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**JOIN US FOR AIC'S 40<sup>TH</sup>  
ANNUAL MEETING  
MAY 8–11, 2012**

## Connecting to Conservation: Outreach and Advocacy

Albuquerque Convention Center/  
Hyatt Regency Albuquerque  
Albuquerque, New Mexico

## Connecting to Conservation: Outreach and Advocacy— A New Approach to the Annual Meeting

Mark your calendars! On May 8–11, 2012 we will gather to celebrate the 40th anniversary of AIC in Albuquerque, New Mexico. The meeting will focus on outreach and advocacy in conservation. You will notice a departure from our standard meeting format, allowing attendees the opportunity to participate in a multitude of concurrent sessions.

An unprecedented number of members submitted abstracts, underscoring their strong interest in exploring this topic. Individual sessions will include:

- Articulating the value of conservation
- Communicating about conservation
- Outreach to allied fields
- Marketing conservation
- Public art as outreach
- Case studies such as outreach in the developing world and disaster outreach
- Communicating the Haiti Recovery project
- Conservation in education
- Conservation in exhibitions
- Working with artists
- Debate-style session on topics related to advocacy and outreach

Many of these sessions will be presented in a more conversational format rather than as lectures; some will be offered as panel discussions; others will feature interviews; some will have the feel of a workshop, culminating in the production of a useful product or tool.

These presentations will be anchored by three well-known keynote speakers. Samuel Jones is an associate of the independent British think tank, *Demos*. Focusing on power and politics, one of their recent projects involved the place of culture in society. Jones has worked extensively with media organizations such as the BBC to research audiences for the arts, as well as in the commercial fields of branding and consumers. Also trained as an art historian, he has written and spoken on the role of culture in international and intercultural dialogue; on the importance of creativity and visual development in the education of young people; and, in 2008, co-authored *It's a Material World: Caring for the Public Realm*, which drew broad attention to the value of caring for material culture.

Tyler Green is an arts journalist, having written for many newspapers and many National Public Radio (NPR) affiliates. He edits and writes for *Modern Art Notes* (called by *The Wall Street Journal* “the most influential of all visual arts blogs”). He is US Columnist for *Modern Painters Magazine*. In 2008, *The Washington Post* named Green one of the capitol’s “young and influential” arts figures. Green is a member of the United States section of the International Association of Art Critics. He will speak on the

# AIC NEWS

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## Deadline for January editorial submissions

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

November 15, 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).

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## From the President



Come and join us as AIC celebrates its 40th anniversary in 2012. We will be observing the occasion in Albuquerque, New Mexico with a look at our past, a celebration of our present, and a roadmap for our future. The 2012 Annual Meeting will focus primarily on promoting conservators and conservation, following the theme of “Connecting to Conservation: Outreach and Advocacy.” The positive response to the call for papers confirmed how critical outreach and advocacy are to our mission to preserve cultural heritage and ensure that the profession thrives.

Submissions for all sessions numbered over 275. The Program Committees are working hard to incorporate as many of these significant submissions as possible, and concurrent sessions will offer something for everyone.

Outreach and advocacy has traditionally been a difficult avenue for conservators. Conservation has largely taken place behind closed doors. Although within the last five years new initiatives using social media, conservation lab viewing windows and inventive programming have taken off, there is still a long way to go before “conservation” is a commonly recognized profession and the public acknowledges the need to support the preservation of cultural heritage. While AIC, its staff, and board actively work on outreach and advocacy activities, resources are limited. To make a real difference, we all need to participate and find ways that are appropriate and comfortable for us as individuals to advocate for conservation.

AIC’s growing list of outreach and advocacy activities is summarized on page 5, in “AIC is Reaching Out.” Eryl Wentworth and other staff members regularly give talks, participate in lobbying activities, and network with funding agencies and allied groups to support AIC and preservation activities. Board members participate whenever possible. As AIC president, I sit on the board of the US Committee of the Blue Shield, which has been our partner (along with the Smithsonian Institution) in the Haiti Recovery Project and in training troops in the protection of cultural heritage prior to deployment overseas. At the suggestion of the Archaeological Discussion Group, the AIC has also recently written in support of the *UNESCO 2001 Convention for the Protection of the Underwater Cultural Heritage and its Annex*, which seeks to provide similar protection to underwater cultural heritage as that provided for land. For more information about the Convention, see “The UNESCO Convention for the Protection of the Underwater Cultural Heritage” article on page 7. Our work is ongoing, always building visibility and appreciation.

Come to Albuquerque to share your outreach and advocacy experiences and to gather new ideas and resources.

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

**Connecting to Conservation** *continues from front cover*

current state of arts journalism today and what, from his perspective, makes conservation projects worthy of public attention in the news.

Our third keynote speaker, Ann Radice, will speak on the subject of advocacy, about impacting public policy, and injecting importance for caring of cultural heritage into the lives of the public. As Director of Institute of Museum and Library Services (IMLS), she created “Connecting to Collections: a Call to Action” and other initiatives that have raised public awareness about preservation and produced grassroots projects to improve the position of cultural heritage across the nation. Also instrumental in the IMLS International “Strategic Partnerships” initiative, she served on the faculty of the Salzburg Global Seminar in 2008. She has also directed the National Endowment for the Arts, Friends of Dresden, and US Information Agency’s Cultural Property Advisory Committee. Dr. Radice currently serves as a principle and counselor for the Dilenschneider Group, a global public relations firm.

These three keynote speakers will address issues central to the discussion of outreach and advocacy as they inform our direction as conservators. It is particularly appropriate, as we consider the progress made over the past 40 years of AIC, that we look forward to a rich conversation with them about the ideas they present for the future of our field.

The issues session will feature a discussion of changes to the bylaws, an update on environmental standards for loans currently under revision by AIC’s Environmental Working Group, and a celebration of the 40th birthday of AIC. As always, we welcome your thoughts and suggestions, and look forward to seeing you in Albuquerque!

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

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## Letters to the Editor

### To the Editor:

#### *Connecting to Conservation: Revitalizing Outreach and Advocacy*

The results of the Heritage Preservation (HP), *Heritage Health Index* from 2005 indicate that over 4.8 billion artifacts are held in public trust by more than 30,000 institutions with more than 190 million artifacts in need of conservation treatment. There are likely several times as many artifacts in the hands of private collectors as in public collecting institutions. Most of these collections are unknown and uncataloged, receiving inadequate or no care.

Since the publication of the report, the situation has not changed much. All our efforts until now have proven inadequate. Results are the only meaningful measure of our efforts; it would be wise to rethink how we can be more effective and make a difference in the preservation of our heritage.

Political advocacy for funding—in this fourth year of a major economic decline and the prevailing political climate—is unlikely to be as fruitful as it previously was. A different kind of advocacy, for the public’s perception and the good will of allied organizations, will bring better results.

Outreach has been long recognized as a necessary component in promoting conservation. The public demonstrates an interest in preservation as illustrated by the popularity of blockbuster exhibits, revived interest in genealogy, Antiques Road Show, This Old House, etc. The popularity of open windows in museums that allow visitors to view ongoing conservation work indicates that the public finds our work interesting. Notwithstanding, the public remains mostly uninformed regarding conservation and where to obtain conservation advice and/or services. Conservation-restoration is largely thought of as a romantic and mysterious profession, and this must change. We must venture outside our familiar comfort zone and boldly go where none of us has gone before. Keeping on with business as usual will not produce different or better results.

In recent years, the AIC has been actively forming relationships, mostly with allied organizations. It is important to note that I only became aware of some of these activities while doing research for this article. An informal poll of colleagues indicates a similar lack of awareness. More importantly, the majority of these programs involve allied organizations. This spreads the message to the already enlightened and is unlikely to result in an appreciable increase in penetration, nor any tangible new outcomes.

Many conservators already do a lot of intelligent and highly effective outreach and education as a part of promoting their practices. There are however, many areas where only a coordinated effort by the AIC/FAIC can move outreach forward. Existing relationships with allied groups may be solidified into more cooperation, by appealing to their leaders to embrace common goals and to feature AIC/FAIC activities prominently on their respective websites with links to “Caring for Your Treasures” and the “Find a Conservator” pages.

Relationships should be pursued with other organizations which cater to collectors, such as the Professional Picture Framers’ Association, art and antique dealers, appraisers associations, insurance companies, moving companies, as well as genealogy resources and even restorers. It is to the members of these organizations that collectors tend to go when seeking guidance and advice on how to preserve their collectibles. We could request that these organizations post links to the AIC on their web pages.

The AIC should be represented at prestigious art and related shows like the Armory Show, Art Basel, regional antique shows, and others. These shows are frequented by visitors who have a vested interest in protecting their collections; consequently they prequalify as consumers of conservation services.

Museums and collection-holding institutions should be encouraged to use their collections more and replace most of the prepackaged traveling exhibits with exhibits curated in-house, which interpret their own collections. Canned exhibits have become the mainstay of many institutions and contribute more than any other factor to the deterioration of collections and holdings, which are permitted to languish in storage. These exhibits could feature and explain the conservation process in detail, including partially treated items.

More work could be done in the arena of public broadcasting (various media). The AIC could ask for public service

announcements. *Antiques* magazine, *Preservation Magazine*, *This Old House* web, CNN, PBS, WSJ, NYT, etc., community cable network channels, and the Weather Channel (CERT and disaster response) are all prospects for outreach at the national, regional, and local levels.

As an ongoing incentive, AIC/FAIC can institute annual awards of excellence specifically for:

- Best museum exhibit featuring conservation
- Most effective conservation project undertaken or completed in the current year
- Best educational program in a museum or educational institution featuring conservation

The press coverage and prestige gained by the recipient institutions, as well as for the AIC/FAIC and the donors, could be very powerful.

The programs I'm proposing are aimed at taking conservation/restoration out of the back room. Apart from the obvious benefit to the artifacts featured in exhibits, the increased public awareness will benefit artifacts in the hands of the public. These activities must be reinforced by issuing prolific press releases about topics pertaining to our field, frequent postings of videos to YouTube, contributions to blogs, writing of letters to the editors of related publications, and holding frequent press conferences and interviews with AIC representatives.

There are undoubtedly many additional areas to discuss, but this may be a good beginning. The AIC can refine the ideas presented and develop them into program templates for use by the respective groups and organizations.

We are the American Institute for Conservation. We hold in our realm the power as well as the responsibility to effect a paradigm shift in the way our society deals with conservation. Through small changes, we can coax and cajole those who have competent jurisdiction into taking the conservation and preservation of heritage and cultural property more seriously.

The topic of AIC2012 is outreach. Let's start the ball rolling now!

—George Schwartz, CIPP Chair 2011  
[george \[at\] conservart .com](mailto:george[at]conservart.com)

option of sharing this information within the community of AIC members, and can even connect to other AIC members through the profile page. However, you may also choose to keep your profile private.

- An enhanced “Find a Conservator” feature, where if you choose, potential clients not only receive your name in a search result but can also access your profile and connect directly to your own website. (“Find a Conservator” is open only to PAs and Fellows.)
- The system will have the ability to recognize you both as an AIC member and by the Specialty Groups you belong to. This will allow you to access specialized web content that is available only to members of a particular specialty group.
- Coming in 2013, an online member directory, accessible only by AIC members.

The new AIC website looks similar to the one you are used to; the enhancements are mainly on the “inside”—the inner workings of the database.

The new database is being designed with Joomla, an Open Source content management system. This new platform will allow AIC's database and website to change and grow: we can continue to add new features to this system, which is designed to handle change.

#### *November Launch Date*

We will update you via email with the exact launch date during this month! On the launch day, you will receive an email that will contain your login information. Your new user ID will be the email address we have on file. You will receive a new temporary password that will let you log on for the first time. At that point you will be able to change your password.

Launching a new website/database is never a “cakewalk,” so please bear with us in this transition. Some of the new features of the website may come online after the launch. By developing a more flexible and modern database, AIC is investing in the future.

—Ruth Seyler, AIC Membership and Meetings Director  
[rseyler \[at\] conservation-us .org](mailto:rseyler[at]conservation-us.org)

## **AIC News**

### **AIC Launches New Website and Database in November**

AIC is gearing up for the launch of our new website and database in November. All of the online features you enjoy will continue, including membership renewal, registration for the annual meeting and other events, and publications orders. You will also still be able to update your record online.

#### *A Summary of Changes to the Database*

The enhancement of the database will allow features that can improve and personalize your AIC experience. Some of these include:

- An enhanced and expanded AIC profile, where you can choose to add more information, and decide if you would like this information to be shared. You also have the

#### **Correction**

In the September AIC News list of members approved for Professional Associate status in 2011, Sari Uricheck was inadvertently left off due to an error in Excel. We extend our deepest apologies and congratulations to Ms. Uricheck.

### **Upcoming Changes to the AIC News Publication Format**

A new and much improved web version of *AIC News* is currently under construction with an expected publication release for the May 2012 issue. As a primarily electronic publication, the online newsletter will allow for improved accessibility and use. Members will be able to access feature articles, specialty group columns, as well as the full archives all from



the main page. Building the web newsletter into AIC's new Joomla website will take time. Planning for this new publication format is currently ongoing, but delivery modes will include the option of receiving a print version and continued access to archival records.

The current electronic version of *AIC News* will be on hiatus for the next three issues: November 2011, and January and March 2012. Starting with the November issue, the newsletter will only be available in print (mailed to our members) and as an interactive PDF (emailed to our members).

This will affect access in the following ways:

- November 2011 to May 2012, *AIC News*, the newsletter will only be available in print and as a PDF; individual articles will not be available on the website.
- Courses, Conferences and Seminars will ONLY be listed on the [Google Calendar](#) page of the AIC website. Updates will be added to these pages regularly.
- Specialty Group Columns will only be available as an interactive PDF that will be emailed to the membership

The *AIC News* staff appreciates your patience while the newsletter section of the website is under construction.

—AIC News Staff

## January is AIC Wiki Edit-A-Thon Month!

Due to the relaunch of the AIC website/database the AIC wiki Edit-A-Thon month has been postponed to January from the original November date. The Edit-A-Thon will be AIC's first effort coordinating a member-wide work session for editing, updating, and adding new entries, further enriching our own knowledge base!

AIC colleagues already participating in wiki and Specialty Group catalog projects will be adding and updating content to the AIC wiki throughout January. Members new to the wiki will have the chance to join a training session and everyone will benefit from weekly tips that are designed to answer technical and content questions. Participants will be able to work on various pages and sections, each at their own pace.

The site already contains a wealth of information, and January's project will expand what we can share. The next time you need treatment or preservation information, search the AIC wiki to see what is there. Learn how you can supply content, contribute to the wiki, or participate in discussions about material already online by contacting AIC's e-Editor Rachael Perkins Arenstein at [rachael \[at\] amartconservation .com](mailto:rachael[at]amartconservation.com).

## AIC is Reaching Out

Outreach efforts are a vital part of AIC's mission. While the staff has remained small, AIC increases and enriches our outreach activities each year. Partnering with members, like you, extends our reach and provides specialized expertise. Here's just a sampling of our outreach activities, all of which make a difference. While quantifying results of outreach efforts is difficult, we have seen that these efforts yield increased visibility for AIC among related professionals, the media, and the public.

### Electronic Outreach

- The new AIC blog, [Conservators Converse](#), is attracting an ever-broadening audience.
- The website provides relevant information of interest to the public and allied professionals, in addition to conservators.
- We have an established presence on social media sites such as [Twitter](#), [Facebook](#), [LinkedIn](#), and [Flickr](#).
- AIC maintains the [Find a Conservator](#) resource.
- [Wikis](#) have been created and new ones are being added that provide an interactive platform for sharing information among conservators, allied professionals, and the public.
- AIC provides assistance to members seeking a platform for sharing information and promoting outreach, such as the member-initiated [K-12 education webpage](#).
- FAIC operates [Conservation OnLine](#) and the [Conservation DistList](#), international resources for conservation, preservation, and collections care.

### Public Contact

- The "What is Art Conservation" PowerPoint, developed by AIC members, is available on the website for members to use and adapt for public presentations.
- AIC staff regularly provides guidance to the public over the phone, making use of Find a Conservator.
- Public and professional presentations are given by the executive director as well as by many of our members.
- FAIC [Lecture Grants](#) support presentations that introduce conservation to the general public.

### Print and Media Materials and Information

- AIC and FAIC have created an outreach booklet, brochures, flyers, and a bookmark for distribution by staff and members. Members can request AIC print material from the AIC office or can download it from the website.
- AIC and FAIC disseminate press releases highlighting activities such as emergency response efforts and grant awards.
- The executive director fields media inquiries and provides recommendations on specialists for journalists to consult.
- Fact-finding surveys are done periodically that help inform our work.
- AIC and FAIC support the development and publication of conservation literature used by allied professionals as well as conservators, including works such as *The AIC Guide to Digital Photography and Conservation Documentation* and *Health and Safety for Museum Professionals*

### Outreach to Allied Organizations

- On an annual basis, AIC determines where to exhibit depending on the organization, conference location, total costs, and potential member participation. The pool varies but includes such organizations as AAM, AASLH, APT, SAA, NTHP, AAA, CAA, AIA (archaeologists), as well as regional organizations such as MAAM. We also include promotional materials in tote bags at a variety of conferences.

- With a small outreach budget, AIC offers assistance to members to speak at allied organization conferences.
- AIC organizes and presents sessions at allied organization conferences in collaboration with members.
- FAIC offers [courses](#) to allied professionals on such topics as emergency preparedness and photograph conservation, including a current partnership with the National Trust for Historic Preservation.
- FAIC is part of the [Field Service Alliance](#) (a project of AASLH) in support of historic sites.
- [Angels Projects](#), undertaken in conjunction with the annual meeting and regional Angels Projects supported by FAIC, have assisted many small collecting institutions over the years.
- AIC participates in a variety of allied professional and service organization meetings and serves as a consultant or partner on a variety of initiatives such as the preservation of the [Tomb of the Unknowns](#) and [Preservation Week](#).

### Corporate Connections

- A plan of work is underway for a coordinated effort to collaborate with fine art insurance carriers.
- AIC maintains contact with the producer of the *Antiques Roadshow* and conservation tips have been published in several issues of the *Antiques Roadshow* newsletter.

### Advocacy

- Advocacy alerts are sent to members as needed to assist in responses to threats to federal funding for the field.
- AIC assists members who come to Washington to advocate for conservation in discussions with their representatives on the Hill.
- AIC partners with [AAM](#), [NHA](#), and [AFTA](#) on their Advocacy Days each year and to advocate on the Hill for federal funding and recognition for conservation and preservation in the United States.

All of these initiatives and more are done each year with only a small staff, none of whom is able to devote their time exclusively to outreach, marketing, or advocacy. By using their talents and those of the board and members like you, AIC has been able to take some important steps. Without hundreds of thousands of dollars each year dedicated to outreach and marketing, these steps *must* be incremental. Yet, progress *is* being made and our collaborative efforts are making a difference!

### Collections Care Network

On September 19, 2011, a proposal for the AIC board to create an AIC Collections Care Network (CCN) was posted on the [AIC blog](#) as a way to create a forum for preventive care issues.

The goals in establishing this group include:

- Create a network of collections and conservation professionals committed to the preventive care of collections by providing a focused forum for current AIC members and encouraging non-member collections care professionals to become AIC members

- Advance the understanding that preventive care preserves our cultural heritage in a way that post-damage interventive treatment cannot restore
- Advocate for professional recognition of all collections care professionals and support the development of the role they play in institutional preservation planning
- Create a forum for collections and conservation staff to exchange preservation information, ideas and research
- Provide preventive care programs and resources that will be of interest to the broad spectrum of constituents the CCN intends to serve
- Network with related collections and conservation organizations to better support shared goals

Creation of the CCN will fulfill the directive in the AIC's *Guidelines for Practice* to "recognize the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property." This network will provide resources to support collections care and conservation staff; create awareness about preventive care; identify and develop standards and best practices, training, and other projects to advance preventive care in institutions of all types and sizes, locally, nationally and globally; and work with related groups to reach and support key collections care constituents.

Requests for feedback were made to AIC members and allied professionals in September of 2011. This resulted in nearly 100 favorable responses that included suggestions for how to organize this group and questions regarding membership for individuals who are not conservators.

The board will make a decision about the creation of this network at their November meeting. An interactive session titled "A Prevention Intervention: Ideas for Promoting Preventive Care in Conservation and Allied Fields," is planned for the upcoming annual meeting. This interactive session will be a great place to meet with colleagues regarding this important initiative. Please join in conversations about how AIC can facilitate more discussion on topics concerning collections care and preventive practices.

—Patricia Silence  
[psilence \[at\] cwf .org](mailto:psilence[at]cwf.org)

### Awards Committee: Recognize Your Colleagues

At some point in every career the guidance, support, or encouragement of peers makes a world of difference. All of us thrive and benefit from the combined success of our colleagues, and often, their work serves as a source of inspiration.

Every year, AIC gives out seven different awards to exemplary conservators and other professionals for outstanding and distinguished contributions to the field of conservation, in addition to two awards to organizations that have shown a strong commitment to conservation. AIC members nominate the candidates for each award, and the winners are selected by the AIC Awards Committee. The Awards are:

## The UNESCO Convention for the Protection of the Underwater Cultural Heritage

The AIC Board of Directors has approved and sent an advocacy letter encouraging the United States to become a party to the United Nations Educational, Scientific and Cultural Organization's (UNESCO) 2001 Convention for the Protection of the Underwater Cultural Heritage and its Annex. Support for this is crucial because underwater sites have not been offered the same protection as archaeological sites on land. With the increased lure of treasure hunting, the popularity and capabilities of underwater diving, underwater cultural sites are increasingly exhibiting disturbance and destruction. Media reports about spectacular finds and treasure hunting have ignored issues of damage and loss that can occur as a result of undocumented excavation and looting. Site destruction and loss of scientific and academic information affects all of us: the scholarly community, potential tourist sites, and museums.

To help nations better protect underwater sites, UNESCO developed a treaty, The UNESCO Convention for the Protection of the Underwater Cultural Heritage and its Annex, adopted by the General Conference in 2001. The Convention is intended to set minimum standards but nations are free to adopt more stringent regulations. Eighty-seven nations passed the convention, four voted against it and fifteen abstained. The United States did not vote because it was not a member of UNESCO at the time. As of November 2010, only 35 nations were party to the Convention. To date, the United States has still not signed to abide by the treaty.

The 2001 Convention defines underwater cultural heritage (UCH) as sites that must be partially or fully underwater for at least 100 years. Exclusions include cables, pipelines, under water installations in use, fossils, and natural formations. From its introductory material, the 2001 Convention "sets out basic principles for protecting underwater cultural heritage; contains provisions for an international cooperation scheme; and provides practical guidelines for dealing with such heritage." The Annex is a set of 36 rules for research and treatment activities directed at UCH. These rules are based on the ICOMOS 1996 Charter on the Protection and Management of Underwater Cultural Heritage. The rules are widely recognized and applied, and include: regulations as to how a project is to be designed; guidelines regarding the competence and the qualifications required for persons undertaking activities; and methodologies on conservation and site management.

The United States does not uniformly protect its UCH. The 2001 Convention and especially the Annex rules will help to focus attention on the preservation of underwater sites. Preservation of all cultural heritage is the core focus of our profession—and to that end the treaty is an important aide.

The full text of the 2001 Convention and its Annex can be viewed at [www.unesco.org/culture/en/underwater](http://www.unesco.org/culture/en/underwater). This letter represents one form of advocacy that is undertaken by AIC as part of its outreach activities. AIC will continue to support international agreements that foster the protection of cultural heritage in public forums. The letter of support will be posted on AIC's website. Thanks to the Archaeological Discussion Group for bringing this to the board's attention.

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

### Awards to Individuals

**Robert L. Feller Lifetime Achievement Award** for exceptional contributions to the conservation profession over the course of one's career

**Sheldon and Caroline Keck Award** for excellence in the education and training of conservation professionals

**Rutherford John Gettens Merit Award** for outstanding service to the American Institute for Conservation

**Honorary Membership** for outstanding contributions to the field of conservation

**Conservation Advocacy Award** for accomplishments and contributions of conservation professionals who, through substantial efforts in outreach and advocacy, have advanced the field of conservation

**AIC Publications Award** for excellence in an article, e-publication, or book on conservation

**Special Recognition for Allied Professionals** for contributions by professionals in other fields in the advancement of the conservation profession

*Awards Committee continues on page 8*

## Award's Name Changed in Honor of Ross Merrill

The AIC/Heritage Preservation joint award was recently renamed in honor of the late Ross Merrill. The former Chairman of Heritage Preservation and the former Chief of Conservation for the National Gallery passed away in 2010. The award's new name is the Ross Merrill Award for Outstanding Commitment to Preservation and Care of Collections. This award is presented annually to recognize an organization or organizations that have been exemplary in demonstrating sustained commitment to the preservation and care of cultural property.

We congratulate this year's award recipient, the Maymont Foundation in Virginia. In 1975, the Foundation was given the responsibility for maintaining and operating the 100-acre Maymont estate by the City of Richmond. In the years since, the Foundation has transformed the dramatically deteriorating Gilded Age mansion at the heart of the estate into a vibrant and important embodiment of American history. To read more about this year's award visit [www.heritagepreservation.org/awards/aic2011.htm](http://www.heritagepreservation.org/awards/aic2011.htm)

**Awards Committee** *continues from page 7**Awards to Institutions*

**Ross Merrill Award for Outstanding Commitment to the Preservation and Care of Collections**, awarded jointly by AIC and Heritage Preservation, for organizations that have been exemplary in the importance and priority they have given to conservation concerns and in the commitment they have shown to the preservation and care of their cultural property

**Distinguished Award for Advancement of the Field of Conservation** for institutions for vital and long-standing support of professional development activities of conservators

AIC awards are truly special and meaningful to their recipients, especially because they represent peer recognition and distinction. Please take a few minutes to let us know about the colleagues and institutions that deserve recognition for making significant contributions to our field. For more information and application forms, please visit the [AIC website](#). The nomination deadline for all awards is December 15, 2011.

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## FAIC News

### Tornados, Floods, and Earthquakes—Emergency Response in 2011

August and September were busy months for the AIC Collections Emergency Response Team (AIC-CERT). Flooding in North Dakota, Vermont, and upstate New York resulted in a flurry of phone calls to the AIC-CERT hotline (202-661-8068) and five site visits by AIC-CERT volunteers.

- Floods struck the Ward County Historical Society in Minot, North Dakota with up to six feet of water inside most of their 13 historic structures that house archives, furniture, antique vehicles, and a wide collection associated with the distinctive buildings. Within four days of receiving a request for assistance, AIC-CERT members Jon Brandon, Hitoshi Kimura, and Sarah Stokely arrived in Minot. The team assessed the damage, demonstrated drying techniques, and helped volunteers prioritize next steps. A follow-up visit a week later by Randy Silverman ensured that the salvage was proceeding on track. AIC members Brian Howard, Kate Singley, and Howard Wellman also provided timely email advice on how to care for the various components of antique vehicles.
- Tropical Storm Irene brought heavy rains to Vermont and upstate New York, resulting in intense flash flooding in several communities. In addition to assistance by telephone, AIC-CERT visits were requested in Wilmington and West Hartford, Vermont.

Carolyn Frisa and Barbara Moore visited the Wilmington Town Clerk's Office and the Wilmington Historical Society. Carolyn also made separate trips to Memorial Hall and the Baptist Church in Wilmington, and to the West Hartford Public Library (with phone assistance from MJ Davis). Team members performed

damage assessments, recommended drying methods, and outlined steps to take with special items, such as a nineteenth century ledger book.

- Many thanks to AIC members Tom Edmondson and Paula Hobart, who met with artists in Joplin, Missouri this summer. Although the massive tornado that struck Joplin in late May spared the collecting institutions in Joplin, many private studios were demolished. Some artists discarded damaged works stored in their collections that might have been salvageable. At the request of a Joplin artist, Tom and Paula provided information for how to deal with such situations in the future.
- The last AIC volunteer departed from Haiti on September 30. Overall, 31 AIC members made 36 trips to Port-au-Prince, providing 369 days of conservation services. Working with the Smithsonian and local artists, over 21,000 items were assessed, cleaned, and stored at the Haiti Cultural Recovery Center. More extensive treatments were provided to paintings, documents, and sculptures that are considered central to the cultural heritage of Haiti. The Center is scheduled to be turned over to the Haitian government in November.

Major storm damage during this season resulting in significant silt and mud deposition, and power outages contributed to high humidity levels for extended periods of time—especially in Vermont and North Dakota. AIC-CERT members usually found that local volunteers had taken prompt and appropriate actions, but that they needed reassurance as well as guidance on next steps to be taken.

The AIC-CERT responses to flooding in North Dakota and the Northeast have depleted FAIC's emergency response fund. Please help ensure that AIC-CERT will be ready to respond to the next emergency by making a tax-deductible donation to the AIC CERT fund. Click on the "donate" button on the AIC homepage ([www.conservation-us.org/donate](http://www.conservation-us.org/donate)), or mail a check made payable to FAIC.

—Eric Pourchot, FAIC Director of Institutional Advancement  
[epourchot\[at\]conservation-us.org](mailto:epourchot[at]conservation-us.org)

### CoOL Update

This summer the CoOL Working Group contacted web development companies—in locations ranging from the mid-Atlantic, New England, Southeast, to Midwest—to create planning documents for the next phase in the transformation of Conservation Online (CoOL). These planning documents will be used to support grant proposals to fund discovery and planning (the first phase) and implementation (the second phase) of the redesign and restructuring of CoOL. Of the seven companies originally approached, three companies submitted full proposals. The Working Group is now ready to approach granting agencies for funding the first phase.

Support for CoOL remains a priority for AIC and FAIC. The site is well known and continues to receive a high volume of use from the international community. Redesigning and restructuring the site will improve its function and long-term sustainability.



## JAIC News

### Staff Changes

Regretfully, John Hirx, Head of Objects Conservation at the Los Angeles County Museum of Art, a *Journal of the American Institute for Conservation (JAIC)* associate editor (AE) for objects conservation since 2008, has resigned this year. John's broad range of experience, particularly in the area of archaeological conservation, will be missed. With a slight overlap, in April 2010, *JAIC* welcomed Julie Lauffenberger, Senior Objects Conservator at the Walters Art Museum as one of our associate editors for manuscripts on the technical examination, research, and treatment of objects. Julie was a co-editor on the book, *A Lost Art Rediscovered: The Architectural Ceramics of Byzantium*.

*JAIC* associate editors are hard-working volunteers with extensive knowledge of the conservation field and its literature. They provide an invaluable service to the *Journal*; within the course of a year, an AE may review as few as one or as many as six manuscripts. AEs invite peer reviewers (usually two) to read and review manuscripts based on their area of expertise. Once the reviews are completed, the AEs provide their own assessment of the manuscript's appropriateness, readability, completeness, and currency, then forward a recommendation for its acceptance or rejection to the *JAIC*

senior editors. This multi-tiered evaluation method strives to provide high quality, meaningful articles representing the accepted standards of practice found in all specialty group categories of art conservation.

—Michele Derrick, Editor-in-chief  
*Journal of the American Institute for Conservation*  
[mderrick\[at\]mfa.org](mailto:mderrick[at]mfa.org)

### JAIC Seeks Established and Emerging Conservators for Book Reviews

The *Journal of the American Institute for Conservation (JAIC)* is actively seeking book reviewers. If you are interested in learning about the available titles for review, contact Harriet Stratis directly at [hstratis\[at\]artic.edu](mailto:hstratis[at]artic.edu). For your reference, the "Guidelines for JAIC Book Reviewers" can be found on the AIC [website](http://www.aic.org).

—Harriet Stratis, Book Editor  
*Journal of the American Institute for Conservation*  
[hstratis\[at\]artic.edu](mailto:hstratis[at]artic.edu)

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## Allied Organizations

### AMERICAN ASSOCIATION OF MUSEUMS (AAM)

#### Innovation Lab: Nurturing Nonconformity and Half-Baked Ideas

So how do we recognize, encourage, reward the nonconformists—the museums that say “heck with the standard way of doing things, we think we have a better way”? How do we celebrate risk taking and failure while helping to minimize risks and maximize the chances of success? Read more on the Center for the Future of Museum’s [blog](#).

—Elizabeth Merritt, Director, Center for the Future of Museums  
American Association of Museums

### HERITAGE PRESERVATION (HP)

#### Heritage Emergency National Task Force and the Alliance for Response Network

The Heritage Emergency National Task Force is a partnership of 41 national service organizations and federal agencies created to protect cultural heritage from the damaging effects of natural disasters and other emergencies. The Task Force was founded in 1995 and is co-sponsored by HP and the Federal Emergency Management Agency.


#### Response to Hurricane Irene

This past August, Hurricane Irene affected cultural institutions in the United States from Maine to New Jersey. HP hosted a conference call on behalf of the [Heritage Emergency National Task Force](#) on August 31, 2011 to gather information about damage to cultural resources as a result of Hurricane Irene. In addition to Task Force members, leaders of cultural institutions and emergency management organizations up and down the East Coast were invited to contribute. Over 65 participants—many from Alliance for Response disaster networks—joined in the call, which was sponsored by the Institute of Museum and Library Services. A summary of the call is available at [www.heritagepreservation.org/PROGRAMS/TFcurrent.html](http://www.heritagepreservation.org/PROGRAMS/TFcurrent.html).

#### 2011 Alliance for Response Forums

Alliance for Response is a national program on cultural heritage and disaster management. Through a series of local forums, it builds bridges between the cultural heritage and emergency response communities before disasters happen. The forums lead to new partnerships, policies, and cooperative planning efforts.

HP sponsored the Galveston-Houston Area Alliance for Response Kick-Off Forum on July 29, 2011, at the Museum of Fine Arts, Houston. Over 80 participants joined distinguished speakers to launch the formation of a regional network that will raise the profile of cultural heritage in the world of emergency response. Visit the Galveston-Houston Area Alliance



PROFILE

**Location**  
The Metropolitan Museum of Art

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

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


**Glazing**  
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for Response Web pages to view the meeting summary and PowerPoint presentations at [www.heritagepreservation.org/afr/Galveston/index.html](http://www.heritagepreservation.org/afr/Galveston/index.html).

The final Alliance for Response Kick-Off Forum of 2011 was held in Salt Lake City, Utah. A summary of the November 2 meeting, along with the program PowerPoint presentations, will soon be posted on the Salt Lake City Alliance for Response Web pages at [www.heritagepreservation.org/afr/SLC/](http://www.heritagepreservation.org/afr/SLC/).

### *Connecting to Collections Online Community; Upcoming Live Events*

The Connecting to Collections Online Community is part of *Connecting to Collections*, a multi-faceted national initiative of the Institute of Museum and Library Services. The Community is a free resource designed to help smaller museums, libraries, archives, and historical societies quickly locate reliable preservation resources. Among other offerings, live chats with experts are provided once or twice a month.

The next chat will be held on Wednesday, November 9 at 2:00 pm EDT. Mark your calendar to come join Anne Ennes, Textile Conservator in Museum Conservation Services at the National Park Service, Harpers Ferry Center to discuss Flag Rolling and Storage. More information can be found [here](#).

## **SOCIETY FOR THE PRESERVATION OF NATURAL HISTORY COLLECTIONS (SPNHC)**

### **Developing a Collections Management Best Practices Web Resource**

With the unveiling of the new and improved Society for the Preservation of Natural History Collections (SPNHC) [website](#), an additional element has been added to the Resources tab, entitled, "Best Practices." This portion of the website is intended to be a resource on best practices, standards, and guidelines for natural history collections management of all types, from incidental collections in small historical museums to large collections in national museums. Initial work on this project was performed by an intern, Melissa Barton, supported by the Collections Web Research Coordination Network (RCN) and SPNHC, and hosted by the Sam Noble Oklahoma Museum of Natural History (SNOMNH) during the summer of 2010. The internship was supervised by Liz Leith and Marcy Revelez, co-chairs of the Documentation Committee, and focused on gathering resources and identifying knowledge gaps for content on the website, beginning with issues pertaining to registration in natural history museums.

The Best Practices web resource will initially focus on short topic summaries with annotated bibliographies, example forms and policies, and checklists. The website is expected to grow and change with feedback of the natural history collections community. Although many best practices are being defined for natural history collections, they are not yet easily accessible to its professionals. This can be accomplished by publishing a multidisciplinary book comparable to American Association of Museum's *Museum Registration Methods* (or partnering with AAM for their next edition), combined with a brief summary pamphlet covering the basics (aimed at small museums and institutions with incidental collections), or through a resource like this one.

In July 2010, SPNHC released a survey on best practices to several museum-and natural history-focused email lists. This survey sought to identify gaps in best practices knowledge and available information, as well as common collections management challenges. As the results were reviewed, areas for development were identified and addressed to formulate resource content on the SPNHC website. Bringing these issues to the attention of other professionals can also bring about informal conversations or topics for discussion at the annual SPNHC meeting. For more information on the results, please refer to our recent article in the [SPNHC Fall 2011 Newsletter](#).

SPNHC hopes to create and maintain comprehensive and current resource lists for museum professionals on the Best Practices Website that will be updated on a regular basis by the Documentation and Best Practices Committees. These committees will rely in part on the SPNHC membership to bring new resources to our attention; your help with this project is essential!

—Elizabeth Leith and Marcia Revelez  
Sam Noble Oklahoma Museum of Natural History  
2401 Chautauqua Ave.  
Norman, OK 73072, US  
[etereba@ou.edu](mailto:etereba@ou.edu)

## *New Materials & Research*

### **A Summary of Standards Published for the Photographic Industry**

#### *History and Description of Approval Bodies*

As photographic processes are now more firmly entrenched in electronic formats, it is timely to review the history and progression of standards used by the industry. Historically, the development of photographic permanence and storage standards was originally initiated and evaluated by the American Standards Association (ASA), now known as the [American National Standards Institute \(ANSI\)](#). The ASA eventually turned their standards over to the International Standards Association (ISA), which eventually became the [International Organization for Standardization \(ISO\)](#). Note that the ASA, ISA and ISO are different from ANSI.

The first standard was aimed at specifying a property-based definition for safety film, especially in light of the infamous [Cleveland Clinic x-ray fire of 1929](#). At this time Eastman Kodak was the largest manufacturer of photographic products in the world and the company devoted large resources to areas that weren't necessarily directly related to their bottom line such as the development of standards. They created a number of tests that were turned over to ASA and ISA including dry scratch, mushiness (or wet abrasion), the motion picture film lubrication test, curl, dimensional change, wedge brittleness, and the now discontinued emulsion melting point test.

As the photography field grew, interest in standards covered a wider range of topics from image measurement to standards for photographic chemicals. The ASA formed committees to specifically address the development of photographic standards. These committees, known as "PH" still dominate the way that photographic processes are standardized and vetted.



In the early 1950s, five photographic committees were formed by the ASA to develop standards for the then burgeoning field of photographic research. For example, the ASA Sectional Committee on Photographic Films, Plates, and Papers, PH1, sponsored by the Photographic Standards Board, was charged with developing “standards for the physical and chemical characteristics and the packaging of photographic films, plates, and papers.” Later, PH1-3 was specifically charged with creating standards related to the permanence and physical properties of photographic materials.

Various organizational changes allowed the PH1-3 committee to create stability standards out of an international group, which were passed through committee PH1 for approval before they became ANSI standards. ANSI then passed these standards on to ISO to be reworded and published. Once published as ISO standards, ANSI adopted them as well, thereby keeping the two standards organizations in agreement.

By the late 1980s, the field of photography included more “imaging” so the PH committees and subcommittees were disbanded and became ANSI IT committees (imaging technology). Subcommittee PH1-3 became committee IT9 and is now responsible for the permanence and physical properties of imaging materials. Following early practice, the former task groups became sub-committees and, with the addition of new imaging methods, the groups increased in number: IT9-1 dealt with “wet-processed silver”; IT9-2 dealt with photographic paper, specifically black-and-white RC and fiber base papers; IT9-3 dealt

with color materials; IT9-4 (a later addition) dealt with medical imaging materials; IT9-5 dealt with magnetic and optical imaging and was a bit unusual because it was a joint technical commission between ANSI IT9 and the Audio Engineering Society.

ANSI committee IT9 produced over 20 standards before ANSI proposed discontinuing the IT standards in favor of using the ISO versions. This proposal made great sense because it eliminated duplication, was more cost effective, and served to further streamline the standardization process. Since the same people served on the IT9 and the ISO counterpart, Technical Committee 42/Working Group 5, the committees continued to meet under the ISO name rather than the ANSI name. In order to avoid confusing the users of the standards, TC 42/WG 5 petitioned ISO to set aside a group of standard numbers exclusively for WG 5 use. The change was convenient because old ANSI IT9.XX standards became ISO 189XX standards, making it very easy for people familiar with the old ANSI standards to find the more current ISO version. ANSI IT9.13 became ISO 18913 and so on.

### *Approval Process*

When a working group wants to initiate a new standard, they apply to ISO for approval of a new work item and ISO sends a ballot out to the member countries (with an “NP” or “New Project number”). Once approved, the working-group has several different options for “tracks,” each with its own deadlines. If a project doesn’t result in a standard by the deadline, the project is automatically terminated and the committee must start again by



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**Table of ISO Standards for the Photographic Industry**

<b>ISO number/ date</b>	<b>Title</b>	<b>Comments</b>	<b>Significance for the preservation field</b>
<b>18901: 2010</b>	Imaging materials—Processed silver-gelatin-type black-and-white films—Specifications for stability	Manufacturing specification Includes image stability test—an incubation test for the heat/ humidity stability of silver image and background base/emulsion	Contains limits for residual silver and hypo after processing.
<b>18902: 2007</b>	Imaging materials—Processed imaging materials—Albums, framing and storage materials	Currently being revised To be submitted as new work item with recommendation to ballot third draft as CD	All enclosures, inks, and adhesives, framing materials, and albums used for photographs should meet this standard.
<b>18903: 2002</b>	Imaging materials—Films and paper—Determination of dimensional changes	Test method	No direct value, but maximum dimensional change that might occur to a photograph during exhibition can be measured, although it requires specialized equipment.
<b>18904: 2000</b>	Imaging materials—Processed—Method for determining lubrication	Test method Describes how to detect the presence of lubricant on the surface of film	Lubrication of microfilm will reduce damage due to abrasion. Lubrication of motion picture release prints prevents sticking of films and premature failure of perforations, although sprocketless projectors using higher gate tensions also require lubricated film.
<b>18905: 2002</b>	Imaging materials—Ammonia-processed diazo photographic film—Specifications for stability	Manufacturing specification	Diazo microfilm and microfiche that meet this standard should be assured of lasting some minimum period of time when stored and handled properly.
<b>18906: 2000</b>	Imaging materials—Photographic films—Specifications for safety film	Manufacturing specification	Films that meet this standard are assured of being slow-burning or self-extinguishing. The field test method in Annex B may be used to test for nitrate film.
<b>18907: 2000</b>	Imaging materials—Photographic films and papers—Wedge test for brittleness	Test method document	The test method determines how tightly a film or print can be rolled before cracking or breaking.
<b>18908: 2000</b>	Imaging materials—Photographic film—Determination of folding endurance	Test method Describes how to measure film flexibility	This property affects the usability of films in some applications, but otherwise this standard generally has no direct significance to preservation.
<b>18909: 2006</b>	Photography—Processed photographic colour films and paper prints—Methods for measuring image stability	Originally assumed that the standard used for testing traditional color photographs could expand scope to include digitally printed materials Untenable so a slightly modified 18909 was approved; limited to traditional color photographs Allowed time to create test methods specifically for digitally printed materials	No direct value Results produced by this test method standard will be of interest Few institutions equipped to carry out tests
<b>18910: 2000</b>	Imaging materials—Photographic film and paper—Determination of curl	Test method	No direct value Results produced by this test method of interest Labs not equipped to carry out tests
<b>18911: 2010</b>	Imaging materials—Processed safety photographic films—Storage practices	Recommended practice Recently updated and published	Temperature and relative humidity (RH) recommendations for storage as well as advice regarding storage rooms (light, air quality), shelving and enclosures for film.
<b>18912: 2002</b>	Imaging materials—Processed vesicular photographic film—Specifications for stability	Manufacturing specification	No direct value Vesicular microfilms meeting standard are assured of lasting some minimum period of time when stored and handled properly.
<b>18913: 2003</b>	Imaging materials—Permanence—Vocabulary	Being updated Submitted as DIS to ISO for ballot Question whether document constitutes vocabulary or glossary under official ISO terminology	Little direct value Useful for interpreting ISO image permanence standards
<b>18914: 2002</b>	Imaging materials—Photographic film and papers—Method for determining the resistance of photographic emulsions to wet abrasion	Test method	No direct value Conservation labs may be interested in specific results tested by method Few labs equipped to run test

## NEW MATERIALS & RESEARCH

<b>18915: 2000</b>	Imaging materials—Methods for the evaluation of the effectiveness of chemical conversion of silver images against oxidation	Test method	No direct value Results of tests of interest to photographers
<b>18916: 2007</b>	Processed imaging materials—Photographic activity test for enclosure materials	Required for ISO 18902 Only test method produced by TC42/WG5 that includes the pass/fail criteria (normally written in specification document and not in test method.)	No direct value All enclosures, inks, and adhesives for photographs should meet this standard
<b>18917: 1999</b>	Photography—Determination of residual thiosulfate and other related chemical in processed photographic materials—Methods using iodine-amylose, methylene blue and silver sulfide	Test method	No direct value Results of interest Few labs equipped to run test
<b>18918: 2000</b>	Imaging materials—Processed photographic plates—Storage practices	Recommended practice	Specifies storage conditions/requirements for photographic plates including albumen on glass, ambrotypes or wet collodion positives on glass, color screen plates, lantern slides, and tintypes
<b>18919: 1999</b>	Imaging materials—Thermally processed silver microfilm—Specifications for stability	Manufacturing specification	No direct value Thermally-processed silver (also known as “dry silver”) microfilm meeting standard can be assured of lasting some minimum period of time if stored and handled properly.
<b>18920: 2000</b>	Imaging materials—Processed photographic reflection prints—Storage practices	Recommended practice Recently updated to bring in line with ISO 18911 regarding temperature and RH recommendations Submitted for publication	Specifies storage conditions/requirements for photographic prints including silver-gelatin black-and-white, chromogenic, and digitally printed materials including inkjet, dye sub, and electrophotography
<b>18921: 2002</b>	Imaging materials—Compact discs (CD-ROM)—Method for estimating the life expectancy based on the effects of temperature and relative humidity	Test method	Limited direct value
<b>18922: 2003</b>	Imaging materials—Processed photographic films—Methods for determining scratch resistance	Test method	No direct value Results of interest Few labs equipped to run test
<b>18923: 2000</b>	Imaging materials—Polyester-base magnetic tape—Storage practices	Recommended practice	Specifies storage conditions/requirements for polyester base magnetic tape including audio, video, and computer data tapes
<b>18924: 2000</b>	Imaging materials—Test method for Arrhenius-type predictions	Test method	No direct value for preservation, but results may be of interest to the preservation community
<b>18925: 2008</b>	Imaging materials—Optical disc media—Storage practices	Recommended practice	Specifies storage conditions/requirements for optical discs including CDs and DVDs
<b>18926: 2006</b>	Imaging materials—Information stored on magneto-optical (MO) discs—Method for estimating the life expectancy based on the effects of temperature and relative humidity	Test method	No direct value for preservation, but results may be of interest to the preservation community
<b>18927: 2008</b>	Imaging materials—Recordable compact disc systems—Methods for estimating the life expectancy based on the effects of temperature and relative humidity	Test method	No direct value for preservation
<b>18928: 2002</b>	Imaging materials—Unprocessed photographic films and papers storage practices	Recommended practice	For institutions that haven’t switched to digital documentation or are still microfilming
<b>18929: 2003</b>	Imaging materials—Wet-processed silver-gelatin type black-and-white photographic reflection prints—Specifications for storage	Manufacturing specification Only applies to print not to be displayed RC base problem Significant anecdotal evidence of silver-gelatin prints on RC base displayed in confined environments, such as frame, suffering from attack by internally generated peroxides Group failed to create consistent, repeatable test method for problem Inability to consistently reproduce problem under display conditions why 18929 only applies to prints intended for storage without display	Limited direct value for preservation, but contains residual silver and hypo limits for silver-gelatin prints

<b>TR18930: 2001</b>	Imaging materials—Protocols for outdoor weathering experiments	Technical report (TR) intended for information Not really a standard	No direct value for preservation
<b>TR18931: 2001</b>	Imaging materials—Recommendations for humidity measurement and control	Technical report Humidity control in test procedures not storage environments	Information about measurement methods applies to measurement in storage/display environments
<b>18932: 2009</b>	Imaging materials—Adhesive mounting systems—Specifications	Manufacturing specification Written from perspective of manufacturer/consumer Conservation issues such as reversibility not addressed	No direct value Result of some test of interest Few labs are equipped to run tests
<b>18933: 2006</b>	Imaging materials—Magnetic tape—Care and handling practices for extended use	Recommended practice Undergoing minor revision that includes minor word change with regard to effect of backcoat on friction and some editorial changes	Companion document to ISO 18923
<b>18934: 2006</b>	Imaging materials—Multiple media archives—Storage environments	Recommended practice Recently revised and submitted for publication	Not intended to replace recommendations made in appropriate standard for specific materials such as ISO 18911 Created in recognition that many institutions must store variety of mixed media in common spaces Standard assists in making the best environmental compromises for these materials
<b>18935: 2005</b>	Imaging materials—Colour images on paper prints—Determination of indoor water resistance of printed colour images	Test method	No direct value Results of interest to collections No special equipment required
<b>18936:</b>	Imaging materials—Processed colour photographs—Methods for measuring thermal stability	New test method Likely 2011 date	No direct value Results of interest Few labs equipped to run tests
<b>18937</b>	Imaging materials—Photographic reflection prints—Methods for measuring indoor light stability	Test method Up to WD26 No current published standard	No direct value Results of interest Few labs equipped to run tests
<b>18938: 2008</b>	Imaging materials—Optical discs—Care and handling for extended storage	Recommended practice	Companion to ISO 18925, the optical disc storage standard
<b>18939</b>	Imaging materials—Digital hard copy for medical imaging—Methods for measuring permanence	New test method	No direct value Results of interest to medical libraries, archives, and museums Few equipped to run tests
<b>18940</b>	Specifications for indoor stability of reflection prints	This is so new that WD1 and an official title don't exist yet. The topic scope is wide enough to predict that this document will prove to be highly controversial. Various individuals and sub-task groups have been working on earlier incarnations of this document for about ten years.	This is not a document about storage, but deals with how manufacturers test and report stability claims on their products.
<b>18941</b>	Imaging materials—Colour reflection prints—Test methods for ozone gas fading stability		
<b>18943</b>	Storage, care and handling of magnetic hard disc drives	This new recommended practices document is currently awaiting a CD ballot. CD ballot is being prepared by task group 5. There is no official document title yet.	May be of interest to institutions that are storing digital files on hard discs
<b>18944</b>	Imaging materials—Reflection colour photographic prints—Test print construction and measurement	Awaiting publication	No direct significance for preservation
<b>18946</b>	Imaging materials—Reflection colour photographic prints—Method for testing humidity fastness	This new test method has been submitted for publication, with a likely 2011 date.	Results of testing following this standard may be of interest to collections, although few will be suitably equipped to run the test.
<b>18947</b>	Determination of abrasion, scuff and smudge resistance of printed colour images	Test method Too early for official title	No direct value Results of interest Few labs equipped to run test
<b>18948</b>	Requirements for long-term permanence of photo books	Specification document Too early for official title	No direct value Photo books meeting standard should be expected to last at least some minimum time with proper care and handling.

requesting approval for a new work item. This procedure works for most of the technical committees, but TC 42/WG 5 standards tend to be very complex and are often quite contentious, sometimes taking a decade or more to produce a standard. As a result, work is done at the task group level (not an officially recognized body by ISO) where working drafts are produced and balloting is limited to the task group members. Some standards have required 20 or 30 working drafts before moving to the next stage.

Once the task group is close to approving a final working draft, they apply for the standard as a new work item. The final working draft may only be balloted within the task group, it may be sent to the ISO as a committee draft (CD) to be balloted by member countries of TC 42, or it may be concurrently balloted within both bodies. Once the CD has been approved, then it goes to a draft international standard (DIS) ballot and again, balloting is done by country. If there are editorial comments or technical comments (with no disapprovals) then it becomes a final draft international standard (FDIS). If the DIS was passed with few editorial and no technical comments, then it may be passed on directly for publication. The balloting periods are usually three to six months, which gives an estimate of how long a standard might take to work its way through the system. At each balloting stage, there is a formal process to ensure that all comments, particularly technical comments, are addressed to the satisfaction of the person/company/country that raised the issue.

Standards produced by this group are classified as three types: specifications, test methods, and recommended practices. Rarely are cultural institutions interested in specifications, although the residual hypo limits for microfilm were published in the specification standard for films having permanent value (ISO 18901). Test methods are also rarely of interest to cultural institutions since they usually can't run the tests. However, the recommended practices ISO standards are often referred to in the preservation community. The Table of ISO Standards for the Photographic Industry (pages 13–15) lists a numerically organized survey of ISO standards, with commentary to help decipher which standards are important for the preservation community and which standards are still in development.

—Douglas Nishimura

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## New Publications

*The afterlife of Raphael's paintings* by Cathleen Hoeniger. New York: Cambridge University Press, 2010. This book includes information about the restoration, reception, and authentication of paintings by Raphael. (ISBN: 9780521196959)

*The AIC guide to digital photography and conservation documentation*, 2nd edition, edited by Jeffrey Warda. Washington, DC: American Institute for Conservation, 2011. This volume contains a number of major additions and changes to the 2009 first edition, principally in the chapters on equipment; storage and backup of electronic records; and photographic techniques for conservation. (ISBN: 9780976050131)

*Facing the challenges of panel paintings conservation: trends, treatments, and training* edited by Alan Phenix and Sue Ann Chui. Los Angeles: Getty Conservation Institute, 2011. This publication compiles proceedings from the second Getty symposium on the structural conservation of panel paintings, held at the Getty Center, Los Angeles, 17–18 May 2009. (ISBN: 9780983492238)

*Health & safety for museum professionals* edited by Catharine A. Hawks, et al. New York, NY: Society for the Preservation of Natural History Collections and AIC, 2010. This book's contents are divided into three sections: principles of safety & health, specific hazards, and museum work. (ISBN: 9780984160495)

*Italian paintings before 1400* by Dillian Gordon. London: National Gallery, 2011. This volume is a completely updated catalogue of The National Gallery's early Italian paintings that incorporates substantial new research, including scientific and technical examinations. (ISBN: 9781857094824)

*Leather tanneries: the archaeological evidence* edited by Roy Thomson and Quita Mould. London: Archetype, 2011. The intent of the editors is to clarify misunderstandings about the archaeological evidence that relates to the processing of hides and skins. The collection of papers grew out of the meeting of the Archaeological Leather Group, entitled "Have We Got a Tannery?" hosted by the Walsall Leather Museum. (ISBN: 9781904982616)

*Paris, capitale de la toile à peindre: XVIIIe-XIXe siècle* by Pascal Labreuche. Paris: CTHS/INHA, 2011. The author investigates the history of the inventions (specifically in canvas, coatings and pigments) that supported the development of painting in France during the 18th and 19th centuries. (ISBN: 9782735507450)

*PUR facts: conservation of polyurethane foam in art and design* by Thea van Oosten. Amsterdam: Amsterdam University Press, 2011. This book describes research into the various consolidating agents used to conserve polyurethane (PUR) foams. (ISBN: 9789089642103)

*Inside installations: theory and practice in the care of complex artworks* edited by Tatja Scholte and Glenn Wharton. Amsterdam: Amsterdam University Press, 2011. This book explores the processes involved in preserving installation art, reinstalling it, finding ways to recreate the experience over again, as well as the decision-making that underlies these processes. (ISBN: 9789089642882)

—Sheila Cummins, Research Associate for Collection Development  
 Getty Conservation Institute  
[scummins@getty.edu](mailto:scummins@getty.edu)

## People

**Lizou Fenyvesi**, scholar and independent researcher of fabrics and textiles, and retired senior textile conservator for the US Holocaust Memorial Museum, exhibited her collection of textiles at The Hyattstown Mill Arts Project in Hyattstown, Maryland from September 17–October 30. The exhibition entitled "Text in Textiles from the Collection of Lizou Fenyvesi" included fabric and weaving from Central America, Eastern and Western Europe, Africa, and Asia.



**Fenella G. France**, lead scientist for preservation research at the Library of Congress since 2007, has been named chief of the Library's Preservation Research and Testing Division. As chief, she will administer a program of scientific research and technological development to seek practical solutions for long-standing problems underlying the preservation of the entire range of the Library's varied and extensive collections in their original form, as well as the preservation of their informational content. The Library of Congress is the nation's oldest federal cultural institution and the world's largest library, with more than 140 million items in its physical collections.

**Franziska Frey** has been appointed the Malloy-Rabinowitz Preservation Librarian and Head of Preservation and Digital Imaging Services at Harvard University as part of their Harvard Library Board. Frey is currently a faculty member at Rochester Institute of Technology (RIT) and a member of the Munsell Color Science Laboratory.

**Renate Mesmer** has been appointed as the Eric Weinmann Head of Conservation in the Werner Gundersheimer Conservation Laboratory at the Folger Shakespeare Library. Ms. Mesmer has held previous positions conserving and restoring books and manuscripts at the State Archives in Munich; the University Library in Mannheim; the Speyer State Archives; and at the Centro del bel libro in Ascona, Switzerland. In 2004, she joined the Folger as Assistant Head of Conservation. The Library has benefitted from her comprehensive knowledge of conservation practices, administrative skills, and leadership on preservation initiatives. She is a frequent instructor on book structure and paper conservation techniques at workshops in the United States and abroad. As head of the Folger's conservation program she also oversees the Library's active conservation internship program.

## Worth Noting

### Preservation Assistance in the Wake of Texas Wildfires

On Sunday, September 4, a perfect storm of downed power lines, high winds, high temperatures, and parched land ignited wildfires in Bastrop, Texas. The fires burned uncontrolled for over a week, destroying nearly 1,600 homes and burning more than 34,000 acres. To help residents recover anything found in the wreckage, conservators Karen Pavelka and Rebecca Elder, both on the faculty of the School of Information (iSchool), The University of Texas at Austin, have organized a team of students from the iSchool to provide salvage and recovery assistance. Mary Baughman, conservator at the Harry Ransom Center at the University of Texas at Austin, has also been involved in the effort.

Fifteen student volunteers were trained at a salvage workshop, and one workshop has been presented in Bastrop so far. It is still early in the recovery process, so the current focus is on spreading the word that fire victims should not throw things away, and establishing contacts with Bastrop authorities to let them know the team is available. More workshops will be held as people are allowed back into their homes to assess the damage. It is not known how much actual material there will be to

salvage, however reports of melted fire safes and homes reduced completely to ashes make for a dim outlook.

Texas is expected to experience record high temperatures and drought conditions over the next several years and perhaps for the next decade, and there is now a good model for disaster response in place for this local community. The team has been pleased with the attention it has received from local and national media. Thus far, stories have been presented by local television networks, newspapers, and the Chronicle of Higher Education. The focus of these stories was on conservation and what conservators can give to the community in a disaster situation. Equally gratifying has been the response of the students to a real-world disaster. They have been professional, compassionate, and committed to the project. While no one would wish for a disaster, this has provided the iSchool at University of Texas with the opportunity to connect with a community in crisis and to let the community understand the value of conservation.

*Rebecca Elder, [rebeccaelder\[at\]austin.rr.com](mailto:rebeccaelder[at]austin.rr.com),  
and Karen L. Pavelka, [pavelka\[at\]ischool.utexas.edu](mailto:pavelka[at]ischool.utexas.edu)*

### Sheridan Libraries Receive \$1.05 M Grant from the Andrew W. Mellon Foundation

The Sheridan Libraries at Johns Hopkins University have been awarded \$1.05 million from the Andrew W. Mellon Foundation to renew the Heritage Science for Conservation (HSC) Project. The project, which serves as a bridge between the art and science of conservation, is based in the Libraries' Department of Conservation and Preservation in close collaboration with the Whiting School of Engineering at Johns Hopkins University.

Launched as a pilot program in 2009 with Mellon support, HSC provides opportunities for research fellows to collaborate with faculty and students in the Whiting School of Engineering's Department of Materials Science, the Johns Hopkins Museums, as well as other academic programs and area institutions. The investigations emphasize research relevant to materials in libraries, archives, and other cultural heritage organizations. Collaboration with conservators ensures that discoveries from the researcher's lab can be quickly translated and applied at the conservator's bench.

In addition to enhancing dialogue between conservators and heritage scientists in the United States, the HSC team has begun international outreach, including presentations on the project and research findings in South Korea and Canada. For the next five years, members of HSC will explore issues related to book and paper conservation with particular focus on copper corrosion, paper strengthening, and the role of lignin in paper permanence.

*—Sonja Jordan-Mowery, Joseph Ruzicka,  
and Marie Ruzicka Feldman  
Director for Conservation and Preservation  
Johns Hopkins University  
Sheridan Libraries  
3400 N. Charles Street  
Baltimore, MD 21218*

## New National Geographic Channel Series is Looking for Museums and Experts

*America's National Treasures*, a new television series from Original Productions, is seeking appraisers, conservators and curators to lend their expertise and possibly appear on camera examining items brought in by the general public. The show is similar to *Antiques Roadshow* except that it will concentrate on objects relating to American history and culture and will be filmed in beautiful and interesting museums across the country.

Filming began in August in California, but experts will be needed in all regions as production progresses. The show's producers are also looking for museums that would like to host the "Open Calls" where people from the community bring in objects to be assessed. Each museum's collections would also be highlighted and this would provide great publicity. In addition, there are plans to feature several objects per episode that are selected for further investigation, possible conservation treatment and selection in an upcoming National Geographic travelling exhibition.

For more information please write:  
AmericasNationalTreasures[at]gmail[.]com

## Conservation Training Programs

### Buffalo State Art Conservation Department

#### Third Year Internship Placements, Class of 2012

Dina Anchin	Cleveland Museum of Art & The Royal Picture Gallery, Mauritshuis, Holland	Paintings
Lauren Calcote	University of Michigan Library, Ann Arbor, Michigan	Paper
Kimberly Crozier	Nasher Sculpture Center & Dallas Museum of Art	Objects
Gwenanne Edwards	Library of Congress, Washington D.C.	Paper
Saori Kawasumi	Museum of Fine Arts, Houston	Paper/Photographs
Christine McIntyre	Walters Art Museum, Baltimore, Maryland	Paintings
Christine Puza	The Royal Ontario Museum, Toronto, Canada	Objects
Rebecca Summerour	National Museum of the American Indian, Smithsonian, Washington, D.C.	Objects
Kesha Talbert	Colonial Williamsburg Foundation, Williamsburg, Virginia	Paper

### Corrections

The name for the Buffalo State Art Conservation Department was incorrectly printed in the Sept. 2011 AIC News, Vol. 36 No. 5.

In addition, the table of contents for the same issue listed the incorrect page number; the column begins on page 20 of the same issue. Please accept our apologies for these errors.

## Grants & Fellowships

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

## Renew your AIC Membership Online Today!

Help keep AIC strong and vibrant by renewing your membership for 2011.

### RENEW EARLY & PARTICIPATE IN AN ONLINE CONTEST

Renew on or before **December 15, 2011** via our website and you will be automatically entered into a drawing to win one of the following prizes:

**THE GRAND PRIZE:** a complimentary 40th Annual Meeting registration and two free hotel nights at our conference hotel.

**TWO SECOND PLACE PRIZES:** complimentary AIC membership dues for 2012 for two lucky members.



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



log in



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## Courses, Conferences, & Seminars

### FAIC PROFESSIONAL DEVELOPMENT COURSES

The schedule of FAIC courses for 2012 is currently being finalized. FAIC 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. Special scholarships may be available to help defray registration and travel expenses for many of these courses. 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

**Hands-on Digital Imaging for Conservators and Collections Professionals**, November 8–11, 2011 Washington, DC

**Removal of Pressure-Sensitive Tapes and Tape Stains from Photographs**, November 28–December 2, 2011 Shepherdstown, West Virginia (Supported in part by a grant from The Andrew W. Mellon Foundation)

**Preventive Conservation**, January 3–13, Ossabaw Island, Georgia

**Disaster Preparation and Response for Collecting Institutions**, January 23, 2012, Woodside, California; February 13, 2012, New Iberia, Louisiana; other dates to be announced (Supported in part by a grant from the Institute of Museum and Library Services)

**Modular Cleaning Program**, March, Seattle, Washington

**TechFocus II: Caring for Film and Slide Art**, April 2012, Washington, DC

**AIC Annual Meeting Workshops**, May 8, 2012, Albuquerque, New Mexico (schedule to be announced in December)

**Mastering Inpainting**, May 21–25, 2012, Shepherdstown, West Virginia

**Scientific Analysis of Photographs**, June 2012, Indianapolis, Indiana

**Conservation of Transparent Papers**, summer 2012, Ames, Iowa; summer 2012, Washington, DC

**Hands-on Digital Imaging Workshop for Conservators and Museum Professionals**, summer 2012, Washington, DC

**Conservation of Digital Photographs**, fall 2012, Boston, Massachusetts

**Contemporary Print Identification**, fall 2012, San Francisco, California

### 2012 FAIC Online Courses [www.conservation-us.org/courses](http://www.conservation-us.org/courses)

The 2012 schedule of FAIC Online Courses will be announced in January.

**Digital Photography 101 for Conservators**

**Establishing a Conservation Practice**

**Estimating Conservation Projects**

**Laboratory Safety for Conservation**

**Marketing for Conservation**

**Mitigating Risk: Contracts and Insurance for Conservation**

**Professional Responsibility in Conservation (Ethics)**

**Records and Information Management for Conservators**

### CALL FOR PAPERS

2012

Submission Deadline: Jan 31, 2012.  
Canadian Association for Cultural Property  
(CAC-ACCR): *18th Annual Conference*.  
Petersborough, Ontario. (Conference dates: May  
22–26, 2012.)

Info: [www.cac-accr.ca](http://www.cac-accr.ca).

Contact: Cindy Colford, Arts and Heritage  
Programs, Fleming College, 599 Brealey  
Drive, Peterborough, Ontario, K9J 7B1,  
705-749-5530, ex. 1735

### GENERAL

2011

Nov 2–4, 2011. The New Zealand  
Conservators of Cultural Material (NZCCM):  
*Parallel Universes: Exploring the collaborative  
process in conservation, NZCCM National  
Conference 2011*. Wellington, New Zealand.

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

Contact: Jennifer Koerner, Archives New  
Zealand, 10 Mulgrave St., PO Box 12 050,  
Wellington, 6144, +64 04 496 1398,  
[nzccmconf2011\[at\]gmail\[dot\]com](mailto:nzccmconf2011[at]gmail[dot]com)

Nov 10–11, 2011. ICON Archaeology and  
Science Groups: *Imaging in Conservation:  
Looking at artefacts under new light*. STFC  
Rutherford Appleton Laboratory, Harwell  
Campus, Oxfordshire, UK.

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

Contact: Dr Evelyne Godfrey, The Open  
University, Walton Hall, Milton Keynes,  
MK7 6AA, England, Te: +44 7931 196524

**November 14–16, 2011.** Colonial Williamsburg Foundation: *Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation*, Williamsburg VA.

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

Contact: Emily Williams, 757-220-7079, [ewilliams\[at\]cwf\\_\\_org](mailto:ewilliams[at]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)

**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, [grieses\[at\]ecu\\_\\_edu](mailto:grieses[at]ecu__edu)

**December 8–10, 2011.** International Conference of the International Committee of the Blue Shield (ICBS), *Protecting the World's Cultural Heritage in Times of Change: Emergency Preparedness and Response*, National Museum of Korea, Seoul, Korea.

Info: [icbs2011seoul.org/](http://icbs2011seoul.org/)

Contact: [info\[at\]icbs2011seoul\\_\\_org](mailto:info[at]icbs2011seoul__org)

## 2012

**Jan 4–8, 2012.** Society for Historical Archaeology (SHA): *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)

**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)

**Mar 9–12, 2012.** ICOMOS International Heritage Committee: *Conservation Challenges, Solutions and Collaboration Opportunities in Uncontrolled Environments*, Hobart, Australia.

Contact: Nigel Watson, [n.watson\[at\]nzaht\\_\\_org](mailto:n.watson[at]nzaht__org)

**April 26–27, 2012.** The Field Museum: *3<sup>rd</sup> International Mountmakers Forum*, Chicago, Illinois, USA.

Contact: Pam Gaible, 312-665-7368, [pgaible\[at\]fieldmuseum\\_\\_org](mailto:pgaible[at]fieldmuseum__org)

**May 8–11, 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

**May 22–26, 2012.** Canadian Association for Conservation of Cultural Property (CAC-ACCR): *18th Annual Conference*, Peterborough, Ontario, Canada.

Info: [www.cac-accr.ca](http://www.cac-accr.ca)

Contact: Cindy Colford, Arts and Heritage Programs, Fleming College, 599 Brealey Drive, Peterborough, Ontario, K9J 7B1, tel: 705-749-5530, ex. 1735

**June 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)

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

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

**June 15–16, 2012.** The Courtauld Institute of Art and the Victoria and Albert Museum: *European Painted Cloths 14th–21st Centuries: Pagentry, ceremony, theatre and domestic interior*, Courtauld Institute, London, UK.

Info: [www.courtauld.ac.uk](http://www.courtauld.ac.uk)

Contact: Tel: +31 43 321 8444

**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.iiconservation.org/congress/](http://www.iiconservation.org/congress/)

Contact: Graham Voce, Executive Secretary, IIC, 6 Buckingham Street, London, WC2N 6BA UK, [iic\[at\]iiconservation\\_\\_org](mailto:iic[at]iiconservation__org)

**Oct 15–17, 2012.** IIC Nordic Group: *XIX International Conference—Planning to Move? Processes and consequences for collections, objects and society*, Oslo, Norway

Info: [www.nkf-n.no](http://www.nkf-n.no)

**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

### 2012

**June 4–8, 2012.** Columbia University's Historic Preservation Program: *12<sup>th</sup> International Conference on the Deterioration and Conservation of Stone*, Columbia University, New York, NY.

Contact: George Wheeler, [gw2130\[at\]columbia\\_\\_edu](mailto:gw2130[at]columbia__edu)

## BOOK & PAPER

**November 2–3, 2011.** Conservation Center for Art and Historic Artifacts (CCAHA) and The Athenaeum of Philadelphia: *Exploring Maps: History, Fabrication and Preservation*, Philadelphia, PA.

Info: [www.ccaha.org/education](http://www.ccaha.org/education)

Contact: Kimberly Magyar, tel: 215-545-0613

### 2012

**August 29–31, 2012.** State Library of Queensland: *7th Book, Paper and Photographic Materials Symposium*, Brisbane, Australia.

Contact: Kim Barrett, [kim.barrett\[at\]qag.qld.gov\\_\\_au](mailto:kim.barrett[at]qag.qld.gov__au), tel: + 61 (0) 7 3842 9296



**ELECTRONIC MEDIA**

Nov 23–24, 2011. United Nations Educational, Scientific and Cultural Organization (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**

November 11–12, 2011. The German Conservator's Association (VdR), the State Academy of Art and Design Stuttgart, and the Linden-Museum: *The Life of Things: The Preservation of Ethnographic Objects and their Stories*. Stuttgart, Germany.

Info: [www.ethnographic-objects.abk-stuttgart.de](http://www.ethnographic-objects.abk-stuttgart.de)

Contact: Andrea Fischer, Staatliche Akademie der Bildenden Künste Stuttgart, AM Weissenhof 1, D - 70191 Stuttgart, +49 711 28440 265, [a.fisher\[at\]abk-stuttgart.de](mailto:a.fisher[at]abk-stuttgart.de)

November 16, 2011. ICON Ethnography Group: *Conservation and Source Communities: Research, Objects and Treatments*. Pitt Rivers Museum, Oxford, UK.

Registration Form: [www.icon.org.uk/images/stories/ethno\\_com\\_registration.doc](http://www.icon.org.uk/images/stories/ethno_com_registration.doc)

**2012**

April 13–14, 2012. ICOM-CC Working Group Sculpture, Polychromy, and Architectural Decorations: *Polychrome Sculpture: Artistic Tradition and Construction Techniques*. The Burrell Collection, Glasgow, Scotland.

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

Contact: Kate Seymour, Stichting Restauratie Atelier Limburg, Avenue Ceramique 224, 6221 KX Maastricht, The Netherlands, +31 43 321 8444, [k.seymour\[at\]sral.nl](mailto:k.seymour[at]sral.nl)

**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**

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. McCrone Research Institute (MCRI): *Inter/Micro: 63rd Annual Applied Microscopy Conference*, Chicago, Illinois, USA.

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

**TEXTILES**

Nov 7–12, 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.NATCCConference.com](http://www.NATCCConference.com)

Contact: Christine Giuntini, Metropolitan Museum of Art, USA, 212-650-2594

**2012**

Sept 19–22, 2012. The Textile Society of America: *Textiles & Politics: Textile Society of America 13th Biennial Symposium*. Washington, DC.

Info: [http://www.textilesociety.org/symposia\\_2012.htm](http://www.textilesociety.org/symposia_2012.htm)

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).

**McCrone Research Institute**

2820 S. Michigan Ave.  
Chicago, Illinois, USA

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

Contact: [registrar\[at\]mcri.org](mailto:registrar[at]mcri.org)

*Applied Polarized Light Microscopy*, Jan 16–20, 2012; Mar 12–16, 2012; Jun 4–8, 2012; Jul 30–Aug 3, 2012; Oct 1–5, 2012; Dec 10–14, 2012

*Digital Imaging and Photomicrography*, Mar 12–14, 2012

*Indoor Air Quality: Fungal Spore Identification*, Apr 16–20, 2012; Jul 23–27, 2012; Oct 29–Nov 2, 2012

*Microscope Cleaning, Maintenance, and Adjustment*, Jan 16–17, 2012; Jul 23–24, 2012; Nov 26–27, 2012

*Microscopy for the Conservator of Art and Artifacts*, Nov 28–Dec 2, 2011; Nov 26–30, 2012

**Middle East Photograph Preservation Initiative, Beirut**

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

Contact: [meppi\[at\]fai.org.lb](mailto:meppi[at]fai.org.lb)

Nov 10–18, 2011. *Workshop MEPPi Beirut 2011*, American University of Beirut, Lebanon

Dec 2011–Jul 2012. *Distance Mentoring* American University of Beirut, Lebanon

### *Positions, Internships, & Fellowships*

#### CONSERVATION AND SCIENTIFIC RESEARCH FELLOWSHIPS 2012-2013

##### The Metropolitan Museum of Art

The Metropolitan Museum of Art's Conservation and Scientific Research Fellowships provide practical training and hands-on treatment of works of art to junior conservators and scientific researchers in the field. Junior fellowships are intended for those who have completed graduate-level training in conservation. The fellowships also support senior scholars carrying out independent research projects related to the Museum's collections. Senior fellowships are intended for well established professionals, with advanced training in the field and a proven publication record. The fields of research for conservation candidates include paintings, paper, objects (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), textiles, musical instruments, and scientific research.

**The deadline for conservation and scientific research fellowships is December 2, 2011.**

For further information about how to apply for this and other fellowships at The Metropolitan Museum of Art,

please visit our website: <http://www.metmuseum.org/research/internships-and-fellowships/fellowships/conservation-and-scientific-research-fellowships> or email us at [Education.Grants \[at\] metmuseum .org](mailto:Education.Grants@metmuseum.org).

#### RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION 2012-2014

##### The Metropolitan Museum of Art

A two-year research scholarship in photograph conservation is offered in alternate years. Applicants for this position are expected to have a graduate degree in conservation or equivalent experience and should be completely committed to the conservation of photographs as their area of specialization. The scholar will work on-site in the photograph conservation lab of the Sherman Fairchild Center for Works on Paper and Photograph Conservation.

**The deadline for research scholar applications is December 2, 2011.**

For further information about how to apply for this and other fellowships at The Metropolitan Museum of Art, please visit our website: <http://www.metmuseum.org/research/internships-and-fellowships/fellowships/research-scholarship-in-photograph-conservation> or email us at [Education.Grants \[at\] metmuseum .org](mailto:Education.Grants@metmuseum.org).

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