spring. The program aims to provide a variety of professional development experiences to young conservation professionals. The nine recipients of the Fellowships are:

**Art Institute of Chicago**

**Cathedral Church of St. John the Divine**

**Cincinnati Art Museum**

**Kelsey Museum of Archaeology**

**Metropolitan Museum of Art**

**Museum of Modern Art**

**Sèvres—Cité de la céramique**

**Smithsonian National Museum of African American History and Culture**

**Walters Art Museum**

The next deadline for Fellowships is March 1, 2012. Application guidelines and materials will be posted in the FAIC Scholarships and Grants area of the AIC website later this summer.

### **FAIC Samuel H. Kress Conservation Publication Fellowship Deadline**

Applications for FAIC Samuel H. Kress Conservation Publication Fellowships are due November 1. Guidelines and applications are available at [www.conservation-us.org](http://www.conservation-us.org) or from the AIC office.

The fellowships are designed to give conservation professionals release time from their professional responsibilities in order to complete book-length manuscripts. The maximum fellowship length is 18 months, so candidates normally should have all basic research completed prior to the start of the fellowship. Successful applications typically include a detailed outline of the work as well as one or more completed sample chapters. Applicants must be AIC Fellows or Professional Associates.

Thirty-seven fellowships have been awarded since the program began in 1994. The projects have added greatly to the breadth and depth of published materials available in the field of conservation.

For more information about the publication fellowships, contact Eric Pourchot, Institutional Advancement Director at [epourchot\[at\]conservation-us.org](mailto:epourchot[at]conservation-us.org) or 202-661-8061.

### **Christa Gaehde Fund Benefit Lecture**

Dr. Thea Burns gave a lecture on May 19 at the Museum of Fine Arts, Boston about her latest research on metalpoint drawing. The lecture was organized by Roy Perkinson and Sarah Riley, in memory of Christa Gaehde and in support of the Christa Gaehde Fund, part of FAIC. Christa Gaehde, one of the preeminent paper conservators in the United States, was known for her dedication to teaching and continual learning, and for her excellence



as an art connoisseur as well as conservator. The fund, established in her memory nine years ago, supports conservators pursuing these goals. FAIC thanks all of those involved in the program who helped make this event a great success. Donations to this fund will help to ensure Christa's legacy for future generations.

### **Deadlines for FAIC Grant and Scholarship Applications are September 15**

Applications are due September 15 for requests for funding in six categories that support projects by AIC members. Guidelines and application forms are available at [www.conservation-us.org/grants](http://www.conservation-us.org/grants) or from the AIC office. All materials must be received by the published deadlines for consideration.

**Small Meeting Support Grants** are intended to help defray the costs, up to \$2500, to develop and hold small meetings of AIC members. A small meeting is defined as one that has more than five but less than twelve people. Meetings may include seminars, research, brainstorming, problem solving or other continuing education endeavors that support both professional development and the conservation profession. The small meeting grant is intended to create a participative environment where problem(s) are solved and decisions are made on a subject, problem, or idea. The grant can also be used to facilitate communication among meeting participants, so funds could be spent on telephone, video, or web conferencing expenses.

**Individual Professional Development Scholarships** offer support of up to \$1,000 to help defray professional development costs for AIC Fellows or Professional Associate members.

**NEH Individual Professional Development Scholarships** of up to \$1,000 are available to all AIC members who are U.S. citizens or residents to support attendance at FAIC workshops supported by a grant from the National Endowment for the Humanities (NEH): "Conservation of Outdoor Sculpture" and "Treatment of Pressure-Sensitive Tapes and Tape Stains from Photographs."

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

**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.

**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 November 1 for full consideration. Applications and supporting documents, including any required letters of support must be delivered to the AIC office (no faxes, please) by September 15. Electronic submissions of applications are encouraged; see grant guidelines for forms and details. Letters of support can be sent by mail or e-mail, but must include a signature and arrive by the deadline.

For more information, contact Abigail Choudhury in the AIC office at [achoudhury@conservation-us.org](mailto:achoudhury@conservation-us.org) or 202-661-8070.

### **Workshop Instructors, Organizers Sought**

Interested in organizing or teaching a workshop? FAIC professional development events are being considered now for 2012 (and later) events. Workshop proposals are due no later than October 1, although earlier discussions are encouraged. Instructors are also sought. In addition to workshops, proposals for webinars, online courses, and workshops at the next AIC Annual Meeting will be considered. Please contact Eric Pourchot in the AIC office at [epourchot@conservation-us.org](mailto:epourchot@conservation-us.org) or 202-661-8016.

### **Hermitage Photograph Conservation Initiative Update**

The Hermitage Photograph Conservation Initiative has completed its first full year of operations. Progress has been made in online cataloging, digital documentation, and conservation training. As of May, 43 days of workshops, practica, and seminars have been conducted in Boston, Winterthur, Philadelphia, New York, Ottawa, Paris, and St. Petersburg. While training has concentrated on three conservators and the curator of the Russian History collection, lectures and workshops in St. Petersburg have included additional members of the Hermitage staff. A website with more information about the initiative is under construction.

### **FAIC Receives Getty Foundation Grant to Support Latin American and Caribbean Scholars**

FAIC is pleased to announce that the Getty Foundation has awarded funds for the Latin American/Caribbean Scholar program, which will support up to 20 conservators from the region to attend the 40th AIC Annual Meeting in Albuquerque in May of 2012. One hundred and ninety-three conservators from over 16 countries have benefitted from the program since 1997. Applicants are required to submit paper or poster proposals with the application materials. More information in English, Spanish, and Portuguese, as well as the application form is available on the AIC website under grants and scholarships. For more information, email [becas@conservation-us.org](mailto:becas@conservation-us.org).

### **AIC Membership Reaches an All-Time High**

Thanks to the support of all of our members, AIC has achieved a new membership record while breaking the 3,600 barrier for the first time. Our current 2011 membership total is 3,630.

In order to be a strong voice for the profession, AIC needs everyone to be involved. If you know of colleagues who would benefit from AIC membership, please encourage them to check out the [AIC website](http://www.aic.org) and join.

### Allied Organizations

#### AMERICAN ASSOCIATION OF MUSEUMS (AAM)

The 2011 Annual Meeting Virtual Conference [www.aam-us.org/am11/](http://www.aam-us.org/am11/) produced in collaboration with LearningTimes, <http://learningtimes.org>, was a two-day online conference delivering live content from May 23–24, 2011. In partnership with AAM's standing professional committees, it showcased ten sessions of broad appeal and greatest relevance to the 2011 Annual Meeting theme, "The Museum of Tomorrow." A stellar cast of subject matter experts offered broad, multidisciplinary perspectives to museums of all types and sizes. Those who could not attend the meeting in Houston were able to gather colleagues from neighboring museums to create their own annual meeting experience either during or after the programming.

In addition, AAM offered a Virtual Expo, which took place on May 23, and was free and open to all. It included a series of live presentations by companies and organizations providing products and services for museums, as well as virtual booths to visit in real time, and an informal setting with representatives from each company.

#### EUROPEAN CONFEDERATION OF CONSERVATOR-RESTORERS' ORGANISATIONS (ECCO)

##### 20th Anniversary

ECCO, The European Confederation of Conservator-Restorers' Organisations A.I.S.B.L., celebrated its 20th anniversary on April 4–5, 2011, at the occasion of its General Assembly and Presidents' Meeting. This two-day meeting was held in the seventeenth-century cloister building, Pati Manning, in the heart of Barcelona, Spain.

A confederation of conservation associations of the European Union (EU) and European Free Trade Association (EFTA) States, ECCO was established in 1991 to develop and promote the profession of conservator-restorer, to support its high level of education and training, and to work towards the legal recognition of its professional status.

Documentation in archives shows that 20 years ago the first goals were: "definition of the profession, establishment of code of ethics, education and training, title, accreditation and register." Even if the profession has gained recognition in several fields and a legal definition in some countries, these issues remain relevant today.

ECCO is proud to have produced several reference documents for European professionals, training programs, institutions working in the field of preservation of cultural heritage, and legislators. These documents can be found at [www.ecco-eu.org/about-e.c.c.o./aims-and-objectives.html](http://www.ecco-eu.org/about-e.c.c.o./aims-and-objectives.html).

ECCO has recently produced the publication *Competences for Access to the Conservation-Restoration Profession* (2011) and is currently working on a recommendation for the Council of Europe to harmonize legislation on cultural heritage preservation among the EU States.

ECCO is composed of twenty-two organizations from twenty European states representing more than 25,000 professional

conservator-restorers. A special printed edition dedicated to the 20th anniversary will be published this year along with the *ECCO Reports 2010* (published in electronic form only).

For more information, please visit [www.ecco-eu.org](http://www.ecco-eu.org).

—Suvi Leukumaavaara, ECCO Office Administrator

Reprinted in part from  
Cons Distlist Instance 24:52

### HERITAGE PRESERVATION

#### Museums Recognized for Innovative Public Outreach to Save Their Collections

The Missouri State Museum in Jefferson City, Missouri, and the Muscoot Farm in Katonah, New York, are the winners of the Heritage Advocate Award, sponsored by Heritage Preservation (HP) and the Institute of Museum and Library Services (IMLS). Each institution will receive \$3,750 in recognition of outstanding projects that educated the public about the risks faced by collections, and the importance of appropriate care to protect these treasures.

The Heritage Advocate Awards are part of *Connecting to Collections: A Call to Action*, a multi-faceted national initiative of the IMLS. Museums, libraries, and archives in the Mid-Atlantic and in the Midwest were invited to attend workshops at which experts worked with participants on ideas for media relations, public outreach, and fund-raising on behalf of collections care. Public fascination with conservation can be an untapped resource; the goal of the workshops was to demonstrate how to use conservation issues to broaden funding and public appeal. In order to encourage participants to put what they learned into action, all were encouraged to conduct a project at their home institution, with the most successful receiving this award.

At the Missouri State Museum, staff turned the "eviction" of the collection from storage in the basement of the State Capitol into an opportunity. Not only is the new space, in a converted warehouse, a big improvement in providing a safe environment for the collection, but the staff also used the move to educate decision-makers and stakeholders about conservation and collections care. When the new facility opened, the museum hosted an evening gala at the site with 80 guests representing donors, state, county, and city government, and local businesses. With a focus on collections care activities, staff engaged their guests with custom-made posters, conversation, and hands-on features. The event improved awareness and has sparked significant results. A similar tour was requested for members of the Missouri State Legislature, and the Friends of the Missouri State Museum support group has been formed to further promote the museum and its preservation activities. More tours are already being planned as museum and government departmental decision-makers are being educated on the importance of collections care.

As a living history museum, Muscoot Farm in Katonah, New York has always given priority to the animals that are the most visible parts of its collection. However, the Raising the Bar workshop inspired the staff of Muscoot to conduct programs to get the public excited about the collections that do not need to be

fed every day, but do need increased TLC in order to survive and flourish. A series of four events in the fall of 2010 used the collections to teach visitors not only about farm life, but also about documenting and caring for collections. Treasures and Tea, the first-ever behind the scenes tour of the farm house's second floor, sold out quickly and will be replicated all through 2011, using the collections to build advocacy for collections care and bring in funding. As a result of the success of the project, the Friends of Muscote have agreed to match the \$3,750 award. These new funds will be put to good use in purchasing equipment for safe care of documents and photographs in the new archive room, which the staff was inspired to create after participating in the Raising the Bar workshop.

Six additional institutions received Honorable Mention for their excellent projects. They are:

Duluth Children's Museum, Duluth, Minnesota

Fireman's Hall Museum, Philadelphia, Pennsylvania

Newport News Public Library System, Newport News, Virginia

Piatt County Museum, Monticello, Illinois

Theodore Roosevelt Inaugural Site, Buffalo, New York

White River Valley Historical Society, Forsyth, Missouri

Descriptions of the projects conducted by each Honorable Mention recipient can be found at [www.heritagepreservation.org](http://www.heritagepreservation.org).

The cash awards presented by Heritage Preservation to the Missouri State Museum and Muscote Farm were funded by the Bay and Paul Foundations and the Peck Stacpoole Foundation.

—Moirá Egan, Executive Vice President, Heritage Preservation  
[megan \[at\] heritagepreservation.org](mailto:megan[at]heritagepreservation.org)

## Publications Committee

### Publications Committee Meeting Summary

A reconfigured Publications Committee, consisting of AIC editors, publications or communications chairs from every specialty group, and AIC staff, met early on Wednesday, June 1. They discussed ongoing projects and how the specialty groups will be presenting and delivering their publications to their members in the future. This information will help AIC as plans develop for expansion of member services on the website. Given that a number of specialty groups are interested in delivering Postprints and other publications digitally via email, the internet, or through print-on-demand, and maintaining a library of their publications on their websites hosted on CoOL, the Committee

## Illuminance . Ultra-Violet Temperature . Humidity



- Compact
- Lightweight
- Battery Powered
- Portable
- USB Interface
- Software Included

**4 in 1 Data Logger  
from TANDD**

**Plus . . .  
Total Accumulated  
Exposure!**

TandD US, LLC.

Email: [inquiries@tandd.com](mailto:inquiries@tandd.com) Ph: (518) 669-9227 [www.tandd.com](http://www.tandd.com)



is presently engaged in creating a best practices document for online PDF publications.

This new best practices document is a natural continuation of the series that consists of:

**Best Practices for Print Publications—Specialty Groups and Annuals (2005)**

**Best Practices for Offline Electronic Publications (or publications delivered on CD-ROM) (2005)**

—Nancie Ravenel  
NRavenel [at] shelburnemuseum.org

## Health & Safety

### Mobile Applications for the Health and Safety of the Conservation Lab

Like it or not, many of us are tied to our cell phones these days, but did you realize that there are a wealth of valuable chemical and occupational safety applications out there that can transform your ordinary cell phone into a health and safety tool center? While the list of apps for the iPhone seems endless, many are available for the Blackberry, and new ones are popping up for the Android system. A search on Google came up with 1,170,000 results for health and safety apps for all three operating systems. We have taken the opportunity to survey a few of these phone applications and have gathered our favorite ones below. More applications are being invented and created daily, so please send us any new programs that you think should be included in our list.

For additional information please check the Health and Safety resources on the AIC wiki at [www.conservation-wiki.com](http://www.conservation-wiki.com). To provide feedback on these apps or others, please contact the committee.

#### Lab Safety

1. *iOSHA 1910 e-Reference* by Integrated Safety Technologies LLC for the iPhone. (\$8.99) This application allows for searchable access to the OSHA general industry regulations under 29 CFR 1903, 1904 and 1910.
2. *NIOSH Chemical Hazards* by Random Support, LLC for the iPhone. (\$2.99) Hold the complete contents of the 2010 NIOSH pocket guide on your phone. This application includes searchable indexes, respirator and PPE recommendations, exposure limits, PELs, physical descriptions of chemicals, measurement methods, and more.
3. *Laboratory Safety* by Deep Powder Software for Android, iPhone, and Blackberry. (\$1.25) This application lists the hazards for each chemical and instructs you on what to do during a chemical emergency.

#### First Aid

1. *Pocket First Aid and CPR Guide* from the American Heart Association (AHA) for the iPhone. (\$3.99) Review first aid and CPR procedures anytime with this application that features up-to-date emergency information from the AHA. Topics covered include choking, CPR, seizures, cuts, and wounds. The latest version includes child and infant CPR.
2. *Team Life CPR* by Team Life, Inc. for Blackberry. (\$1.99) This program gives you easy to follow, step-by-step guidance through CPR with visual and audible prompts.
3. *iMobile Care—First Aid and Health* by Visionsync Inc. for Blackberry. (\$2.99) This application shows users first aid and care for emergencies such as burns, poisoning, chest pains, and traumas.
4. *DocGPS* by UnitedHealth Group for Blackberry. (Free) The application will locate the nearest doctor or hospital within a 100 mile radius of you and your phone. It will also provide driving directions to the doctor and connect you to their phone number for easier contact.
5. *Poison Center Help* by American Association of Poison Control Centers for the iPhone. (Free) This application will connect users to their local poison center.

#### Lab Chemistry

1. *Solutions* by mekentosj.com for the iPhone (\$0.99) or by Vimukti Technologies Pvt Ltd for Blackberry (\$0.99). If you need help calculating solutions with molecular weights, molarity, volumes, or mass, these are the apps for you!
2. *MSDS* by Maerix Inc. for iPhone (\$0.99) or Blackberry (\$3.99). This application helps you understand all of the components of the chemical Material Safety Data Sheet (MSDS).
3. *The Chemical Touch* by Christopher Fennel for the iPhone (also available in lite edition). (\$0.99) This periodic table companion application allows you to explore chemical properties.
4. *Chemistry Calculators* by Darren Gates for Android (\$0.99). This is useful for those of us who have forgotten how to balance equations.

#### Emergency Response

1. *FEMA Mobile* accessible through [m.fema.gov](http://m.fema.gov). (Free) This application teaches how to respond to disasters, apply for assistance and help others. It works in English and Spanish.

—Corey Smith  
coreySmith [at] semtribe.com

—Jane Klinger as well as members of the  
AIC Health and Safety Committee

## New Materials & Research

### ConservationSpace Update

#### *The Planning Phase: An Open Source Application for Conservation Documentation*

In 2009, the Design Phase of ConservationSpace was undertaken by the Office of Digital Assets and Infrastructure (ODAI) at Yale University with funding from the Andrew W. Mellon Foundation. In fall of 2010, the National Gallery of Art, with additional support from Mellon and the commitment of a group of institutional partners, began a one-year project to define the technical requirements and scope of work associated with the development of ConservationSpace.

The goal of both phases of ConservationSpace was and is to develop an open source software application that will address a core need of the conservation community for a shared solution to the problem of documentation management. The conservation community has long recognized that a digital approach to managing its documentation would improve continuity in procedures, increase access, expand research opportunities, and better ensure the preservation of its documents. Towards that end, this Planning Phase is designed to define the functional and technical requirements associated with the development of ConservationSpace. This work builds upon the workflows articulated through the community forums held as part of the Design Phase [www.conservation-space.org](http://www.conservation-space.org).

The Planning Phase partners include Indianapolis Museum of Art, Metropolitan Museum of Art, National Gallery of Denmark, Yale University, and the British Museum. The Planning Phase core team is led by co-principle investigators Merv Richard and Linda Stone from the National Gallery of Art, and includes Diane Zorich as project manager, Angela Spinazze as meeting facilitator, liaison with CollectionSpace, and Ken Hamma as consultant and project manager for the community design phase. Project partners, who include both conservators and information technology specialists, have agreed to participate as members of working groups that are focused on a specific aspect of the planning process: functional requirements, technical framework, storyboarding/prototyping, licensing/rights, and community outreach. The Planning Phase will set the stage for the Build Phase for the ConservationSpace application.

We will be using the existing project blog to update the conservation community about the work of the Planning Phase. Please consider joining the blog to follow this information stream [www.conservation-space.org/blog](http://www.conservation-space.org/blog).

— Christine McCarthy, Leader  
Community Outreach Working Group, ConservationSpace and  
Chief Conservator  
Preservation Department, Yale University Library

Reprinted from  
Cons DistList Instance 24:52

**RH OUTSIDE**

**RH INSIDE**

Dec 2005 Jan 2006 Feb Mar Apr May

— Gallery RH — RH in AIR-SAFE Pressure Compensation Bellows — RH in AIR-SAFE Protected Case

**Full Case  
Micro-Climate  
Protection  
with**

- No Plumbing
- No Power
- No Problems

**NoUVIR's AIR-SAFE®**

**No UV, No IR and No RH... NoUVIR!**

**And you thought we only made pure-white, stone-cold, fiber optic lighting!**

**NoUVIR Lighting**  
**302-628-9933**

**We invented museum lighting (and a bunch of other really cool stuff!)**

**Call for:**

- 130 pages of products and ideas
- all the data and the details
- free help with your project

**\$495.00**

**Save money,  
Save energy,  
Save your world!**

[www.nouvir.com](http://www.nouvir.com)

## A Specialized Wiki on Salt Damage

SaltWiki, an Internet-based, editorially managed information structure and a new tool for knowledge transfer and research, provides information on salts and damage to cultural heritage caused by salts. A year after the German version was released, [www.saltwiki.de](http://www.saltwiki.de), the English version, [www.saltwiki.net](http://www.saltwiki.net) has been put online, initially for authors only.

SaltWiki consists of two areas:


- The actual Wiki on the subject of “damage caused by salts,” which is available to all: debates on the subject take place through its discussion pages, offering readers the opportunity to comment on content and thus contribute to a continuous improvement.
- A repository (the same for the German and English version) as data storage for the purposes of research and instruction. Here authors can find, for example, analysis data, physical and chemical constants, and also graphics, photos, short videos, as well as published and unpublished literature. In addition, the repository is used as a virtual research environment on the subject of “salt damage to cultural heritage” and supports a sustainable preservation of scientific data and allows reuse.

Since February 2009, support from the German Research Foundation (DFG) has made it possible for this to be carried out at the Hornemann Institute of the HAWK (University of Applied Sciences and Arts) in Hildesheim, Germany.

All those interested in research and practice are invited to take part and become authors. You may contact us at [service \[at\] hornemann-institut .de](mailto:service[at]hornemann-institut.de).

—Dr. Hans-Jürgen Schwarz  
Projektkoordinator DFG-Projekt  
HAWK Hochschule für angewandte Wissenschaft und Kunst  
Hildesheim/Holzminde/Göttingen  
Fakultät Erhaltung von Kulturgut  
Hornemann Institut

Reprinted in part from  
Cons DistList Instance 24:51



PROFILE

**Location**  
The Metropolitan Museum of Art

**Exhibition**  
Picasso in The Metropolitan Museum of Art

**Time**  
April 27, 2010 — August 15, 2010


**Glazing**  
Tru Vue® Optium Museum Acrylic®



## The Finest Collections Depend on Optium® Acrylic Glazing

The result of years of collaboration with the museum community, Optium® Acrylic Glazing is the ideal solution for your demanding frame and display requirements.

**Optium combines the best of both worlds**, anti-reflective safety glass and UV filtering acrylic, in one product, for all your design and conservation needs. Find out why museums around the world depend on Optium to protect, conserve and display their most valuable and historic collections. Optium. The Difference is Clear™.

Your institution can be awarded up to \$4,000 in grants plus Optium Acrylic Glazing. For more information on the *Optium Conservation Grant program* and a list of authorized suppliers, please visit [www.tru-vue.com/museums/grants/aic](http://www.tru-vue.com/museums/grants/aic).



Follow Us:  

Pablo Picasso, *The Actor*, 1904–05, Gift of Thelma Chrysler Foy, 1952 (52.175); *Saltimbanque 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.

Tru Vue®, the Tru Vue logo, Optium®, Optium Acrylic® and Optium Museum Acrylic® are registered trademarks, and Optium® Museum Display Acrylic™ is a trademark of Tru Vue, Inc., McCook, IL USA. © 2010 Copyright Tru Vue, Inc. All rights reserved.

anti-reflective
anti-static
abrasion resistant
UV protection



## People

**Mary Patrick (MP) Bogan** has become the Director of Book Conservation at the Northeast Document Conservation Center (NEDCC). MP Bogan has worked in the field of book conservation for thirty years, including eleven years at NEDCC. She also served as Head of Binding and Repair at the Massachusetts Institute of Technology Libraries, and as Conservation Officer/Program Coordinator in the Rare Book Department at the Boston Public Library.

**Luisa Casella** has been appointed as the conservator for photographs at the Ransom Center's Conservation Department, University of Texas at Austin.

**Mary-Lou Florian** was awarded an Honorary Doctorate in Science at the University of Victoria, British Columbia, Canada on June 14, 2011.

**The Winterthur/University of Delaware Program in Art Conservation (WUDPAC)** proudly announces the students admitted into the 2011 entering class, including: **Heather Brown, Jessica Ford, Tessa Gadomski, Rebecca Kaczowski, Jennifer Schnitker, Victoria Schussler, Elizabeth Shaeffer, Samantha Skelton, Courtney Von Stein, Marlene Yandrisevits**. The program's third year students, their internship sites and majors are: **Erin Anderson** at The Metropolitan Museum of Art (Objects), **Tatiana Cole** at the Weissman Preservation Center (Photographs), **Anne Getts** at the Los Angeles County Museum of Art and Victoria & Albert Museum (Textiles), **Sarah Gowen** at the Smithsonian American Art Museum (Paintings), **Allison Holcomb** at the Weissman Preservation Center (Paper), **Ellen Moody** at the Brooklyn

Museum of Art (Objects), **Carlos Moya** at the Yale University Art Gallery (Paintings), **Steven O'Banion** at The Museum of Modern Art (Objects), **Stephanie Oman** at the Philadelphia Museum of Art (Painted Surfaces), **Ellen Promise** at the Queen Anne's Revenge Archaeological Lab and Peabody Museum of Archaeology and Ethnology (Objects).

## Worth Noting

### Change Over Time: New Journal from Penn Press

Penn Press announces its newest journal, *Change Over Time: An International Journal of Conservation and the Built Environment* edited by Frank Matero of the University of Pennsylvania. The inaugural issue was published in May 2011. *Change Over Time* is a semiannual journal focused on publishing original, peer-reviewed research papers and review articles on the history, theory, and praxis of conservation and the built environment. Each issue is dedicated to a particular theme as a method to promote critical discourse on contemporary conservation issues from multiple perspectives both within the field and across disciplines. Themes will be examined from the global to the local and from the material to the spiritual. Forthcoming issues will address topics such as repair, documentation in the digital age, professionalism, vandalism, interpretation and display, nostalgia, heritage and the public good, and the Venice Charter at 50.

To learn more about "Change Over Time," please visit <http://cot.pennpress.org>.

—Dave Lievens, *Editing & Production Coordinator*  
University of Pennsylvania Press  
[lievens \[at\] upenn .edu](mailto:lievens[at]upenn.edu)

### News about AMIEN

The Art Materials Information and Education Network (AMIEN) is now an independent non-profit Limited Liability Corporation licensed in the State of Ohio.

AMIEN is an online source of information about art materials. AMIEN maintains affiliations with the conservators at the Intermuseum Conservation Association (ICA) but is otherwise a separate organization, with five full-time and three part-time moderators, 200,000-plus unique individual visitors per year (spending approximately 2.5 hours at the site), and 5–20 posted questions or comments per day. All of AMIEN's services are free.

—Mark D. Gottsegen, *AMIEN Administrator*  
[mdgottsegen \[at\] earthlink .net](mailto:mdgottsegen[at]earthlink.net)

### Proceedings for METAL 2010 now available

The editors and the International Council of Museums—Committee for Conservation (ICOM-CC) Metal Working Group Coordinator are pleased to announce that the conference proceedings from METAL 2010 are now available for sale. The proceedings are available in full-color, black and white, or as a color digital version for download. To purchase your copy, please go to [lulu.com](http://lulu.com) and search for "Metal 2010."

### Directory 2011—Corrections

In preparing the 2011 Directory, several errors occurred. We apologize, and the errors are corrected below.

**Sherri Tan**—incorrect phone number—correct phone number: 305-610-2179

**Tiffany Hedrick**—name appears as Hendrick, should be Hedrick

**Dong Eun Kim**—listed as Associate, should be PA

**Katie Wagner**—listed as Associate, should be PA

**Steven Servis**—incorrect address—correct address: 519 Toll Road, Oreland, PA 19075; listed as Associate, should be PA

**June Burns Bove**—name appears as Burns Bove, June—should be Bove, June Burns

**Tim McCall-Judson**—listed as Associate, should be PA

**Textile Conservation Workshop**—email address appears as [textile1@bestweb.net](mailto:textile1@bestweb.net)—should be [textile@bestweb.net](mailto:textile@bestweb.net)

**Linda Nieuwenhuizen**—missing phone number: 917-604-3386

**John J. Carr**—should be John G. Carr

The volume includes 49 full text papers, 13 poster abstracts, transcripts of the question and answer session for each paper, transcripts of the panel discussion for all 12 sessions, and an author index, for a total of 489 pages.

For more information about the ICOM-CC Metal Working Group, go to [www.icom-cc.org/31/working-groups/metals](http://www.icom-cc.org/31/working-groups/metals).

—Paul Mardikian, *Metal 2010 Program Chair*  
[pmardik\[at\]clemson.edu](mailto:pmardik[at]clemson.edu)

## Grants & Fellowships

Grant and fellowship opportunities are listed online at [www.conservation-us.org/grantsandfellowships](http://www.conservation-us.org/grantsandfellowships).

## Conservation Training Programs

### UCLA/GETTY MASTER'S PROGRAM IN ARCHAEOLOGICAL AND ETHNOGRAPHIC CONSERVATION

#### Current Research

This column is often used to convey conservation training program accomplishments, which at UCLA/Getty include welcoming a new class of talented students, exceptional internship placements achieved by current students, visiting scholars from Europe and Asia, as well as teaching and fieldwork in remote locations. This article specifically heralds the research accomplishments of the faculty, staff, and students at the UCLA/Getty Master's Program in Archaeological and Ethnographic Conservation.

Program Chair **Dr. David Scott**'s interests range over ancient metals, the conservation of metallic artifacts, metallography, pigment identification problems, ancient Egyptian colorants, Colombian gold, Ecuadorian platinum, and New World copper alloys. Internationally recognized for his seminal work on the characterization of ancient and historic metal artifacts using microscopic and instrumental techniques, he recently published "Ancient Metals: Microstructure and Metallurgy Volume 1: Copper and Copper Alloys" in January 2011, and is now working on the second volume in this series: "Ancient Metals: Microstructure and Metallurgy Volume II: Iron and Steel" that will be published December 2011–March 2012.

Associate Professor **Ellen Pearlstein** conducts multi-faceted research exploring the museum environment, indigenous values, conservation needs of tribal museums, and the fading and photochemical deterioration of organic materials such as feathers upon exposure to light and ultraviolet radiation. Her more recent publications and invited international lectures are devoted to the fading of feathers, and methods used to assess condition and color in undyed feather work. She is currently working on an interactive web resource for documenting technology, condition, and native values for California feather work.

**Dr. Ioanna Kakoulli**'s research intersects traditional and advanced scientific techniques and focuses on reverse-engineering

processing to study the relationship between processing and properties in order to understand ancient technology and trade in antiquity, and diagenetic alterations and their effects in the preservation of artifacts. Dr. Kakoulli is a resource person for International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM) and member of U.S. State Department delegations on Science & Technology and the Board of Trustees of the Cyprus American Archaeological Institute (CAARI).

Specialist **Vanessa Muros** is currently completing a technical study of late Bronze Age and early Iron Age copper alloy artifacts from the tumulus of Lofkënd in Albania. This study focuses on an investigation of the alloy and manufacturing techniques used to make the finds uncovered within the graves at the site. The discovery of unusual corrosion products found on several of the copper alloy artifacts, possibly influenced by the burial environment that contained decomposing organic material, is also being investigated to better understand the condition of these finds.

Second year students are completing Master's research work on a diverse range of topics reflecting treatment strategies, philosophical approaches, and diagnostic techniques. Here are the titles of their upcoming theses:

- **Tessa de Alarcon**—A comparison of two stains used in immuno-fluorescent microscopy for the detection of binding media in wall painting cross-sections
- **Lily Doan**—From ethnographic to contemporary—how an artist interview may direct the study and treatment of a Balinese cili figure
- **Elizabeth Drolet**—Characterization of the deterioration of low-fired ceramics in varying burial environments
- **Nicole Ledoux**—An investigation of loss compensation materials for the conservation of coiled basketry
- **Dawn Lohnas**—Consolidation of earthen architectural painted surfaces with inorganic nanoparticle treatment
- **Robin Ohern**—On the surface: a cultural and analytical study of the applied surface of two Komo masks
- **Cindy Lee Scott**—A study of the methods of removal of crude shellac from ceramics

There is a great deal to look forward to as all of the research cited is disseminated through presentations and publications.

—Ellen Pearlstein, *Associate Professor*  
*Information Studies and Conservation*  
[epearl\[at\]ucla.edu](mailto:epearl[at]ucla.edu)

## 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](http://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](http://www.conservation-us.org/grants)).

#### FAIC Workshops

**Islamic and Indian Arts of the Book: Conservation and Context**, Aug 22–26, Los Angeles, California.

**Conservation of Outdoor Sculpture**,\* Oct 18–21, Washington, DC.

**Wood Anatomy and Identification for Conservators**, Oct 20–22, Cincinnati, Ohio.

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

**TechFocus II: Caring for Film and Slide Art**, will be rescheduled for 2012, Washington, DC.

#### 2011 FAIC Online Courses [www.conservation-us.org/courses](http://www.conservation-us.org/courses)

**Laboratory Safety for Conservation**, Jul 21–Aug 18

**Estimating Conservation Projects**, Sep 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**, Jul 17–23, Humboldt Field Research Institute, Steuben, Maine.  
(No AIC member discount.)

**Traditional Gilding**, Aug 29–Sep 2, Campbell Center, Mount Carroll, Illinois.

**Microscopy for the Identification of Pigments and Fibers in Art and Artifacts**, Sep 12–16, Campbell Center, Mount Carroll, Illinois.

**Microchemical Analysis for Conservators**, Sep 19–23, Campbell Center, Mount Carroll, Illinois.

**Enzymes and their Targets**, Sep 22–24, Campbell Center, Mount Carroll, Illinois.

**Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator**, Sep 26–30, Campbell Center, Mount Carroll, Illinois.

**Mastering Inpainting**, Oct 3–7, Campbell Center, Mount Carroll, Illinois.



## CALL FOR PAPERS

2011

**Submission deadline: Sep 1, 2011.**

The British Museum: *The Renaissance Workshop; The Materials and Techniques of Renaissance Art*, London, UK. (Conference dates: May 10–12, 2012)

Info: [www.renaissanceworkshop2012.org/registration](http://www.renaissanceworkshop2012.org/registration)

Contact: Dr. David Saunders, Department of Conservation and Scientific Research, The British Museum, London, WC1B 3DG, UK, +44 20 7323 8669

**Abstracts accepted until: Sep 1, 2011.**

Western Association for Art Conservation (WAAC): *Annual Meeting*, Austin, Texas, USA. (Conference dates: Oct 19–22, 2011)

Info: <http://cool.conservation-us.org/waac/meeting/cfp.html>

Contact: Dana Senge, WAAC President, National Park Service, Intermountain Region Museum Services Program, 255 N. Commerce Park Loop, Tuscon, AZ, 85745, p. 520-791-6432, [president@waac-us.org](mailto:president@waac-us.org)

**Abstracts accepted until Sep 16, 2011.**

AIC 40th Annual Meeting: *Connecting to Conservation: Outreach and Advocacy*. Albuquerque, New Mexico, USA. (Conference Dates: May 8–11, 2012)

Info: [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings)

Contact: Ruth Seyler, [rseyl@conservation-us.org](mailto:rseyl@conservation-us.org)

**Submission Deadline: Oct 31, 2011.** *Inter/Costume Colloquium III: Past Dress—Future Fashion*. Florence, Italy. (Conference dates: November 2012, exact date TBA)

Info: [www.costume-textiles.com/past-dress-future-fashion-2/call-for-papers/?lang=en](http://www.costume-textiles.com/past-dress-future-fashion-2/call-for-papers/?lang=en)

Contact: [info@costume-textiles.com](mailto:info@costume-textiles.com)

## GENERAL

2011

Sep 4–9, 2011. ICOM/CIDOC: *Knowledge management and museums, ICOM International Committee for Documentation (CIDOC), Annual Conference*, Sibiu, Romania.

Contact: Julia Mesea

Info: <http://cidoc2011.brukenthalmuseum.eu>

Sep 6–9, 2011. *6th International Scientific Conference on Bioaerosols, Fungi, Bacteria, Mycotoxins in Indoor and Outdoor Environments and Human Health*, Saratoga Springs, New York, USA.

Info: <http://www.bioaerosol.org/node/2>

Sep 7–10, 2011. International Preservation Trades Workshop (IPTW): *15th Annual International Preservation Trades Workshop (IPTW)*, Lancaster, Pennsylvania, USA.

Contact: Preservation Trades Network, 866-853-9335, [info@ptn.org](mailto:info@ptn.org)  
Info: [www.iptw.org](http://www.iptw.org)

Sep 7–10, 2011. *LACONA IX: Lasers in the Conservation of Artworks*, The British Museum, London, UK.

Contact: [info@lacona9.org](mailto:info@lacona9.org)  
Info: [www.lacona9.org](http://www.lacona9.org)

Sep 12–13, 2011. Tate Modern: *Anoxia and Microfading*, London, UK.

Contact: [joyce.townsend@tate.org.uk](mailto:joyce.townsend@tate.org.uk)  
Info: [www.tate.org.uk/modern/eventseducation/symposia/23903.htm](http://www.tate.org.uk/modern/eventseducation/symposia/23903.htm)

Sep 14–16, 2011. ICOM-CC, Preventive Conservation Working Group and the Society for Risk Analysis: *International Symposium and Workshop on Cultural Property Risk Analysis*, Lisbon, Portugal.

Contact: Robert Waller, [rw@protectheritage.com](mailto:rw@protectheritage.com)  
Info: [www.protectheritage.com/Lisbon2011](http://www.protectheritage.com/Lisbon2011)

Sep 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](http://www.aaslh.org/am2010)

Sep 19–23, 2011. ICOM-CC: *16th Triennial Conference, Cultural Heritage vs Cultural Identity, The Role of Conservation*, Lisbon, Portugal.

Info: [www.icom-cc2011.org](http://www.icom-cc2011.org)

Sep 23, 2011. ICON: *Conservation of Architectural Plasterwork*, Bristol, England.

Contact: [swannsh@btinternet.com](mailto:swannsh@btinternet.com)  
Info: [www.icon.org.uk](http://www.icon.org.uk)

Sep 23–26, 2011. Western Museums Association: *76th Annual Meeting*, Honolulu, Hawaii, USA.

Info: <http://westmuse.wordpress.com>

Oct 9–12, 2011. Mid-Atlantic Association of Museums (MAM): *A Meeting of the Muses: Inspiration, Strategy and Sustainability*, Baltimore, Maryland, USA.

Info: [www.midatlanticmuseums.org/programs/annual-conference/](http://www.midatlanticmuseums.org/programs/annual-conference/)

Oct 17–21, 2011. Mountain-Plains Museum Association: *2011 Annual Conference*, Helena, Montana, USA.

Info: [www.mpma.net/accurrent.php](http://www.mpma.net/accurrent.php)

Oct 17–22, 2011. Canadian Conservation Institute (CCI): *Symposium 2011: Adhesives and Consolidants for Conservation*, Ottawa, Canada.

Contact: [www.cci-icc.gc.ca/symposium/2011/index-eng.aspx](http://www.cci-icc.gc.ca/symposium/2011/index-eng.aspx)

Oct 19–21, 2011. Australian Institute for the Conservation of Cultural Material (AICCM): *Annual Meeting*, Canberra, Australia.

Info: [www.aiccm.org.au/index.php?view=details&id=255%3Aaiccm-national-conference-2011&option=com\\_eventlist&Itemid=34](http://www.aiccm.org.au/index.php?view=details&id=255%3Aaiccm-national-conference-2011&option=com_eventlist&Itemid=34)

Contact: Ian Batterham, Assistant Director, Preservation, National Archives of Australia, PO Box 7425, Canberra Business Centre, ACT, 2610, p. (02) 6212 3424  
[ian.batterham@naa.gov.au](mailto:ian.batterham@naa.gov.au)

Oct 19–22, 2011. Western Association for Art Conservation (WAAC): *Annual Meeting*, Austin, Texas, USA.

Info: <http://cool.conservation-us.org/waac/meeting/>

Oct 25–27, 2011. Southeastern Museums Conference (SEMC): *2011 Annual Meeting*, Greenville, South Carolina, USA.

Info: [www.semdirect.net](http://www.semdirect.net)

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](mailto:bechthod@die-neue-sammlung.de)

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

Info: [www.pestodyssey.org](http://www.pestodyssey.org) or [www.icon.org.uk](http://www.icon.org.uk)

Nov 13–17, 2011. The Colonial Williamsburg Foundation, *Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation*, Williamsburg, VA, USA.

Info: [www.history.org/history/institute/institute\\_about](http://www.history.org/history/institute/institute_about)

Contact: Emily Williams, 757-220-7079, [ewilliams@cwf.org](mailto:ewilliams@cwf.org)

Nov 16–18, 2011. New England Museum Association (NEMA): *Museums in the Mirror, Reflecting Relevance in a Diverse Society, 2011*, Hartford, Connecticut, USA.

Info: [www.nemanet.org](http://www.nemanet.org)

Calls for Papers, Conferences, Seminars and Courses are also listed online at [www.conservation-us.org/ccs](http://www.conservation-us.org/ccs).

Nov 16–19, 2011. The American Schools of Oriental Research (ASOR), *Annual Conference: Organic Residue Analysis in Archaeology*, San Francisco, California, USA.

Info: [www.asor.org](http://www.asor.org)

Contact: Susanne Grieve, Director of Conservation, East Carolina University, Department of History, [grieves\[at\]ecu.edu](mailto:grieves[at]ecu.edu)

## 2012

Jan 4–8, 2012, SHA (Society for Historical Archaeology): *2012 SHA Conference on Historical and Underwater Archaeology, By the Dawn's Early Light: Forging Identity Securing Freedom and Overcoming Conflict*, Baltimore, Maryland, USA.

Contact: [SHA2012programchair\[at\]gmail.com](mailto:SHA2012programchair[at]gmail.com)

Spring 2012, TBA, Northeast Document Conservation Center (NEDCC): *Digital Directions*, Andover, Massachusetts, USA.

Info: [www.nedcc.org/education/conferences/upcoming.php](http://www.nedcc.org/education/conferences/upcoming.php)

To register your interest email: [jmartin\[at\]nedcc.org](mailto:jmartin[at]nedcc.org)

Feb 15–16, 2012. National Center for Preservation Technology & Training (NCPTT): *Divine Disorder, Conserving the Chaos: Conference on the Conservation of Folk and Outsider Art*, Natchitoches, Louisiana, USA.

Contact: Jason Church, NCPTT, 645 University Parkway, Natchitoches, LA 71457, [jason\\_church\[at\]contractor.nps.gov](mailto:jason_church[at]contractor.nps.gov)

Feb 22–26, 2012. College Art Association (CAA): *Trading Zones: Strategies for the Study of Artists and Their Art-Making Practices*, Los Angeles, California USA.

Info: [www.collegeart.org](http://www.collegeart.org)

Contact: Francesca Bewer, [francesca\\_bewer\[at\]harvard.edu](mailto:francesca_bewer[at]harvard.edu)

May 8–12, 2012. AIC 40th Annual Meeting: *Connecting to Conservation: Outreach and Advocacy*, Albuquerque, New Mexico, USA.

Info: [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings)

May 10–11, 2012. The British Museum: *The Renaissance Workshop: The Materials and Techniques of Renaissance Art*, The British Museum, London, UK.

Info: [www.renaissanceworkshop2012.org/registration](http://www.renaissanceworkshop2012.org/registration)

Contact: Department of Conservation and Scientific Research, The British Museum, Great Russell Street, London WC1B 3DG, p. +44 (0)207 323 8279, f. +44 (0)207 323 8636

Jun 11–16, 2012. Society for the Preservation of Natural History Collections (SPNHC): *27th Annual Meeting*, New Haven, Connecticut, USA.

Info: [www.sphnc.org/](http://www.sphnc.org/)

Jul 15–20, 2012. *33rd Congress of the International Committee of the History of Art, CIHA 2012 in Nuremberg: The Challenge of the Object*, Nuremberg, Germany.

Info: [www.ciha2012.de](http://www.ciha2012.de)

Contact: p/f. 0049-(0)911-1331210, [info\[at\]ciha2012.de](mailto:info[at]ciha2012.de)

Sep 10–14, 2012. International Institute for Conservation of Historic and Artistic Works (IIC): *IIC Congress 2012—The Decorative: Conservation and Applied Arts*, Vienna, Austria.

Info: [www.iiconconservation.org/congress/](http://www.iiconconservation.org/congress/)

Contact: Graham Voce, Executive Secretary, IIC, 6 Buckingham Street, London, WC2N 6BA UK, [iic\[at\]iiconconservation.org](mailto:iic[at]iiconconservation.org)

Oct 15–17, 2012. IIC Nordic Group: *NKF's XIX International Conference*, Oslo, Norway

Contact: <http://www.europa-nu.nl>

Nov 22–23, 2012. Art Technological Source Research (ATSR)/ICOM: *"A new lease on life: Documented transformations of works of art"*, Royal Institute for Cultural Heritage, Brussels–Belgium.

Contact: Helene Dubois, [helene.dubois\[at\]kikirpa.be](mailto:helene.dubois[at]kikirpa.be)

## ARCHITECTURE

July 17–23, 2011. Humboldt Field Research Institute, Eagle Hill Foundation: *Lichens and Gravestones*, Steuben, Maine, USA.

Contact: Judy Jacob, [judithmjacob\[at\]yahoo.com](mailto:judithmjacob[at]yahoo.com)

Info: [www.eaglehill.us/](http://www.eaglehill.us/)

Sep 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\[at\]mail.utexas.edu](mailto:cleary[at]mail.utexas.edu) p. 512-471-6165

Oct 19–22, 2011. *Salt Weathering on Buildings and Stone Sculptures*, Cyprus

Info: [www.swbss2011.org](http://www.swbss2011.org)

Contact: Eveline Weilert, [e.weilert\[at\]smb.spk-berlin.de](mailto:e.weilert[at]smb.spk-berlin.de) p. +49 30 326719 f. +49 30 32674912.

## BOOK & PAPER

Oct 13–14, 2011. International Association of Book and Paper Conservators (IADA): *Conservation of Tracing Paper*, Institut für Papierrestaurierung, Berlin, Germany.

Contact: Hildegard Homburger, Krefelder Str. 17, 10555 Berlin, Germany, p/f. +49 30 3912503, [hombu\[at\]freenet.de](mailto:hombu[at]freenet.de)

## ELECTRONIC MEDIA

Nov 23–24, 2011. UNESCO: *"I Know Where I'm Going"—Remote Access to World Heritage Sites from St Kilda to Uluru*, Edinburgh, Scotland, UK.

Info: <http://inspace.mediascot.org/beholder/iknowwhereimgoing>

Contact: Isabelle UNY, Conference Manager, c. +44(0) 777 380 8912, [rawhsc11\[at\]gmail.com](mailto:rawhsc11[at]gmail.com)

## OBJECTS

Jul 22–24, 2011. American Glass Guild (AGG): *Annual Conference*, Asheville, North Carolina, USA.

Contact: [www.americanglassguild.org](http://www.americanglassguild.org)

Sep 13–19, 2011. ICOM-CC: *IV Latin American Congress on Conservation and Restoration of Metal*, Madrid, Spain.

Info: [www.mcu.es/patrimonio/MC/CLCRM/Temas](http://www.mcu.es/patrimonio/MC/CLCRM/Temas)

Contact: Soledad Diaz Martinex, +34 91 55 04 518

Sep 26–28, 2011. ICOM: *Stained Glass after 1920: Technology and Conservation*, Lisbon, Portugal.

Info: [www.dcr.fct.unl.pt/eventos/forum-conservation-stained-glass-windows](http://www.dcr.fct.unl.pt/eventos/forum-conservation-stained-glass-windows)

Oct 7–8, 2011. ICOM: *Reverse Painting on Glass*, Würzburg, Germany.

Contact: Der. Verena Friedrich, [verena.friedrich\[at\]uniwuerzburg.de](mailto:verena.friedrich[at]uniwuerzburg.de)

Oct 16–19, 2011. N.C.S.R. "Demokritos"/Institute of Materials Science and The National Technical University of Athens (NTUA)/Department of Chemical Engineering: *History, Technology and Conservation of Ancient Metals, Glasses and Enamels*, Athens, Greece.

Info: [www.ims.demokritos.gr/gme2011](http://www.ims.demokritos.gr/gme2011)

## PAINTING

Aug 23–Sep 1, 2011. Amsterdam Maastricht Summer University: *The Impact of Oil: Historical painting techniques in early Netherlandish Painting*, Amsterdam, The Netherlands.

Info: [www.amsu.edu/](http://www.amsu.edu/)

### PHOTOGRAPHIC MATERIALS

2013

Feb 11–15, 2013. ICOM-CC Photographic Materials Working Group (PMWG) and AIC-PMG Photographs Conservation: *Biannual PMG Winter Meeting*, Wellington, New Zealand.

### RESEARCH & TECHNICAL STUDIES

Aug 24–28, 2011. Matter and Materials in/for Conservation (MATCONS): *2nd International Conference*, Craiova, Romania.

Info: [www.forummuzeulolteniei.ro](http://www.forummuzeulolteniei.ro)

Contact: [matcons2011\[at\]yahoo.com](mailto:matcons2011[at]yahoo.com)

Nov 14–17, 2011. Eastern Analytical Symposium: *Celebrating Innovation in Analysis*, Somerset, New Jersey, USA.

Info: [www.EAS.org](http://www.EAS.org)

Contact: John Scott, [nyconsnctr\[at\]aol.com](mailto:nyconsnctr[at]aol.com)

2012

Jul 9–13, 2012. *Inter/Micro: 63rd Annual Applied Microscopy Conference*, Chicago, Illinois, USA.

Info: [www.mcrl.org](http://www.mcrl.org)

### TEXTILES

Nov 8–11, 2011. *8th Biennial North American Textile Conservation Conference (NATCC), Plying the Trades: Pulling Together in the 21st Century*, Oaxaca de Juarez, Oaxaca, Mexico.

Info: [www.icom-cc.org/52/event/?id=123](http://www.icom-cc.org/52/event/?id=123)

Contact: Beth Szuhay, [bszuhay\[at\]famsf.org](mailto:bszuhay[at]famsf.org)

2012

Nov 8–11, 2012. *Costume Colloquium III: Past Dress—Future Fashion*, Florence, Italy.

Info: [www.costume-textiles.com/past-dress-future-fashion-2/?lang=en](http://www.costume-textiles.com/past-dress-future-fashion-2/?lang=en)

Contact: [info\[at\]costume-textiles.com](mailto:info[at]costume-textiles.com)

### 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 interest to conservation professionals, and contact information is available online at [www.conservation-us.org/ccs](http://www.conservation-us.org/ccs).

### Lyrasis

Headquarters: Atlanta, Georgia, USA

[www.lyrasis.org/Classes-and-Events](http://www.lyrasis.org/Classes-and-Events)

Contact: 800-999-8558

TBA. *Introduction to Grants for Preservation*

### Patmos Workshop

Patmos, Greece

[www.patmosworkshop.com/workshop-2011/](http://www.patmosworkshop.com/workshop-2011/)

Aug 29–Sep 2, 2011. *Al/Andalus Islamic Binding*

Sep 5–9, 2011. *Preventive Conservation in Libraries and Archives*

Sep 12–18, 2011. *Byzantine-Style Illuminations on Parchment*

Nov 12, 2011. *The Collection Museum: Past, Present, and Future*

### 20121 Conservação e Restauro

Porto, Portugal

[www.2021.pt/en/about2021](http://www.2021.pt/en/about2021)

Contact: Tel. +351 22 010 98 71, [2021\[at\]2021.pt](mailto:2021[at]2021.pt)

September 15–17, 2011. *Care and Conservation of Modern and Contemporary Outdoor Sculpture*

November 10–12, 2011. *Loss Compensation in Paintings: Filling and Retouching*

## PROSORB HUMIDITY STABILIZER



Available in preconditioned 500 and 950 gm cassettes, as well as 1 kg bags. Long-lasting, inexpensive, chloride-free and especially effective in the 40% to 60% RH range. **NOW IN STOCK** in North America.

## MINI ONE MICROCLIMATE GENERATOR

**NEW!** Delivers constant positive pressure flow at preset humidity level. Effective on large or small cases. Reliable, extremely effective, spike-free, locate in showcase plinth or remotely (up to 75 feet from showcase), suitable for nitrogen or argon.



## AGELESS OXYGEN ABSORBER

We stock Ageless and RP type oxygen absorbers, as well as Escal transparent film. Use for the treatment of insect pests and storage of oxygen-sensitive materials such as archeological metals, organic materials, pyrites, etc.

Coming Soon: **ANOXIC FRAMES** from the Tate Gallery

Jerry Shiner 800 683 4696 [www.Keepsafe.ca](http://www.Keepsafe.ca)



Relevant Information, On-Site Consulting, Case Leakage Testing, Honest Answers

**KEEPSAFE**  
MICROCLIMATE SYSTEMS



# PROTECTING THE PAST

*Safeguard the past well into the future with our full line of*  
**ARCHIVAL STORAGE ESSENTIALS.**



Take advantage of our expertise in preservation to fortify all of your historical records, newspapers, photographs and collections. We offer a broad range of quality materials and carefully crafted designs to suit your every need.



1 | Document Cases    2 | Microfilm Boxes  
3 | Record Storage Cartons    4 | Envelopes

**Gaylord**  
Your Trusted Source®

**CALL:** 1-800-448-6160 | **FAX:** 1-800-272-3412 | **WEB:** GAYLORD.COM

Request your **FREE 2011 Archival Catalog** to see our full line of products or visit our **NEW DIGITAL CATALOG** at [Gaylord.com/2011ArchivalCatalog](http://Gaylord.com/2011ArchivalCatalog).

**AIC** AMERICAN INSTITUTE  
FOR CONSERVATION

1156 15th Street NW  
Suite 320  
Washington, DC 20005-1714  
202-452-9545 | fax: 202-452-9328  
[info@conservation-us.org](mailto:info@conservation-us.org)  
[www.conservation-us.org](http://www.conservation-us.org)

**Connecting to Conservation:  
Outreach and Advocacy  
JOIN US FOR AIC'S 40<sup>TH</sup>  
ANNUAL MEETING  
MAY 8-11, 2012**

Albuquerque Convention Center/  
Hyatt Regency Albuquerque  
Albuquerque, New Mexico





American Institute for Conservation  
of Historic & Artistic Works

1156 15th Street, NW  
Suite 320  
Washington, DC 20005

info@conservation-us.org  
www.conservation-us.org

PERIODICAL



the NEW shape of silica gel

[www.apsnyc.com](http://www.apsnyc.com)