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A New Strategy for Assessing Off-Gassing from Museum Materials: Air Sampling in Oddy Test Vessels

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Introduction

Many materials used in museums for construction of display cases or storage facilities can emit volatile compounds in a process called off-gassing. These compounds can cause detrimental changes to certain materials constituting art objects. Therefore, before using a new material, especially in a closed environment such as a display case or a storage box, it is important to ensure that the material does not emit potentially damaging volatile compounds.

Since the 1970s when Andrew Oddy reported an accelerated corrosion test method for evaluating materials' off-gassing (Oddy 1973), his test method, commonly referred to as the "Oddy test," has been widely accepted by museums as a screening method for the evaluation of materials for their safe usage in the display and storage of artworks. The procedure involves enclosing the sample material in a test vessel together with, but not in contact with, metal coupons under conditions of elevated temperature and humidity. Evaluation of the metal coupons is then carried out by visual assessment of the degree of corrosion to estimate the effect of off-gassing from the material tested. The advantage of this method is its simple setup and interpretation, which does not require specialized scientific knowledge. The disadvantages are that the test involves a relatively long exposure time (typically four weeks), evaluation is intrinsically subjective, reproducibility can be largely affected by small changes of test conditions, and the volatile compounds responsible for the changes observed on metal coupons remains unknown. Also, conclusions are solely based on the effect of emitted compounds on the metal coupons, which may not be representative of effects on other substrates, particularly organic materials, when they are exposed to the same compounds. Because of these disadvantages, some institutions ceased to use this method, while other researchers have made improvements and refinements by modifying the material of the coupons, their assessment, and reducing exposure times (Chen 2007; Strlič 2010; Wang 2011).

The test setup and conditions in practice at the Metropolitan Museum of Art (MMA) involve testing of three kinds of metal coupons (lead, silver and copper) in one test vessel simultaneously (Bamberger 1999). The setup is illustrated in fig. 1. Typically, depending on the extent of observed corrosion after the exposure period, the tested materials are categorized using three ratings: "P" as suitable for long-term use, "T" for temporary use, and "U" unsuitable for use.

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We reserve the right to edit for brevity and clarity.

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From the Executive Director



Outreach is such a major topic of conversation among conservators today that it seems appropriate to report briefly on four events in which I've recently participated. These varied programs have provided opportunities to highlight the work of AIC, its Foundation, and its members.

On October 20, 2011 the Library of Congress hosted the Future Directions III Symposium, "Transitioning to a Digital Future." Throughout the morning, leaders at the Library of Congress, Smithsonian Institution, National Park Service, and National Archives and Records Administration provided their perspectives on the preservation needs, priorities, and challenges in managing the core collections of the federal government in the 21st century. The goal was to identify shared challenges in collections preservation.

Devoted to discussing possible directions and collaborative solutions, the afternoon panel included myself, Howard Wactlar, National Science Foundation, and Charles Thomas, Institute of Museum and Library Services (IMLS). Charles Henry, president of the Council for Library and Information Resources (CLIR) provided an excellent summary of the day-long symposium. Since the symposium, I have represented FAIC in two follow-up meetings that promise to result in a partnership with the Library of Congress and will help to advance collaborative and interdisciplinary efforts in preservation.

Another outreach opportunity took place in late October at a public symposium, "Challenges in Caring for Collections of Craft and Decorative Art in a Home," offered by the James Renwick Alliance in conjunction with the *Something of Splendor: Decorative Arts from the White House* exhibition at the Renwick Gallery. For it, I adapted the AIC outreach PowerPoint presentation to introduce a general audience to the field of conservation, conservators, and the many services that conservators can offer to anyone with family treasures or valued collections. Attendees took advantage of the AIC brochures, flyers, and bookmarks on display and, through their questions and comments, expressed appreciation for information about conservation and how they can make use of a conservator's expertise. The two other speakers were Bruce Schuettinger, a furniture conservator and Professional Associate of AIC, and William Allman, White House curator.

In November 2011, the North Carolina Preservation Consortium conference, *Advocating for Collections Preservation*, at UNC Chapel Hill included me in their program. Ember Farber, Grassroots and Advocacy Manager at the American Association of Museums (AAM) provided an overview of the AAM advocacy program and presented recommendations for winning support from local, state, and federal political leaders. Julie Mosbo, Preservation Librarian at the Morris Library of Southern Illinois University, serves as the chair of the Preservation Week Working Group of the Association of Library Collections and Technical Services, a division of the American Library Association. She spoke about Preservation Week, the national public outreach program that is approaching its third year.

I wrapped up the day by speaking about the variety of ways that AIC, its Foundation, AIC members, and many others raise awareness and support for preservation. I stressed the importance of collaboration, noting that AIC is an annual partner of the AAM Museums Advocacy Day and is one of the founding partners of Preservation Week, among many other partnerships. Recognizing that every organization has limited resources, I also paraphrased a comment by Michael Kaiser, president of the The Kennedy Center, who noted that our aim should not be to try to influence the world, but to start with 10 people and build from there. Working ten-plus-ten-plus-ten, according to our strengths and abilities, gradually enlarges our circle of supporters. Which 10 people will you influence next?

On another note, FAIC hosted a reception in October at the Art Museum of the Americas of the Organization of American States, with sponsorship by Cathedral Stone Products, Dumond, and Talas. The goals were to celebrate 10 years of educational

From the Executive Director continues on page 7

Air Sampling in Oddy Test Vessels continues from front cover

Oddy Test Combined with SPME-GCMS Analysis

Despite some published variations of the Oddy test setup (e.g. Bamberger 1999, Robinet 2003), the nature and extent of off-gassing that affects the test coupons has not been well studied. In order to explore these aspects of the test, air from appropriately modified Oddy test vessels is being analyzed at the MMA using solid-phase microextraction (SPME) and gas chromatography-mass spectrometry (GCMS) analysis. SPME is a sampling technique that selectively concentrates the analytes from a sample matrix on a thin coating of absorbent applied on a fiber substrate. The degree of absorption of certain analytes by the coating depends on the affinity of the analyte for the coating materials. Therefore, different fiber coatings can be used to target specific classes of compounds. The air sampling inside the Oddy test vessel is accomplished by insertion of the SPME fiber through a silicone septum featured on the cap of test vessel (fig 1a, 1b) The analytes absorbed on the coating can be thermally desorbed from the fiber in the GC injection port at a suitable temperature and analyzed by GCMS. Three SPME fibers featuring different coatings are currently used at the MMA within the same vessel to target the widest variety of compound classes.

Among organic gaseous compounds, chemicals featuring carbonyl groups, such as short-chain carboxylic acids (e.g. formic and acetic acids) and aldehydes (e.g. formaldehyde), are known to have detrimental effect on metal and other materials (Tétreault 2003; Dupont 2000). In order to detect accurately these important species, we adopted on-fiber derivatization. In this way, prior to air sampling, a reagent is absorbed on the fiber's coating, and when the fiber is subsequently exposed to the sample air, it transforms polar substances into less polar derivatives on the fiber, which can more readily be analyzed by GCMS, without the need of a chromatographic column specific for polar species (table 1).

Table 1. SPME Fibers Used, Derivatizing Reagent and Target Classes of Compounds

SPME Coating Type	On-fiber Derivatization Reagent	Target Substances
Polyacrylate (PA)	1-Pyrenyldiazomethane (PDAM)	Organic acids (by derivatization); polar semi-volatiles (MW 80–300)
Polydimethylsiloxane/divinylbenzene (PDMS/DVB)	<i>o</i> -(2,3,4,5,6-Pentafluorobenzyl)hydroxylamine (PFBHA)	Aldehydes and ketones (by derivatization); volatiles; amines and nitro-aromatic compounds (MW 50–300)
Divinylbenzene/Carboxen on polydimethylsiloxane fiber (DVB/CAR/PDMS)	None	Volatiles and semi-volatiles, C3–C20 (MW 40–275); trace compounds (MW 40–275)



Fig. 1a: Modified MMA Oddy test vessel with septum;



Fig. 1b: SPME fiber exposed in a modified MMA Oddy test vessel. Photographs by Masahiko Tsukada. Images © The Metropolitan Museum of Art.

An overview of results obtained from a selection of materials tested by traditional Oddy test evaluation and additional SPME-GCMS are shown in table 2 and 3, respectively.

The SPME-GCMS analysis indicates that all tested materials emit chemicals that can affect objects. These chemicals include combinations of substances such as alcohols, acids, amines, aldehydes, and siloxanes. Some of them, in particular formic and acetic acid and formaldehyde as mentioned above, are known to be harmful to certain types of objects. Although all of these compounds may not necessarily cause corrosion of the metal coupons of the Oddy test, they may be responsible for changes in the properties of art objects, particularly in an enclosure, and can have detrimental consequences for their preservation.

Case Study: Deposits/Efflorescence on Objects from Polyester Polyurethane Foam

At present the SPME-GCMS results are only qualitative; however, the specific information provided gives a more precise understanding of off-gassing phenomena than the intrinsically subjective visual assessment of the Oddy test. An example in which this new SPME-GCMS approach has been very valuable was in the identification of amines volatilized from polyester polyurethane foams. Due to their remarkable cushioning properties, these foams are used extensively as padding in crates for

Table 2. Oddy Test Results for Selected Materials

Material	Description	Oddy Test			
		Pb	Ag	Cu	Overall
Medium Density Overlay (MDO)	Plywood board with a resin-impregnated paper coating	U	P	T	U
Polyacetal resin	White plastic rod	T	P	T	T
Silicone caulking	Translucent resin ^a	P	P	P	P
Acrylic emulsion finish coating	Clear liquid coating ^b	T	P	T	T

^a Tested after about one year from curing

^b Cast on Mylar film and tested dry after 45 days

P = Suitable for long term use T = Temporary use U = Unsuitable for use



Fig. 2: Deposit/efflorescence on jar with cover, Ming Dynasty (1368–1644). H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.268a,b). Photograph by Donna Strahan. Images © The Metropolitan Museum of Art.

Table 3. SPME-GCMS Results for Selected Materials

Material	SPME-GCMS ^c		
	PA	PDMS/DVB	DVB/CAR/PDMS
Medium Density Overlay (MDO)	Linear carboxylic acids (C1–C6); 1,2-ethanediol; phenol	Formaldehyde; acetaldehyde; triethylamine; phenol	Triethylamine; 1,2-ethanediol; 3-carene; α-pinene; limonene
Polyacetal resin	Formic acid	Formaldehyde	Unknown components
Silicone caulking	Methoxy-phenyl-oxime; siloxanes	Methoxy-phenyl-oxime; siloxanes	Methanol; 1-methoxy-2-propanone; 1-butanol; methoxy-phenyl-oxime; siloxanes
Acrylic emulsion finish coating	1,2-Propanediol; 2-(2-butoxyethoxy)-ethanol; 1-undecanol	Acetaldehyde	1, 2-Propanediol; 2-(2-butoxyethoxy)-ethanol; 1-undecanol

^c Main identified compounds

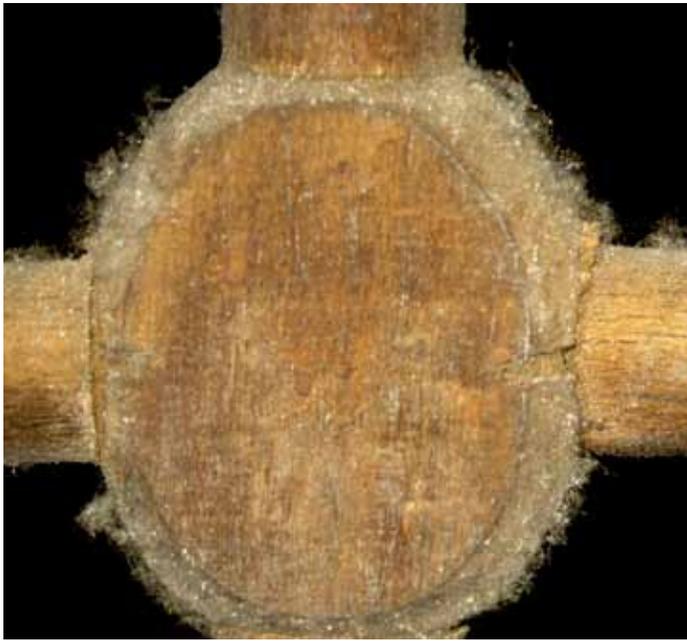


Fig. 3: Close-up of the acicular dendritic efflorescence found on Screen with Two Gazelles, Ottoman Period, 18th or 19th century. Gift of S. S. Howland, 1910 (11.86.3a). Photograph by Hiromi Nomurajima. Images © The Metropolitan Museum of Art.

transport of artworks, and in the past were sometimes used for storage without adequate consideration of their archival properties. Amines released by these foams are associated with whitish-translucent deposits/efflorescence on the surface of artworks, a phenomenon that has not been previously reported.

Objects that were recently found affected by amine deposits/efflorescence at the MMA include works on wood and one glazed ceramic jar. All these objects had been stored in presence of open-cell polyester polyurethane. A glazed Ming Chinese jar was stored for 10 years in a cardboard box lined with polyester polyurethane foam, while wrapped up to its neck in polyethylene bubble wrap, with its lid removed. The thick white efflorescence/deposits had developed selectively on the areas that had been kept wrapped, including the unglazed base (fig. 2). On an Ottoman wooden screen dating 18th or 19th century (fig. 3) an acicular dendritic efflorescence made of thin sticky filaments (1–2 μm thick) was localized in areas at the corners and center, where the foam was presumably used for cushioning purposes over a long period. A similar dendritic efflorescence was also found on a 14th-century French wooden sculpture (fig. 4) that was loosely covered with polyethylene sheet and placed on its back on a bed of polyurethane foam for about five years.

In all cases the deposits/efflorescence were analyzed by a complement of analytical techniques, but common to all, as shown in table 4, was the presence of series of alkylmorpholines and sometimes additional (N,N dimethyl) alkylamines, which were detected by Pyrolysis-GCMS (Py-GCMS).

To the authors' knowledge, the off-gassing and occurrence of deposits/efflorescence consisting of these amines in a museum environment has not been reported before. Evidently these tertiary amines were absorbed by the porous ceramic and wooden substrates of the objects from the environment. Moreover, they



Fig. 4: Close-up of the white deposit/efflorescence found on St. John, 14th century, French, The Cloisters Collection, 1925 (25.120.261). Photograph by Adriana Rizzo. Images © The Metropolitan Museum of Art.

Table 4. Main Components Detected by Py-GCMS in Deposits/Efflorescence on Art Objects

Components	MW Da	Jar	Screen	Sculpture
		29.100.286a,b	11.86.3a	25.120.261
Decylmorpholine	227	x	x	x
Dodecylmorpholine	255	x	x	x
Tetradecylmorpholine	283	x	x	x
Hexadecylmorpholine	311	-	x	x
(N,N dimethyl) dodecylamine	213	-	-	x
(N,N dimethyl) tetradecylamine	241	-	x	x
(N,N dimethyl) hexadecylamine	269	-	x	x

- not detected

Table 5. Oddy Test and SPME-GCMS Results of Polyester Polyurethane Foams (PUR)

Material	Oddy Test				SPME-GCMS ^c		
	Pb	Ag	Cu	Overall	PA	PDMS/DVB	DVB/CAR/ PDMS
10-Year-old PUR	P	P	P	P	2-methyl-2 propanol, alkylmorpholines (see table 6)	Acetaldehyde; 2-methyl-2 propanol; alkylmorpholines (see table 6)	2-methyl-2 propanol; alkylmorpholines (see table 6)
New PUR	T	P	T	T	2-methyl-2 propanol; alkylmorpholines (see table 6)	Acetaldehyde; 2-methyl-2 propanol; alkylmorpholines (see table 6)	2-methyl-2 propanol; alkylmorpholines (see table 6)

^c Main identified compounds

P = Suitable for long term use T = Temporary use U = Unsuitable for use

were able to recrystallize on the surface of the objects when left undisturbed in the conditions of prolonged storage. The only source of amines to which the objects were exposed in storage was the polyester polyurethane foam. Indeed, in 1975, Bach and co-authors first reported GCMS data on the same series of alkylmorpholines and (N,N dimethyl) alkylamines being released from polyester polyurethane test tube plugs during their autoclave experiments. These compounds act as catalysts in the production of the open-cell isocyanate foams (Bach 1975). The foams are widely used as padding for shipping delicate and fragile equipment and tools, including the SPME fibers themselves: serendipitously we noted that while stored at the room temperature in the box in which they had been originally shipped by the supplier, the SPME fibers had absorbed these

same series of tertiary amines from the polyester polyurethane foam lining of the box. This indicates that these amines are able to volatilize from the foams at room temperature. The Oddy test and SPME-GCMS analysis were therefore conducted on a newly-purchased polyester polyurethane foam used at the MMA for packing and cushioning, as well as a sample of the foam stored with the Chinese jar for 10 years. The results are summarized in tables 5 and 6. In the Oddy test, the new foam caused slight white corrosion of the lead coupon and slight blackening on the copper coupon, while negligible corrosion was observed on the same metals enclosed with the 10-year-old foam. However, from the SPME-GCMS analysis of both foams, along with acetaldehyde, we detected the series of alkylmorpholines corresponding to those detected in the deposits/

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efflorescence on the objects (table 6). Solely on the basis of the Oddy test results, the new foam would be interpreted as suitable for temporary use, but the SPME-GCMS analysis confirmed that amines are easily released, even if alkylmorpholines were not detected from Pyrolysis-GCMS analysis of the corrosion samples scraped from the lead and the copper coupons. This means that even if not found on metal surfaces, the volatilized alkylmorpholines could be absorbed by other materials, depending on the surface porosity and/or their affinity towards these compounds. Furthermore, in undisturbed conditions, the absorbed amines could recrystallize on the surface of objects enclosed with or in contact with the foam. Further research is ongoing to understand better under which conditions the deposition/efflorescence is favored and the potential effects of the compounds on the material of the artworks. On the other hand, the series of (N,N dimethyl) alkyldecylamine catalysts were not detected in the conditions used for the Oddy test. More research is necessary to evaluate how the conditions of the Oddy test, particularly the presence of moisture, influence the detection of some substances by SPME-GCMS.

Conclusion

The purpose of this research is to develop SPME-GCMS techniques for the analysis of emitted gas in a closed Oddy test vessel, and to obtain supplemental information to that provided by the Oddy test. The SPME-GCMS protocols will not replace the Oddy test, which is still valuable because of its simplicity and ease of use. However, this new approach can provide information that allows improved interpretation of the Oddy test results and the off-gassing ability of materials, which is unobtainable from the visual assessment of the Oddy test or by the analysis of the corrosion of the metal coupons. We have presented an example in which the SPME-GCMS analysis provided valuable information about the nature of off-gassing from polyester polyurethane foams commonly used in museums. This and other applications will undoubtedly provide a greater understanding of the varied effects of volatile compounds emitted by museum materials on artworks.

Table 6. Amines Detected in Oddy Test Vessel from New and 10-Year-Old PUR (with All Fibers)

Components	MW	10-Years-Old	New
	[Da]	PUR	PUR
Octylmorpholine	199	-	x
Decylmorpholine	227	x	x
Dodecylmorpholine	255	x	x
Tetradecylmorpholine	283	x	x

- not detected

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Letter from the Executive Director continues from page 2.

programming since the Professional Development Program was established, following the endowment gift by the Andrew W. Mellon Foundation, and to celebrate the Outdoor Sculpture Workshop taking place that week in Washington, DC. About 50 people attended, including Dr. James Leach, director of National Endowment for the Humanities, and Chris Reich of IMLS. Katharine Untch, coordinator of the Outdoor Sculpture Workshop, spoke about the workshop and thanked all those who made it possible, while I spoke about the Foundation, its history, and the importance of grants and individual donations to FAIC.

As AIC celebrates its 40th anniversary, I am beginning my 9th year of service to AIC and FAIC. It's gratifying to see how far AIC and its Foundation have come in 40 years and all that

has evolved in just the last nine years—accelerated in part by our digital world. It's clear that successful outreach efforts by conservators must continue to build collaborative relationships with allied professionals—those approaching similar issues from different perspectives and expertise. It is the most productive way to secure federal and state budget allocations for the arts and humanities, to solve major challenges such as digital preservation, and to raise public awareness and appreciation for the field. We thank you, our members, for your support and participation.

—Eryl P. Wentworth, AIC and FAIC Executive Director
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Letter to the Editor

Reply to Frank Matero's "Letter to the Editor" in AIC News, July 2011

It was with great interest that I read Professor Frank Matero's letter in the July issue of *AIC News*. In this letter, Professor Matero analyzed "The Frankenstein Syndrome," a talk I gave in the 2011 AIC Annual meeting. For me, one of the many good things at this meeting was having the opportunity of exchanging ideas with very interesting people from many different fields. Professor Matero's letter allows me to extend this exchange a little further, for which I am sincerely grateful.

Perhaps, the most important thing I want to stress is that Professor Matero's summary does not reflect one of the core ideas behind my talk. I was not calling, as he asserts, for the creation of a set of new ethical guidelines in order "to avoid the creation of a composite monster." This is, in fact, what the good old ethical guidelines already call for. If at all, I would advocate for a new set of ethical guidelines that could help us cope with the fact that we do create composites: this is the logical conclusion of the main idea I presented in the talk—the idea that conservation in nearly every case modifies the object; that we conservators seldom truly conserve, but rather alter the thing by washing, gluing, flattening, revarnishing, impregnating, etc.

Professor Matero also affirms, "I am sure that Professor Muñoz-Viñas and any practicing conservator knows" that "all actions made in the name of conservation affect the form, fabric, use, sometimes meaning, and, always, interpretation of the work." I am not that sure, however, that so many people are fully aware of this. This is, admittedly, a very slippery matter. In order to debunk my point it would suffice to say that my perception is not correct, that in fact most conservators are fully aware that conservation transforms—and neither Professor Matero nor I could be proved right or wrong. There is, however, a contradiction in Professor Matero's comment on my talk that can help me in making my point. In his letter, Professor Matero states that my idea of the Frankenstein syndrome is a "provocative salvo to the audience and the conservation community." Yet, one of Professor Matero's main criticisms about my ideas is that "any practicing conservator knows" that conservation changes things. However, I want to note that, aside from some forms of rudeness (alluding to sexual practices, for instance), it is nearly impossible to be provocative by stating something that is common wisdom. I was not rude, but Professor Matero perceived me to be "provocative." Therefore, it is likely that the idea I presented was not that common—regardless of how obvious it may seem afterwards.

Professor Matero also refers to the works of Cesare Brandi and Paul Philippot as proof that conservation-induced change is a reckoned fact in conservation theory. However, these theorists were not concerned with conservation, but rather with just one of its branches: the conservation of artworks. In our times, this is a very important flaw because it renders the theory applicable only to some conservation specialties, and not properly to the field as a whole. Although it is far from my intention to turn this letter into an academic text, I cannot help recalling Brandi's rejection of what he called *falso storico*¹ ("historical falsehood"), his theoretical efforts to bring conservation "far from the domain

of taste and subjectivity"² or his emphasizing that aesthetic values are "universal" (even when acknowledged by one person only!).³ Sure, Brandi acknowledges that conservation is an *atto critico* but his is a position in which subjectivity (taste, bias) is not accepted without the alibi of universalism and truth (and please note that these concepts are direct opposites to taste, bias or any other form of subjectivity).

It could well be that Professor Matero is also referring to the conservation of artworks only, and not to conservation as such. For instance, in his view, "much contemporary practice is concerned with finding an acceptable balance between the aesthetic values of the work and protecting the historical and documentary values." Stating that aesthetic values are relevant to "much" contemporary conservation maybe technically correct, but in my opinion this may be misleading. Modern conservation has expanded into areas where the preservation has little or nothing to do with aesthetic value. For the preservation of cultural material such as personal papers or photographs, machinery, ceramic fragments, waterlogged material, dinosaur bones, or even stone tools (for example), intangible values outside the realm of aesthetics are paramount as we consider any conservation or preservation decisions.

One final, important remark: I never suggested, as Professor Matero writes, that we the conservators are akin to the Frankenstein monster, but rather to its creator, Doctor Victor Frankenstein. This is an important difference: Doctor Frankenstein is not a monster, but a brave, honest scientist. In the first edition of her book, Mary Shelley dubbed Victor Frankenstein "the modern Prometheus" because he, just like his mythological counterpart, dared to do something that was reserved for divinities (Prometheus took the secret of fire from the gods, while Frankenstein created life from dead matter). When I speak of "the Frankenstein syndrome" I mean that we, like Prometheus or Victor Frankenstein, may too be willing to ignore the consequences of our actions: the alteration of the object we want to conserve—an alteration we need to come to terms with in order to make better, more sound decisions.

—Professor Salvador Muñoz Viñas
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Notes

1. Brandi, Cesare, *Teoria del restauro*, Einaudi Editore, Turin: 1977.
2. Ibid.
2. Ibid.

Board of Directors Elections and Nominations

Elections: 2012 Board of Directors

Slate of 2012 AIC Board Candidates Offered by the AIC Nominating Committee

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC board of directors for the year 2012.

Secretary (2-year term): **Sanchita Balachandran**
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Treasurer (2-year term): **Linda Edquist**
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Director, Committees and Task Forces (3-year term): **Patricia Silence**
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The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who offered guidance and helpful suggestions. Remaining in office through June 2012:

Meg Loew Craft	President	(2nd term)
Pamela Hatchfield	Vice President	(2nd term)
Nancie Ravenel	Director, Communications	(1st term)
Stephanie Lussier	Director, Education and Training	(1st term)
Deborah Trupin	Director, Specialty Groups	(1st term)

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

The AIC Nominating Committee encourages the AIC membership to submit additional nominations for qualified individuals as candidates for the 2012 AIC Board elections.

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

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

The AIC Bylaws require that candidates for president and vice president must be Fellows and candidates for director may be Fellows or Professional Associates. Nominees must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, subgroups, or in other capacities.

The Bylaws require that the Nominating Committee chair receive completed nominations by **February 10, 2012** (three months prior to the May AIC Business Meeting in Albuquerque, New Mexico).

All completed nominations or queries regarding submission of a nomination are to be sent to: Vicki Cassman at [vcassman \[at\] udel .edu](mailto:vcassman@udel.edu).

Voting

Voting for new board members opens on March 9, 2012 and closes on April 10, 2012. Be sure to take this opportunity to influence the leadership of AIC by reviewing the slate of candidates, their bios, and their responses to a question posed by the Nominating Committee—and casting your ballot. Check your inbox in the coming months for additional information.

Call for Nominations: Candidates for the AIC Nominating Committee

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee election to be held at the 2012 AIC Business Meeting in Albuquerque, NM. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2012 candidate must be a Fellow of AIC.

Nominations may be made in writing to Meg Craft, AIC President, or from the floor at the Business Meeting. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

The Nominating Committee is pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates.

—AIC Nominating Committee:
Vicki Cassman, [vcassman \[at\] udel .edu](mailto:vcassman@udel.edu)
Paul Messier, [pm \[at\] paulmessier .com](mailto:pm@paulmessier.com)
Glenn Wharton, [glenn.wharton \[at\] nyu .edu](mailto:glenn.wharton@nyu.edu)

Health & Safety Committee Call for Members

Are you concerned about the health and safety of yourself and others? Do you want to get involved in AIC and be part of a great team? AIC's Health & Safety Committee is seeking two new members: one to serve a 4-year term and a student member to serve a 2-year term, each with a possibility of renewal for a second term.

Health and Safety is a very active committee, with members contributing articles and guides to the *AIC News*, hosting an informational booth and workshops at the Annual Meeting, and regularly addressing questions and issues related to health and safety in our field. The ideal candidate possesses a strong interest in these issues and a desire to participate and learn.

This is an excellent opportunity to learn more about AIC while doing something of benefit for yourself and your colleagues. If you are interested or would like more information on the duties and commitment, please contact Joanne Klaar Walker at [jklaar22 \[at\] hotmail .com](mailto:jklaar22@hotmail.com)

Staff Transition

Ken Beam has announced his retirement at the end of January following four years of service as finance director for AIC and FAIC. Ken has been invaluable in upgrading the financial office and its ability to provide clear financial reports, prepare for the annual audit, and provide support to staff, board members, and specialty group treasurers. His calm, but cheerful, efficiency will be greatly missed.

AIC's Trip to Cuba a Success

Thirty AIC members took a trip of a lifetime to Cuba, December 4–12. Watch for the full article in the March issue of *AIC News*. Can't wait that long? Visit the AIC flickr site to view [photos](#).

Annual Meeting

2012 Marks the 40th Anniversary of the AIC Annual Meeting. Join us for the celebration in Albuquerque, New Mexico, May 8–11. The theme of this annual meeting will be outreach and advocacy in conservation, an exploration of how conservation connects with allied professionals, the press, our clients, and the general public. This meeting will feature a General Session with a very different format from past meetings. In addition to one session where all attendees gather to hear a selection of lectures, there will be numerous breakout sessions that cover an array of topics pertaining to the overall theme of outreach. Topics in these breakout sessions will be addressed as conversations presented in smaller group settings. In addition there will be the full range of Specialty Group presentations.

Plan to come early and stay late to take advantage of pre-conference workshops and tours of Albuquerque. AIC will also offer a post-conference overnight tour of Santa Fe.

Full registration is now open, so register today and be part of AIC 40th Anniversary Celebration in Albuquerque. Visit the Annual Meetings section of the AIC website for more information and to register (www.conservation-us.org/meetings).



Front Entrance Albuquerque Museum

Don't forget to sign up for your Annual Fit Testing!

For your protection, OSHA requires your respirator to be fit tested annually. Remember that if you are a member of AIC-CERT, it is mandatory that your fit testing is up-to-date. See you at our workshop in Albuquerque!

—AIC Health and Safety Committee

Renew your AIC Membership Online Today!

Help keep AIC strong and vibrant by renewing your membership for 2012.

RENEWALS ARE DUE BY JANUARY 31, 2012

Renew your membership today

www.conservation-us.org [log in](#) [click renew](#)

FAIC News

FAIC Receives National Endowment for the Humanities Grant

FAIC received a \$175,000 grant from the National Endowment for the Humanities for a series of conservation workshops for 2012–2013. The grant will help fund 12 workshops on a variety of topics as well as scholarships to support conservators needing financial assistance. The grant marks the fifth two-year grant from the NEH Preservation and Access Education and Training program for FAIC. NEH funding since 2004 has enabled FAIC to expand its programming and create new courses.

FAIC Receives Outreach Grant from The Inge Foundation

FAIC received a \$5,000 grant from The Inge Foundation in support of development and presentation of a webinar focused on how small museums can raise money for collections care by highlighting the conservation needs of their collections to their leadership, donors, and visitors.

FAIC Receives Samuel H. Kress Grant for Emerging Conservation Professionals Program

FAIC received a \$2,000 grant from the Samuel H. Kress Foundation to help support videoconferencing access to the IIC conference, *Conservation: Futures and Responsibilities*. The conference was held in London on September 16–17, 2011. Three sessions were made available online free of charge to emerging conservators worldwide.

Videos From Silver Gelatin Photographs Workshop Online

The first three videos from the 2010 FAIC workshop on “Characterization of Silver Gelatin Photographs” are now available on the New York Public Library website www.nypl.org/audiovideo/.

The program and videos were made possible with grant support from The Andrew W. Mellon Foundation and the National Endowment for the Humanities, and were presented in partnership with the New York Public Library. Erin Murphy of NYPL organized the event. Additional videos will be added in the coming months. Here are the links to the first three segments:

A Brief History of Silver Gelatin Papers

Paul Messier

www.nypl.org/audiovideo/brief-history-silver-gelatin-papers-paul-messier

Using Historical Information to Identify and Date Kodak Silver Gelatin Developing-Out-Papers

Kit Funderburk

www.nypl.org/audiovideo/using-historical-information-identify-and-date-kodak-silver-gelatin-developing-out-papers

Exploring the Artist’s Use of Silver Gelatin Photographs (panel discussion)

Nora Kennedy, moderator; Alison Rossiter, Vera Lutter, and Anne Cartier-Bresson, panelists

www.nypl.org/audiovideo/exploring-artists-use-silver-gelatin-photographs

FAIC Scholarships Awarded

The following individuals received FAIC scholarships in the September 2011 awards cycle:

FAIC Individual Professional Development Scholarships

- Ellen Chase, attending the *Playing to the Galleries and Engaging New Audiences: the Public Face of Conservation* conference in Williamsburg, Virginia
- Rikke Foulke, presenting paper at *Salt Weathering on Buildings and Stone Sculptures 2011* conference in Cyprus
- Margaret Geiss-Mooney, attending the *North American Textile Conservation Conference* and pre-conference workshops in Oaxaca, Mexico
- Kerith Koss, presenting paper “Examination of Ceramic Vessels from the Ban Chiang Culture in the Collection of the Arthur M. Sackler Gallery” at the ICOM-CC conference in Lisbon, Portugal
- Jeffrey Maish, residency at American Academy in Rome

FAIC NEH Individual Professional Development Scholarships

These scholarships are supported by a grant from the National Endowment for the Humanities and help support attendance at NEH-funded workshops produced by FAIC.

- Alison Castaneda, Digital Imaging for Conservation and Museum Professionals
- Scott Homolka, The Treatment of Pressure Sensitive Tapes and Tape Stains on Photographs
- Taina Meller, The Treatment of Pressure Sensitive Tapes and Tape Stains from Photographs
- Gawain Weaver, The Treatment of Pressure Sensitive Tapes and Tape Stains on Photographs
- Rhonda Wozniak, Conservation of Outdoor Sculpture Workshop

FAIC scholarships and grants are supported by earnings from FAIC funds and by generous contributions by members of AIC and friends. To make a donation, please contact the FAIC office at 202-661-8070 or donate on line at www.conservation-us.org/donate.

Tru Vue Optium® Conservation Grants

Monetary awards and donations of Tru Vue Optium Museum Acrylic® were made to the Friends of Old Ship Meeting House of Hingham, Massachusetts and to the Golisano Children’s Museum of Naples, Florida.

The Golisano Children’s Museum of Naples (C’mon) will use Tru Vue Optium Acrylic® in order to protect artwork in their Fine Art Collection, which will be hung at a 48 in. level for better viewing by children. Three paintings will be glazed that are used heavily for educational purposes and represent the significant focus of the collection, American art with children or animals as the subjects. The work will be done under the direction of Tara L. Fraser, Director of Conservation at The Fine Arts Conservancy of West Palm Beach, Florida.

Old Ship Meeting House is the only Colonial era meeting house still standing. It was built in 1681 and is currently undergoing major restoration. Four elements from the restoration will

be protected with Tru Vue Optium Acrylic®, including a cut-away wall section revealing several layers of original clapboards and later plasterwork, a section of Victorian wallpaper, and Georgian windows from 1755. These “windows into the past” will help tell the story of this unique wooden structure, which is still in use as a community center and Unitarian Universalist church. Andrea Gilmore of Building Conservation Associates will supervise the work.

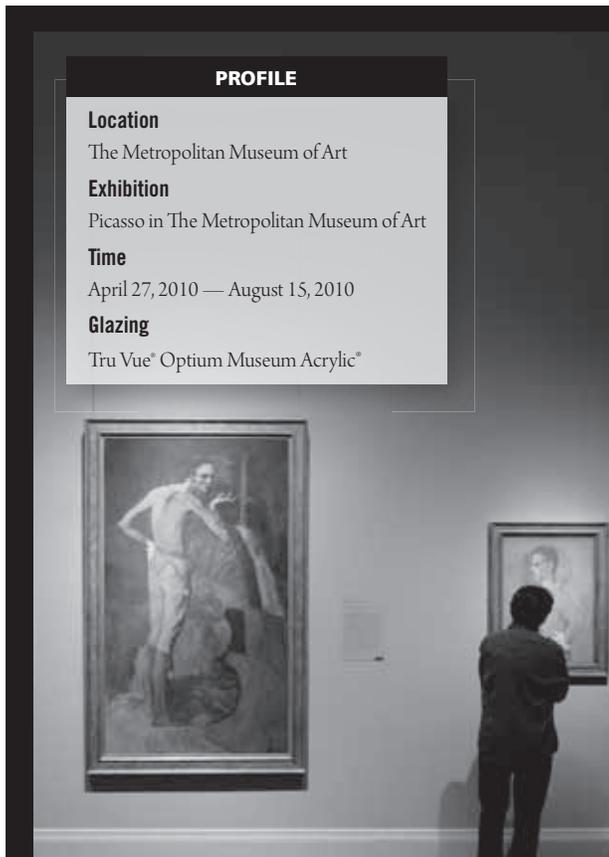
Tru Vue, Inc. has partnered with FAIC to offer grants and donated Optium Acrylic® products to support projects in glazing applications for preservation of museum and library collections. Twelve Tru Vue Optium Conservation Grant awards have been awarded since November 2008. The goals of this grant program include increasing knowledge of glazing applications, promoting Optium Acrylic® products, and encouraging the involvement of conservators in museum and library collection projects.

Not-for-profit collecting institutions (museums or libraries) with active exhibition programs and located in the U.S. are eligible to apply. Projects must involve a staff or contract conservator. The deadlines for applications are May 1 and November 1 of each year. Guidelines and forms are available on both the AIC/FAIC website, www.conservation-us.org and Tru Vue, www.tru-vue.com or by calling the FAIC office at 202-661-8070.

Travel Grants Awarded by Samuel H. Kress Foundation

The Samuel H. Kress Foundation provided FAIC with funds to support travel to the AIC Annual Meeting by nine international speakers.

Name	Country	Session
Delphine Elie-Lefebvre	France	Wooden Artifacts
Alexandra Ellem	Australia	General Session
Azadeh Ghobadi	Iran	Research and Technical Studies
Elizabeth-Anne Haldane	UK	Textile Specialty Group
Hany Hanna Aziz Hanna	Egypt	Wooden Artifacts
Samuel Jones	UK	General Session
MaryJo Lelyveld	Australia	Wooden Artifacts
Dave O'Brien	UK	General Session
Leanne C. Tonkin	UK	Textile Specialty Group



PROFILE

Location
The Metropolitan Museum of Art

Exhibition
Picasso in The Metropolitan Museum of Art

Time
April 27, 2010 — August 15, 2010

Glazing
Tru Vue® Optium Museum Acrylic®

The Finest Collections Depend on Optium® Acrylic Glazing

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

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

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



Follow Us:  

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

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anti-reflective

anti-static

abrasion resistant

UV protection

Latin American/Caribbean Scholars Selected

With the generous support of the Getty Foundation, 20 conservators from Latin America and the Caribbean have been selected to receive scholarships to assist with their attendance at the AIC Annual Meeting in Albuquerque. Of the 20 scholars, 13 were also selected to present papers for the General Session or for Specialty Group sessions.

María Paula Alvarez, Colombia
Vera De La Cruz Baltazar, Mexico
Ana Carolina Delgado Vieira, Brazil
Diana Diaz, Mexico
Claudia Farias, Chile
Alicia Fernandez Boan, Argentina
Francisca Gili, Chile
Javiera Gutiérrez, Chile
Maria Estibaliz Guzman Solano, Mexico
Josefina López, Chile
Delia Paola Lucero, Mexico
Boris Marquez, Peru
Maria Gabriela Mayoni, Argentina
Junior Norelus, Haiti
Gianella Pacheco, Peru
Adriana Paez Cure, Colombia
Mónica Pérez, Chile
Griselda Pinheiro Klüppel, Brazil
Carolina Rainero, Argentina
Alina Vázquez de Arozoa, Cuba

Honoring the Haiti Cultural Recovery Project

On December 12, the Smithsonian Institution held a convocation to honor those who have helped to make the Haiti Cultural Recovery Project so successful. Today, more than 30,000 works of art and culture have been stabilized and more than 100 Haitians trained in collection care. FAIC and the 31 AIC members who have deployed as volunteers to Haiti over the past year-and-a-half were recognized. In a rare honor, Wayne Clough, Secretary of the Smithsonian, presented the Secretary's Gold Medal for Exceptional Service to Olsen Jean Julien and Stephanie Hornbeck, Manager and Chief Conservator, respectively, of the Haiti Cultural Center.



Presentation of the Gold Medal to AIC PA Member Stephanie Hornbeck. Left to right: G. Wayne Clough, Secretary, Smithsonian Institution; Stephanie Hornbeck, Chief Conservator, Haiti Cultural Recovery Center; and Johnnetta Cole, Director, National Museum of African Art, Smithsonian Institution

As a way to highlight the project and those who have participated in it, the Smithsonian has published *Saving Haiti's Heritage: Cultural Recovery after the Earthquake*, by Richard Kurin, Under Secretary for History, Art, and Culture and the guiding force of the project. Throughout the book, striking photographs and the voices of Haitian and American responders and partners bring to light the emotional connections to Haitian culture and art that have made this collaborative project so significant.

February Deadlines for FAIC Grants and Scholarships

Applications are due in February and March 2012 for requests for funding in 11 categories that support projects by AIC members. Guidelines, application forms, and tips for writing applications and letters of support, are available at www.conservation-us.org/grants or from the FAIC office. All materials, including any required letters of support, must be received by the published deadlines for consideration.

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

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

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

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

Feb. 15: Special NEH Individual Professional Development scholarships are available for 2012 courses of up to \$1,000 to support AIC members (U.S. citizenship or residency required) attending NEH-funded FAIC workshops: "Modular Cleaning Program," "Scientific Analysis of Photographs," "Conservation of Transparent Papers," "Identification and Conservation of Digital Prints," and "Contemporary Print Identification."

FAIC Administers Samuel H. Kress Conservation Fellowship Program

In 2011, the Samuel H. Kress Foundation asked FAIC to administer the Conservation Fellowship program. The Fellowships are designed to provide nine to twelve month mentored professional development opportunities in a variety of settings for recent graduates of conservation programs. It is expected that nine Fellowships of \$32,000 will be awarded. Applications must be made by the host institution, which may propose a specific candidate or seek applicants after application. Please note that guidelines and application forms have been revised significantly for the March 10, 2012 deadline.

We Need Your Help!

Currently, only 8% of AIC members donate to AIC's Foundation. In this time of economic hardship, when funding for conservation and preservation seems to be cut at every turn, we need you—as members—to support what you know to be crucial activities. If we do not support conservation, why would others outside of our field consider doing so? Even a small donation of \$25 would mean a great deal not only to us but to granting agencies and other investors who often ask what percentage of the membership contributes. With every member's contribution, we become stronger!

Please consider a donation to AIC's Foundation so that it can continue to serve your needs and those of the field.

—Eryl P. Wentworth, FAIC Executive Director
[ewentworth\[at\]conservation-us.org](mailto:ewentworth[at]conservation-us.org)

Feb. 15: Collaborative Workshops in Photograph

Conservation scholarships of up to \$1,000, plus waiver of registration fee, are available to international participants in 2012 courses, "Scientific Analysis of Photographs" and "Identification and Conservation of Digital Prints." These scholarships are funded through a grant from The Andrew W. Mellon Foundation.

Feb. 15: AIC-CERT Continuing Education

Scholarships help support AIC-CERT members to attend training offered at the AIC Annual Meeting. Priority is given to non-conservators who would not otherwise attend. These scholarships are funded through a grant from the Institute of Museum and Library Services.

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

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

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

March 10: Samuel H. Kress Conservation Fellowships provide support for institutions to offer nine to twelve month mentored professional development opportunities for recent graduates of conservation programs.

Electronic submissions are encouraged. All materials, including any required letters of support, must be received at [faicgrants\[at\]conservation-us.org](mailto:faicgrants[at]conservation-us.org) or the FAIC office by the published deadlines.

For more information, contact Eric Pourchot or Abigail Choudhury at [faicgrants\[at\]conservation-us.org](mailto:faicgrants[at]conservation-us.org) or 202-661-8070.

JAIC News

Recognition

With the closing of 2011 and the beginning of 2012, I want to take the time to thank and acknowledge the *JAIC* editorial staff, associate editors, reviewers, and authors who worked together to produce four wonderful issues in 2010 and 2011. The Fall/Winter issue 2011 is in production stage and scheduled for delivery in May 2012. Writing and reviewing a journal publication is an arduous task that can sometimes even seem thankless. We at the *JAIC* recognize that the *Journal* could not be as successful as it is without the dedication and hard work of these individuals and we are grateful for their efforts. As the editorial list is available in each issue and the names of the *JAIC* article reviewers shall remain anonymous, I have compiled a list of the *JAIC* authors and book reviewers from 2010–2011. Please join me in commending all who published in the *Journal* over the past two years.

JAIC Author Recognition List for 2010–2011

- | | |
|----------------------|-----------------------|
| Mustafa Al-Naddaf | Susan Lake |
| Guillermo Andrade | Susana López-Aparicio |
| Christopher Augerson | Janice M. Lord |
| Brenda Bernier | Christopher Maines |
| Sophie Brummitt | Timothy David Mayhew |
| Virginia Budny | Frank G. Matero |
| Elena Bulat | Rue E. McCallum |
| Debra J. Carr | Marion Mecklenburg |
| Norine Carroll | Ralph Mitchell |
| Maureen Cross | Michal Obarzanowski |
| Julia Day | Marilen Pool |
| Margo Ellis | Dawn Rogala |
| Katherine Eremin | Morten Ryhl-Svendsen |
| Jordan Ferraro | Mikkel Scharff |
| Amila Ferron | Catherine A. Smith |
| Terje Grøntoft | Jens Stenger |
| Lauren Hall | Supapan Seraphin |
| Jane Henderson | David Thickett |
| Narayan Khandekar | Jeremy C. Wells |
| Nick R. Konkol | Chris White |

JAIC Book Reviewer Recognition List for 2010–2011

- | | | |
|---------------|------------------|-------------------|
| Lauren Chang | Kim Muir | Rebecca Ann |
| Margo Delidow | Kimberly Nichols | Rushfield |
| Ann Carroll | Chandra L. Reedy | Joyce Hill Stoner |
| Kearney | Barbara Roberts | Gary Strum |

—Michele Derrick, Editor-in-Chief, *JAIC*
[mderrick\[at\]mja.org](mailto:mderrick[at]mja.org)

Allied Organizations

HERITAGE PRESERVATION

New Alliance for Response Forums

Thanks to generous funding by the National Endowment for the Humanities (NEH), three more “Alliance for Response” forums will be held over the next two years—in Chicago, Minneapolis, and Miami. Since 2003, this initiative has established and fostered partnerships between the cultural and emergency management communities in 18 regions across the country. NEH funding will also support the development of an online Response Resource Center.

Heritage Emergency National Task Force

In early December 2011, a working group of the Task Force was convened in Washington, DC to explore ways to gather, compile, and furnish information to all stakeholders following a major disaster. The successful coordinated response by New York state agencies served as the catalyst for the discussion. The working group recommended that a disaster response template be developed for reporting damage and managing the response to enable effective communication among cultural and historic heritage institutions, state agencies, and emergency management agencies from the local to the federal level.

Connecting to Collections Online Community

The expertise of conservators is an important aspect of the Connecting to Collections Online Community, and you are encouraged to go online and register! Currently 850 members strong, Heritage Preservation moderates the Connecting to Collections Online Community (www.connectingtocollections.org), a place to network with the goal of helping smaller museums, libraries, archives, and historical societies quickly locate reliable preservation resources. Live chat webinars, group discussion boards, and links to online resources are available on the community. If you have any suggestions or questions about the community, email Elsa Huxley at [ehuxley \[at\] heritagepreservation .org](mailto:ehuxley@heritagepreservation.org).

INSTITUTE OF CONSERVATION (ICON)

New Web Portal Launched for Cultural Heritage News and Information

Heritage Portal (www.heritageportal.eu/) aims to provide a platform ICON members and the conservation community can use to share news and information on European cultural heritage research, conservation, education, and training, so that members can see the latest news and discover cultural heritage resources available across Europe, including training courses, events, documents, and databases. Members are encouraged to contribute to the Portal.



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INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS (IIC)

Publications

Studies in Conservation (Studies) has a new electronic submission system, Editorial Manager. This system should make the reviewing and editing processes more efficient, and cut down on time from submission to publication. All manuscripts must now be submitted via that system, accessed at <http://sic.edmgr.com>.

Instructions for authors can also be accessed at that site. Manuscripts can no longer be submitted as attachments via email and manuscripts will no longer be permitted to follow the former Guidelines for Authors. The new electronic submission site includes short tutorials on the procedures for authors and reviewers.

Studies is also moving to a new publisher, Maney Publications. Beginning with issue 57-1 the journal will be published electronically as well as in print. IIC members and subscribers to *Studies* will now have online access to the most recent issues, and, beginning in January 2012, to many past papers (initially, the papers from the last 5 years), in a fully searchable format. Also available will be electronic versions of past *IIC Congress Preprints* (initially, the three most recent congresses) and issues of *Reviews in Conservation* (all ten published volumes); IIC is conducting ongoing efforts to contact authors of past *Studies*, *Reviews*, and *Preprints* papers for permissions for retro-digitization, including permission to reproduce images. Please respond if you are contacted. Authors who have not received an email communication are requested to contact the IIC at [rights\[at\]iiconservation.org](mailto:rights[at]iiconservation.org), if they have any concerns about retro-digitization of their papers.

Past print copies of *Studies* are now available from Maney Publications only: www.maney.co.uk, not from the IIC office. Past print copies of *Reviews in Conservation* and *IIC Preprints* are now available from Archetype Publications: www.archetype.co.uk only.

With the electronic version of *Studies* we have the ability to fast-track papers, hence, as soon as a paper is ready for publication in the next issue, it can be put online rather than needing to wait for the deadline for the print version. Another advantage of electronic publication is that we now have the facility to link to supplementary material that can enhance a paper, but which cannot be included in the paper because of space or incompatibility with standard journal format. Supplemental material may include large data or image sets, animations, software, models, or audio or video files. More information about incorporating supplementary material, or about any other aspects of publishing with Maney journals, can be found at the Maney Resources for Authors site at www.maney.co.uk/index.php/resources/authors.

The print version of the journal will also change and show improvements. We will move to A4 paper size, and a new cover design; print size will be large enough for clarity throughout; but most importantly, every issue will be in full color. The biggest change reflected in the new instructions for authors is that we no longer use a numbered referencing system. We have moved to an author-date referencing system that is more standard in scientific publications. References will be cited in the text in author-date format, and then listed in the references section in alphabetical order.

Yet another positive change that accompanies our move to Maney Publications is that beginning in 2012, *IIC Congress Preprints* will appear as a biennial supplement to *Studies in Conservation*, and will be available electronically to all subscribers and IIC members. This pattern will continue for all future *IIC Congress Preprints*. A copy of the full preprints for IIC Vienna 2012 will be produced in a limited run to be made available to registrants of the Congress; hence an advantage to participants at the Congress is that they will receive an advance copy of the full preprints. Print copies will be available after the conference from Archetype.

Finally, IIC is considering adding a publicly available wiki or blog on the IIC website where readers can post *Studies* abstracts that they have translated into any language. This capability may be included in the upcoming redesign of the IIC website, and any input or opinion about this possibility is welcome. We will keep you posted about this and other new developments with *Studies in Conservation*.

—Chandra Reedy, Editor-in-Chief, *Studies in Conservation* and Joyce Townsend, IIC Director of Publications, IIC, 3 Birdcage Walk, London SW1H 9JJ, UK, +44 20 7799 5500, Fax: +44 20 7799 4961

THE INDEPENDENT PAPER CONSERVATORS GROUP

The Independent Paper Conservators Group was formed ten years ago in the UK by Laila Hackforth-Jones who trained in paper conservation at the British Museum and is now in private practice. The [independent-paper-conservators\[at\]googlegroups.com](http://independent-paper-conservators[.]googlegroups[.]com) was formed to encourage debate and provide opportunities for information exchange between practicing conservators of books, archives, and art on paper in private practice.

The Group is becoming increasingly lively and wishes to include more members. There is no membership fee; interested people wishing to join this group should contact Judith Gowland at [paperdoc\[at\]madasafish.com](mailto:paperdoc[at]madasafish.com).

New Materials & Research

AV Artifact Atlas

The Artifact Atlas (<http://preservation.bavc.org/artifactatlas>) is a reference guide that includes terminology, explanations, and examples (clips and images) of the technical issues and anomalies that can afflict audio and video signals. The purpose of the Atlas is to support media preservation workers who may have questions about issues they encounter while playing back or reformatting original media content.

The Artifact Atlas is a project of the Stanford Media Preservation Lab, New York University, and the Bay Area Video Coalition. This resource will be useful to students, practicing archivists, and media-reformatting service providers alike, by enabling the development and application of common terminology to identify and describe the technical problems in content that is revealed in reformatting workflows or other playback and preservation processes.

The Artifact Atlas is a wiki, and so by its very nature, a work-in-progress. We encourage community involvement in building the Atlas. If you interested in becoming a content contributor or have any feedback, please email [avaa-contact \[at\] lists.stanford.edu](mailto:avaa-contact[at]lists.stanford.edu).

—Hannah Frost, Manager, Stanford Media Preservation Lab and Services Manager, Stanford Digital Repository

New Publications

American painters on technique: the colonial period to 1860 by Lance Mayer and Gay Myers. Los Angeles: Getty Publications, 2011. The authors, both conservators, present a study of the materials and techniques used by American painters, based on their research into primary and secondary sources, including artists' recipe books, letters, journals, and painting manuals. Preparation of their manuscript was supported by an FAIC Samuel H. Kress Conservation Publication Fellowship. (ISBN: 9781606060773)

Della Robbia: dieci anni di studi by Anne Bouquillon, Marc Bormand, and Alessandro Zucchiatti. Genova: Sagep, 2011. This volume contains the proceedings of a round table of studies on the Della Robbia family held in Paris, Dec. 2009. The papers cover scientific analyses and restorations of their work. (ISBN: 9788863730944)

Glass science in art and conservation: GLASSAC 11: 10-12 May 2011, Bronnbach Monastery, Germany by Sabrina Rota and Katrin Wittstadt eds. Stuttgart: Fraunhofer Verlag, 2011. The third Glass Science in Art and Conservation (GLASSAC) conference focused on glass art from the 19th to the 21st century. The topics covered in the proceedings range from glass technology and analysis to conservation issues, dating, and provenance. (ISBN: 9783839602553)

Jean Paul Riopelle: the artist's materials by Marie-Claude Corbeil, Kate Helwig, and Jennifer Poulin. Los Angeles: Getty Conservation Institute, 2011. This volume, the second in the Getty Conservation Institute's Artist's Materials series, presents results of the scientific study of Riopelle's paintings, as well as observations on their condition and conservation. (ISBN: 9781606060865)

Mediaeval painters' materials and techniques: the Montpellier Liber diversarium arcium by Mark Clarke. London: Archetype, 2011. This volume contains the first-ever published translation of the 14th-century Liber diversarum arcium ("Book of Various Arts") together with an extensive technical and historical commentary. (ISBN: 9781904982647)

Saving Haiti's heritage: cultural recovery after the earthquake by Richard Kurin. Washington, DC: Smithsonian Institution, 2011. Full of striking photographs, this book documents the Haiti Cultural Recovery Project and gives voice to those who have assisted in rescuing, stabilizing, and restoring Haiti's cultural heritage in the aftermath of the catastrophic 2010 earthquake. (ISBN 9780615551531)

Storied past: four centuries of French drawings from the Blanton Museum of Art. Jonathan Bober, Ken Grant, and Cheryl Snay. Austin,

Texas: Blanton Museum of Art, 2011. This exhibition catalogue contains a chapter by Kenneth M. Grant on the forensic examination of drawings. (ISBN: 9781555953560)

Unpacking the collection: networks of material and social agency in the museum by Sarah Byrne, Anne Clarke, and Rodney Harrison, eds. New York: Springer, 2011. This collection of essays explores the practice of collecting and exhibiting ethnographic objects by museums. (ISBN: 9781441982216)

People

Jeff Guin now holds the position of Manager of Emerging Media at the Chemical Heritage Foundation (CHF) in Philadelphia, Pennsylvania. In this role, he will guide digital initiatives related to CHF's library, museum, and Center for Scholars. For the past ten years, Guin managed communications and social media outreach at the National Center for Preservation Technology and Training (NCPTT).

Dr. Eric Hansen left his position as Chief of the Preservation Research and Testing Division of the Library of Congress in 2010 and is now a consultant in archival and document preservation, the conservation of architecture, and non-traditional paint. He is currently a Research Associate for the Museum Resources Division for the state of New Mexico, and Scientific Advisor for the El Mirador Basin Project in the Northern Peten, Guatemala.

Tom Rieger has been appointed as Director of Imaging Services at the Northeast Document Conservation Center where he will work closely with the Center's book and paper conservators and will lead the Center's digital imaging department. As a pioneer in the implementation of digital technologies in commercial imaging, Tom has served in various advisory roles for technology companies and industry associations. He worked with Kodak on the first commercial color management system, and collaborated on the development of new digital imaging systems.

In Memoriam

Robert Mueller Organ (1917–2011)

Robert M. Organ, a pioneer in museum science and conservation, passed away on October 11, 2011 at his home in Tarbert, Argyll, Scotland.

He was born at Halesowen in the industrial "Black Country" and grew up at various places in Birmingham, England. When asked how he got started in conservation, he said, "I got started in conservation in 1951. Before that time I was employed in the UK by the General Post Office. I was in the chemical laboratory with a lot of other people. Our job was to analyze various products supplied to the Post Office for use in their operation...most things that the Engineering Department of the Post Office bought we used to check for quality...one day a notice came around advertising a post in the British Museum Research Laboratory. I applied for it and happened to get it, so I became an 'Experimental Officer'

in the Research Laboratory at the British Museum, moved to London and began doing interesting things.” Robert started in the metallurgy laboratory with an ancient brass biological microscope.

His career at the British Museum (1951–1965) was long and distinguished. Of the 79 publications *Art and Archaeology Technical Abstract* (AATA) lists with him as author, 45 originated in the British Museum Lab, including his exemplary work on the Ardagh Chalice, where he cleverly applied industrial photographic techniques to give us an “exploded” view. In 1965, he moved to the Royal Ontario Museum (ROM) in Toronto, where he became their first Curator of Conservation. After the ROM’s director retired in 1966, support for conservation faded and Robert’s attention turned towards Washington, DC. By 1966, Robert had been answering technical questions from the managing committee that assigned priorities to specific operations for the Smithsonian Institution’s Conservation Analytical Laboratory (CAL), and he decided to take an offer there.

According to Eleanor McMillan, “Robert Organ came to CAL at a time when it sought a conservator–scientist who could lead this major lab in its mission to provide service to the entire institution. He was a brilliant man who could dissect a problem, determine the appropriate analytical approach, and reach a viable treatment conclusion.... Robert set very high standards for the work accomplished by scientists and conservators alike...”

Robert succeeded in making CAL more productive and responsive to the needs of the Institution. He remained until 1983, retiring before CAL’s move to the Museum Support Center in Suitland. It is impossible to detail all the work of CAL in this brief note; Robert himself wrote an exemplary account in his FAIC autobiography. For example, he pioneered the use of automated resources for retrieval of technical reports. In 1968, to improve communication and establish a common language, Robert began a series of weekly lectures on the chemistry of conservation and conservation treatment. These continued for many years and were videotaped and made available from the Smithsonian’s Office of Museum Programs as late as 1986. Robert could focus intensely on problems, and this is perhaps most evident in his book, *Design for Scientific Conservation of Antiquities*. But he could be adaptable in problem solving—see Eleanor McMillan’s comments on their Biloxi adventure on this page. Early in his time in Washington, DC, he also became one of the founders of Washington Conservation Guild (WCG). Robert was the interim chairman at the beginning and became the first president.

He retired as Director of CAL in January of 1983 before the laboratory moved into its new space at the Museum Support Center. After retirement, he spent six months working in Rome with the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM); when he came back, he would go into CAL once a week to answer questions, sort papers, do library work, and talk with colleagues. In 1996, Robert and his wife returned to the UK and settled in Tarbert, Scotland.

The WCG was able to bring Robert back for its 30th anniversary year kickoff party in 1997. The program included panel discussion about the early years of the Guild; before the meeting I was able to interview him for the FAIC history files.

Robert was a Chartered Physicist and a Member of the Institute of Physics (UK), as well as a Fellow of the Society

of Antiquaries, London, IIC, and AIC. He served as the Vice President of ICOM-CC from 1981 to 1984 and was awarded the ICOM-CC Medal for his “outstanding achievements as one of the great pioneers in scientific conservation.” I have alluded to his publications above, but he was also an active abstractor for AATA throughout his career, beginning with Rutherford J. Gettens’ and Bertha M. Usilton’s Freer Gallery abstracts (1955), before AATA was even conceived.

Robert Organ is survived by his wife of 67 years, “Barbara” Beryl Organ of Tarbert, Scotland and a brother, Arthur Organ of Tarbert, Scotland. He is also survived by a daughter, Hilary Harris of Frederick, Maryland, USA and a son, Martin Organ of Toronto, Canada. Also surviving are two grandchildren and six great grandchildren.

—W. Thomas Chase, Woodstock, CT
Honorary Member AIC

Sources: I was fortunate to be able to draw on both Robert M. Organ’s Conservation Autobiography, written for FAIC on March 10, 1999 and the interview that I did with him in January, 1997—now also part of the FAIC History Project. Eleanor McMillan sent three pages of very useful notes, and I have drawn heavily on the “In Memoriam” notice that his daughter, Hilary Harris, contributed to the conservation distribution list (ConsDistList instance 25.20).

Reminiscence from Eleanor McMillan

“Robert and I shared one extraordinary and—as it turned out—seminal moment. This came when he was alerted to the horrendous destructive force in 1969 of Hurricane Camille upon Biloxi, Mississippi, in particular the Jefferson Davis Memorial Shrine. We packed into Sonotubes lots of blotting paper, paper towels, hairdryers, and acetone! We lied as we went through boarding (pre-today’s security inspections) and held our breath as we boarded the plane. We were lodged at a seedy and very moldy motel—the temperature and relative humidity in Biloxi were both in the 90s.

Robert felt that it would be important that we give the poor museum workers and volunteers tasks to alleviate anxiety and shock.”

Anton (“Tony”) William Rajer (1952–2011)

Anton (Tony) William Rajer, art conservator, teacher, and humanitarian, from Green Bay and Madison, Wisconsin passed away suddenly of a heart attack on Friday, November 18, 2011 at 2:30 pm in Cedar Rapids, Iowa where he was restoring a 4 ft. 8 in. x 22 ft. Works Progress Administration mural for the Harrison Elementary School.

Tony was born in Sheboygan, Wisconsin in 1952 to Anton and Charlotte Rajer. He received a certificate in French studies at the University of Paris-Sorbonne, Paris (1974) and then completed his BA in art history and chemistry at University of Wisconsin—Milwaukee (1977). Tony’s conservation training included a Certificate in Art Conservation from the Churubusco Regional Conservation Center in Mexico City, a Certificate in Conservation from Harvard University Art Museums in Cambridge, Massachusetts (1987) and a Certificate in Mural

Conservation at the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICROM) in Rome, Italy (1992). Through his international studies and travels, Tony spoke five languages fluently: French, Spanish, Italian, Portuguese, and English.

He was an associate conservator for the Nelson-Atkins Museum of Art in Kansas City, Missouri, an art conservator for the Texas Conservation Center in West Texas, project conservator for the restoration of the Wisconsin State Capitol, Madison, Wisconsin and project director for SOS! (Save Outdoor Sculpture) Wisconsin Chapter. The SOS! position resulted in Tony co-authoring the book, *Public Sculpture in Wisconsin: An Atlas of Outdoor Monuments, Memorials, and Masterpieces in the Badger State* (1999). In 1987, Tony began his own art conservation business for museums and private clients, Fine Arts Conservation Services, which he managed for 24 years.

Tony taught throughout his career at University of Wisconsin—Madison in Continuing Education, where he taught Introduction to Art Conservation, The Business of Art, and Latin American History. Tony was a multi-year Fulbright Professor in Art Conservation at the University of Panama from 2002–2004 for the restoration of the National Opera House in Panama City, Panama. In 2005, Tony received a U.S. State Department grant for teaching in Malaysia.

Tony volunteered at Ground Zero after the 9/11 attacks, where he worked with the Red Cross and FEMA, while at the same time working on the installation of a folk art mural at the Folk Art Museum in NYC. He also provided service to communities damaged by disasters in New Orleans, Malaysia, and Haiti. Tony was most active in his dedication to the preservation of Nek Chand's "Rock Garden" in Chandigarh in northern India. He traveled there at least once a year for well over a decade and was an active volunteer for the Nek Chand Foundation.

Tony was a member of AIC and the International Council of Museums (ICOM) as well as Wisconsin Visual Artists. He contributed to the AIC, especially in his tireless work to establish the poster sessions at AIC's Annual meetings as a way to promote the presentation of new and exciting conservation projects to the conservation community. Tony's most recent book is *Museums, Zoos, and Botanical Gardens of Wisconsin* published by University of Wisconsin Press in 2006.

Tony referred to himself as the "Art Doctor." "You ignore, I restore it" and "you tear it, I repair it" were favorite sayings. Tony's accomplishments throughout his career touched so many different communities in the U.S. and abroad. His command of language made for rich and meaningful relationships. His love of humor, history, and folk art grew through his roles as a Roman reenactor; a folk art auctioneer—in tux and turban; and his numerous art history, conservation, and disaster relief lectures to groups of all ages throughout the world. His philosophy was to "look, listen, observe, and recommend, always with an eye towards practical solutions that a team approach can implement."

Tony Rajer is survived by his wife, Christine Style, and her two daughters, Sarah and Victoria Davitt, and by his sister Judy Meier, as well as Ruth and Peyton Muehlmeier, Pam, Steve

Kitt, Cody, and Cassidy Doucette, Scot, Jill, Courtney, Lizzy and Christine Muehlmeier, Lyndsey and Jeff Glasner, and Daniel Muehlmeier. Tony was a registered tissue donor, allowing him to continue to generously extend life to others—through the Iowa Organ Donor Network. He will be greatly missed.

In lieu of other expressions of sympathy, memorials may be made in Tony's name to the Nek Chand Foundation at www.neckchand.com or to the Folk Art Museum of New York at www.folkartmuseum.com.

—Christine Style

Note: If you have a particular story or memory of Tony Rajer that you would like recorded in the FAIC Oral History archive, please email Rose Cull at [roseemilycull\[at\]gmail.com](mailto:roseemilycull[at]gmail.com).

Worth Noting

The Iraqi Institute and its Support from a Consortium of Organizations

The Iraqi Institute for the Conservation of Antiquities and Heritage (IICAH) in Erbil, Iraq

The Iraqi Institute is thriving under the leadership of UD Academic Director, Jessie Johnson. Eighteen first- and second-year conservation students as well as an additional ten students taking an Italian-sponsored course in metals conservation filled the classrooms and laboratories. The walls are covered with posters documenting their diverse projects and their growing command of both digital photography and the English language. A preservation library (with thanks to the AIC membership for their donations) and groups of archeologists and physical anthropologists hosted by the Institute enrich the academic climate for our resident students.

This industrious scene greeted the Institute's Iraqi Board of Directors and the Iraqi/American Advisory Council members as they arrived for their first annual meeting, held in Erbil Iraq, October 19–21, 2011. American members of the Advisory Council include Lois Olcott Price (Winterthur), Acting Chair, Debbie Hess Norris (University of Delaware), Terry Drayman-Weisser (Walters Art Museum), Nancy Odegaard (University of Arizona), Brian Rose (University of Pennsylvania), Tim Whalen (Getty Conservation Institute), and John Russell (archeologist and State department advisor), in addition to Sami al-Kohja, representing UNESCO. With funding provided by the U.S. Embassy in Baghdad through the Ambassador's Fund, the Institute has made remarkable progress toward effective governance and sustainability as well as advancing its academic goals.

The Erbil meeting was preceded in July, by a 10-day orientation and planning meeting in the U.S. for the Institute's Board of Directors and a few members of the Advisory Council. Several institutions, including the National Museum of American History and Freer/Sackler of the Smithsonian, National Park Service's Landover Museum Resource Center, the Library of Congress, The Walters Art Museum, Reed House and Gardens in New Castle, Delaware, the Chester County Historical Society, The Penn Museum, and the Winterthur Museum generously opened their doors and provided special tours and

discussions with curators, conservators, conservation students, and archeologists. The Iraqi attendees, who all work in the cultural heritage sector, gained an enhanced understanding of current collection- and site-management practices as well as an introduction to modern exhibition, interpretation, and educational programming that will inform program development at IICAH. Planning meetings and management training occupied the last three days of the visit resulting in a draft mission statement and operational plan.

The October meeting in Erbil continued on the same positive note with the announcement of a two-year funding commitment for the conservation program from the American Embassy in Baghdad. Recent support has also been secured from the Getty and Andrew W. Mellon Foundations. In addition, the Governor of Erbil pledged funding for the Historic Preservation program for site, monuments, and buildings. Most of the hands-on projects for this program focus on the citadel, an 8,000-year-old site in the center of Erbil nominated as a UNESCO World Heritage Site. With this foundation funding in place, the Board and Advisory Council will focus their attention on enhancing the academic programs, training advanced Iraqi students to begin teaching part of the curriculum, and promoting the Institute and its programs.

—Lois Olcott Price, University of Delaware.
Department of Art Conservation

International Museum Day 2012 Gets Started

The worldwide community of museums will celebrate the 35th anniversary of International Museum Day (IMD) on May 18, 2012. The IMD theme for 2012 is: *Museums in a Changing World: New Challenges, New Inspirations*.

The coming event will build on the success of IMD 2011, which garnered record-breaking participation with events hosted in more than 120 countries. In 2011, IMD launched its own Facebook page, which attracted more than 1,500 friends, and the official posters for the event were translated into 37 languages.

The 2012 event will encourage visitors to contemplate the role of museums in our new society, in the era of new media, and to discover and rediscover how museums are looking to the future in terms of sustainable development.

Specific programming could be built around the five topics suggested below:

- The role of museums in a “new” society
- Environmental sustainability
- Using the past to build the future
- New media
- Innovation

For the second consecutive year, IMD will have a dedicated website (<http://imd2012.icom.museum>) as well as a [Facebook page](#). On these sites, you will be able to download the official IMD poster. This year, the scope of communications tools has widened, and participants can go to the IMD website and download flyers, postcards, and web banners for the event. The website is updated regularly with press releases, the communications kit, and a calendar of activities offered by various museums around the world. Also this year, each National Committee may send an activity program for a maximum of five museums by April 17, 2012, at the latest, which

will then be published on the IMD 2012 website. For further information on IMD 2012, visit <http://imd2012.icom.museum> or contact the ICOM Secretariat at imd@icom.museum.

We hope you will join ICOM in celebrating 35 years of this key event for the international museum community!

Online Artists Documentation Program

Founded in 1990 at the Menil Collection in Houston, Texas, the Artists Documentation Program (ADP) is known within the art world and scholarly circles for gathering vital first-hand interviews with prominent artists about the making of art and its conservation. Partnering with the Menil in a new phase of this important oral history project are two fellow institutions: the Whitney Museum of American Art and the Harvard Art Museums' Center for the Technical Study of Modern Art. Now, the ADP interview collection is available to researchers on the Menil's website as the ADP Archive and via links on the websites of partner institutions.

Faced with the unusual and sometimes fragile and volatile nature of modern art media and techniques, as well as individual artists' intentions, Carol Mancusi-Ungaro began interviewing artists, in the presence of their works of art, recording their attitudes and feelings toward the works' conservation and exhibition. These interviews led to the establishment, with funding from The Andrew W. Mellon Foundation, of the ADP. Since its inception at the museum over twenty years ago, the ADP has continued to record interviews with the goal of achieving a rare and nuanced understanding of artists' materials and working techniques—and discovering the original intentions that contributed to the creation of particular works of art—most notably those that are ephemeral, conceptual, or time-based in nature. The ADP interviews are casual and candid, filmed in the conservation studio, an exhibition gallery, or an artist's studio. The interviews were often filmed by award-winning filmmaker and video artist Laurie McDonald, who performed video editing and post-production on the full collection. In time, scholarly demand for the interviews grew, and it became evident that they should be made more accessible to conservation scholars, educators, practitioners, and interested public. Additional grant funds from The Andrew W. Mellon Foundation have assured the permanence and accessibility of the interviews by establishing a centralized ADP Archive at The Menil Collection.

To date, 33 interviews from the Menil, the Whitney, and Harvard Art Museums—approximately 50 hours of footage—reside in the ADP Archive. All interviews have been fully transcribed and indexed at the timecode level by subject matter. Once accessible only to conservators and art historians, the archive is now available to a broader audience, who may watch, listen, and learn from some of the most notable artists of our time.

To access this important collection, researchers can visit the ADP website at <http://adp.menil.org>. The bulk of the collection is presented digitally in two formats: standard—streaming video accompanied by downloadable research aids (transcripts and subject indices); and enhanced/rich media—synchronized streaming video and research aids, which allow researchers to navigate to, and share, specific video segments, and to search within or across videos for important names or keywords.

For more information, please contact: Daron Manoogian, Director of Communications, The Menil Collection, 713-535-3170.

Journal of Conservation and Museum Studies (JCMS)

The Journal of Conservation and Museum Studies (JCMS), an open access and fully peer-reviewed journal, is being relaunched with a newly constituted international editorial board.

The editorial staff is currently welcoming contributions that focus on:

- Collection and exhibition management
- Critical approaches to conservation, museum collections, and exhibitions
- Learning, communication, interpretation, and evaluation of museums
- Materials science and technical studies of objects, collections, and conservation materials
- Participatory processes
- Professional and ethical issues
- Remedial or preventive conservation

Visit the [JCMS website](#) and get in touch with [Renata Peters](#) and/or [Anastasia Sakellariadi](#) if you wish to contribute to the relaunch.

Reflectance Transformation Imaging: RTI_help

RTI_help is a new discussion group to assist users of Reflectance Transformation Imaging (RTI), a versatile and inexpensive method for interactively documenting and studying cultural materials. RTI is a virtual 3D technology built on photo-realistic rendering that requires only an ordinary digital camera and computer. The method, using open-source software, adds topographical information to the color information of a conventional digital image and allows digital archiving of the production path of each image.

The purpose of this peer-to-peer discussion list is to create as wide an exploratory group as possible so that more communication can yield faster adoption and development of this accessible technology. This is an academic group meant to help develop best practices among end users and is not meant to be a primary source for advanced technical information.

For technical information, please contact Cultural Heritage Imaging (CHI), a group that has led in the development of the current RTI methods and standards. RTI_help is independent of CHI and has no commercial affiliations. It is administered from the Fiske Center for Archaeological Research, University of Massachusetts Boston, Massachusetts.

Participation in the discussions requires initial registration in order to encourage a collaborative group environment for member development of its website and its shared documents as well as open and free discussions. Eventually some group documents such as RTI bibliographies, glossaries, and web resources may be posted to a public website as they are deemed ready.

Anyone working with cultural materials is invited to join. Please go to: http://groups.google.com/group/RTI_help.

The distribution list, its associated website, and shared documents are all hosted by Google which requires that you have or create a free Google account to participate. The group's website

(through which all past discussions and projects can be accessed) is <https://sites.google.com/site/buildrtis>.

—Dennis Piechota, Administrator: RTI_help, 617-287-6829

Conservation Training

UNIVERSITY OF DELAWARE, DEPARTMENT OF ART CONSERVATION

The University of Delaware Art Conservation Department offers conservation and preservation degrees at the undergraduate, Master's, and PhD levels. Our international outreach efforts from Spain to Iraq engage students at all levels and promote shared understanding, cultural awareness, and reconciliation globally. Please visit our website at www.artcons.udel.edu for regular updates on our department activities and future plans.

Bachelor of Arts in Art Conservation

In our continuing efforts to further strengthen our undergraduate program, established nearly 40 years ago, and with approximately 45 students currently enrolled from across the U.S., we have added new enrichment classes, including chemistry for conservation and a senior capstone course focused on preparation for graduate study. E-portfolios (self-evaluation prompts with feedback) are required at all levels of the undergraduate curriculum. Our juniors and seniors have preventive conservation and condition reporting experiences and would be an asset to many cultural institutions.

Our undergraduates gain conservation experience through internships; they are now seeking summer and winter break (January) volunteer experiences; such opportunities can be posted on our website—please send postings to [behrens\[at\]udel\[.\]edu](mailto:behrens[at]udel[.]edu). We also welcome partnerships with small institutions to aid in grant writing for preventive care projects as a fall senior capstone experience.

Winterthur/University of Delaware Program in Art Conservation (WUDPAC)

New activities include a new major area of study in library and archives conservation, expansion of our documentation and preventive conservation curriculum, greater focus on public advocacy, and a continued commitment to global experiences. We are grateful for recent grants and in-kind support received from the National Endowment for the Humanities; the Getty, Samuel H. Kress, Peck Stackpoole, and Andrew W. Mellon Foundations; Tru Vue Inc., University Products, Golden Artists Colors Inc., The Questers, and others, that have made these initiatives possible.

The WUDPAC Class of 2014 arrived in early August for a two-week chemistry refresher course. Collectively, the 10 students spent over 15,000 hours working in museums and private conservation studios prior to admission; their interests are wide ranging and include musical instrument and natural history preservation. This year, their first-semester learning experiences have been broadened by visiting students from Argentina, Poland, and the Netherlands.

Our second-year fellows are majoring in paintings, textiles, objects, photographs, and library materials with projects including the examination of Gertrude Käsebier's printing methods and historic book structures, the technical analysis of an

CONSERVATION TRAINING

Asher B. Durand painting and the artist's palettes, the methods of French academic artists, the laser treatment of the copper alloy spectacle plate from the HMS De Braak shipwreck, the treatment of reverse-glass paintings, a c.1700 Pennsylvania spice box on frame, a severely damaged Tlingit basket made for the tourist trade, a traditionally constructed model ship from Yap Island in Oceania, a taxidermied Blue Hen, and the preventive care of archaeological glass. The painting students are each carrying out modified Heiber tear mends and working with new tools designed by Robin Hodgson. Preventive conservation minors are researching the growth of mold in lower humidity environments and the preferential insect damage of an 18th-century quilt.

Third-year Fellows in the Class of 2012 are interning at a wide range of institutions, as detailed in previous issues of *AIC News*. We are grateful to many AIC members for so generously sharing their expertise with these emerging professionals.

Preservation Studies Doctoral Program (PSP)

The UD Preservation Studies Doctoral Program accepted its first students in 2005. Seven students are currently enrolled in PSP:

Amanda Norbutus plans to defend her dissertation in early 2012. She is working, in coordination with the Philadelphia Mural Arts Program and the Getty Conservation Institute on "New Approaches for the Preservation of Outdoor Public Murals: The Assessment of Removable Protective Coatings for Mural Paintings and Painted Architectural Surfaces."

Marina Dobronovskaya (who had a previous career as a Russian archivist) is investigating "Reconstruction of the Historic Towns of Novgorod and Istra in the Soviet Union after World War II."

Melissa Blair's topic is "Landscapes of Work: The Domestic Outbuildings of Central Maryland, 1750–1850."

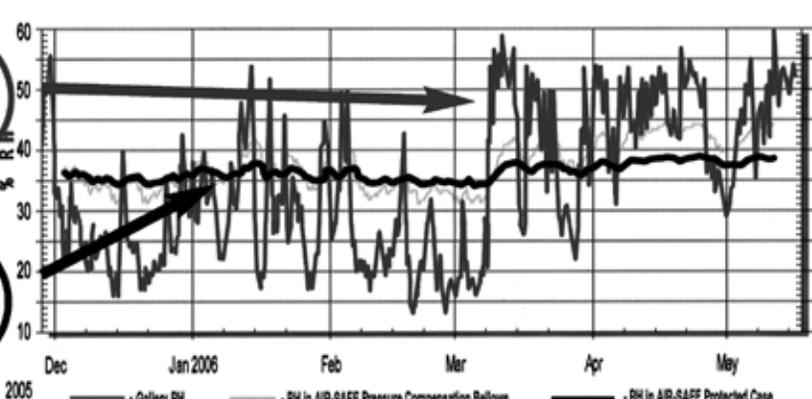
Richard Wolbers has passed his proposal presentation and is presenting some of his research results as conference papers that will become chapters in his dissertation on the cleaning of acrylic paint films.

Dawn Rogala passed her proposal presentation in September 2011 to investigate "Hans Hofmann's Last Lesson: A Study of the Artist's Materials in the Last Decade of his Career."

Tatiana Ausema is now studying for her qualifying exams; her dissertation will discuss the techniques and materials of Morris Louis.

Kristin deGhetaldi is in the midst of her foundation coursework; her dissertation will be on "Analysis of Binding Media in Early Quattrocento Italian Paintings: From Egg to Oil" with special attention to the protocols for instrumental analysis.

— *Debra Hess Norris, Vicki Cassman, Lois Olcott Price, Joyce Hill Stoner*



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Courses, Conferences, & Seminars

FAIC PROFESSIONAL DEVELOPMENT COURSES

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the FAIC website (www.conservation-us.org/courses) or from the FAIC Office: 202-661-8070 or [courses \[at\] conservation-us .org](mailto:courses@conservation-us.org).

Events marked with an asterisk (*) are supported in part by a grant from the National Endowment for the Humanities. Special scholarships are available to help defray registration and travel expenses for those events. For a full list of professional development scholarships available, see the website (www.conservation-us.org/grants).

FAIC Workshops

Preventive Conservation* Jan. 3–13, Ossabaw Island, Georgia

Disaster Preparation and Response for Collecting Institutions

Jan. 23, Woodside, California,

Feb. 13, New Iberia, Louisiana

Supported in part by a grant from the Institute of Museum and Library Services

Modular Cleaning Program* Mar. 12–16, Seattle, Washington

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

AIC Annual Meeting Workshops, May 8, Albuquerque, New Mexico

Mastering Impainting, May 21–25, Shepherdstown, West Virginia

Scientific Analysis of Photographs* June 12–15, Indianapolis, Indiana. *Supported in part by a grant from The Andrew W. Mellon Foundation*

Conservation of Transparent Papers*

July 17–18 and July 19–20, Washington DC

July 23–24 and July 25–26, Ames, IA

Identification and Conservation of Digital Prints*

October 29–November 2, Boston, Massachusetts

Supported in part by a grant from The Andrew W. Mellon Foundation

Contemporary Print Identification* fall,

San Francisco, California

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

FAIC Online courses are in the process of being redesigned. Watch for a variety of 2012 courses to be announced.

Co-Sponsored Events

The following events are supported financially by FAIC. Please ask the presenting organization about discounts or scholarships for AIC members.

Campbell Center Conservation Refresher Courses

The following 2012 courses at the Campbell Center in Mt. Carroll, Illinois have scholarships available for AIC members. Contact the Campbell Center (815-244-1173; www.campbellcenter.org/) for dates and more information.

Gilding Conservation

Historic Paint Analysis

Introduction to Organic Chemistry

Microscopy for ID of Pigments & Fibers in Art and Artifacts

Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator

CALL FOR PAPERS

Submission Deadline: Jan 31, 2012.

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

Info: 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

Submission Deadline: Feb 1, 2012.

Arnagnaean Institute, University of Copenhagen and the Royal Library: *14th seminar on the Care and Conservation of Manuscripts*. Copenhagen, Denmark. (Conference dates: October 17–19, 2012.)

Info: 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

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@contractor.nps.gov)

COURSES, CONFERENCES, & SEMINARS

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
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\[at\]nzahit.org](mailto:n.watson[at]nzahit.org)

Mar 21–23, 2012. 3rd International Conference on Surface Metrology and Art Conservation. Annecy, Savoie Mt. Blanc, France.

Info: www.icsm3.org

Apr 12, 2012. ICON Metals Group: *Do our code of ethics inform and support conservation today*. Cardiff University, Cardiff, Wales, UK.

Info: www.icon.org.uk/

Apr 23–25, 2012. Asia Pacific Twentieth Century Conservation Art Network (APTCCARN): *The Conservation of Material Culture in Tropical Climates, 3rd APTCCARN Meeting in 2012*. Silpakorn University, Nakornpathom, Thailand.

Info: www.20thcpaint.org

Apr 26–27, 2012. The Field Museum: *3rd 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

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

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

Jun 9–12, 2012. Musee du Louvre and the Centre de Recherche et de Restauration des Musees de France: *French Bronzes: History, Materials and Techniques of Bronze Sculpture in France (16th–18th)*, Paris, France.

Info: <http://frenchbronze.net>

Jun 11–13, 2012. 30th Anniversary Gerry Hedley Student Symposium: *Continuing the Legacy: Current Topics Furthering Gerry Hedley's Research*, Tate Britain, London, UK.

Info: www.facebook.com/GHSymposium2012
Contact: [az.ghsymposium2012\[at\]northumbria.ac.uk](mailto:az.ghsymposium2012[at]northumbria.ac.uk)

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

Info: www.spnhc.org/

Jun 12–15, 2012. Society of Imaging Science and Technology (IS&T): *Archiving 2012*, Copenhagen, Denmark.

Info: <http://www.imaging.org/>

Jun 13–15, 2012. Northeast Document Conservation Center (NEDCC): *Digital Directions*, Andover, Massachusetts, USA.

Info: www.nedcc.org/education/conferences.upcoming.php

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

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

Info: www.courtauld.ac.uk
Contact: Tel: +31 43 321 8444

Jun 17–20, 2012. Centre for Sustainable Heritage, University College London: *10th International Conference on Indoor Air Quality in Heritage and Historic Environments*, London, UK.

Info: www.ucl.ac.uk/iaq2012

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

Info: <http://www.mcric.org/home/section/101/inter-micro>

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
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/
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

Nov 7–9, 2012. Verband der Restauratoren and the International Association for Science and Technology of Building Maintenance and the Preservation of Monuments: *Climate for Collections: Standards and Uncertainties*, Munich, Germany.

Info: www.climateforculture.eu

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

Mar 24–25, 2012. Massachusetts Institute of Technology (MIT): *12th International Conference on the Deterioration and Conservation of Stone. Wood in the 21st Century: Design and Preservation of Contemporary and Historic Architecture*, Cambridge, Boston, MA, USA.

Contact: Susan E. Schur, 617-623-4488,
[ses.tech.con\[at\]msn.com](mailto:ses.tech.con[at]msn.com)

Calls for Papers, Conferences, Seminars, and Courses can be found online at www.conservation-us.org/ccs.

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

Contact: George Wheeler,
gw2130 [at] columbia .edu

BOOK & PAPER

May 21–26, 2012. European Research Centre for Book and Paper Conservation-Restoration: *Understanding of the Parchment in Medieval Manuscripts*. Horn, Austria.

Info: <http://www.buchstadt.at/Understanding-of-the-Parchment-in-the-Medieval-Manuscripts.237.0.html>

Jun 18–19, 2012. University of Michigan Library: *Papyrus Conservation Seminar*. Ann Arbor, Michigan.

Contact: Prof. Arthur Verhoogt, 807 Hatcher Graduate Library South, 913 S. University Avenue, Ann Arbor, MI, 48109-1190, [verhoogt \[at\] umich .edu](mailto:verhoogt[at]umich.edu)

Aug 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

Oct 17–19, 2012. Arnamaagnae Institute, University of Copenhagen and the Royal Library: *14th Seminar on the Care and Conservation of Manuscripts*. Copenhagen, Denmark.

Info: <http://nfi.ku.dk/cc/>

OBJECTS

Mar 7–9, 2012. POPART Consortium: *Preservation of Plastic ARTefacts in Museum Collections*. Paris, France.

Info: <http://popart.mnhn.fr/>

Apr 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
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)

May 4–5, 2012, Institutes for Conservation and Restoration of the Academy of Fine Arts and the University of Applied Arts Vienna: *The Third Dimension, Institute for 3rd European Student Conference on Objects Conservation*, Vienna, Austria.

Info: <http://www.studentconference.at/>

Jun 9–12, 2012, Musee du Louvre and the Centre de Recherche et de Restauration des Musees de France: *French Bronzes: History, Materials and Techniques of Bronze Sculpture in France (16th-18th c)*, Paris, France.

Info: <http://frenchbronze.net>

Jun 22–23, 2012, State Academy of Art and Design and ICOM-CC Metals WG: *Bronze Conservation Colloquium*, Stuttgart, Germany.

Contact: Prof. Dr. Gerhard Eggert, [gerhard.eggert \[at\] abk-stuttgart.de](mailto:gerhard.eggert[at]abk-stuttgart.de)

Jul 20–22, 2012, American Glass Guild: *American Glass Guild (AGG) Annual Conference*, Pittsburgh, PA.

Info: <http://www.americanglassguild.org/2012conference/2012overview.html>

PAINTINGS

May 21–23, 2012. National Gallery, Denmark: *Copying Replicating and Emulating Paintings in the 15th–18th Century*, Copenhagen, Denmark.

Info: <http://www.smk.dk/en>

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

Mar 28–31, 2012. Infrared and Raman Users Group (IRUG): *10th Biennial International Conference of the Infrared and Raman Users Group*, University of Barcelona, Barcelona, Spain.

Info: www.ub.edu/IRUG10BCN/

Jul 9–13, 2012. McCrone Research Institute (MCRI): *Inter/Micro: 63rd Annual Applied Microscopy Conference*, Chicago, Illinois, USA.

Info: www.mcri.org

TEXTILES

Apr, 2012, TBA. ICON Textile Group: *Taking the Rough with the Smooth: Issues and Solutions for Decorated Surfaces*. London, UK.
Info: www.icon.org.uk

Sep 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

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
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.

Hornemann Institut

Hildesheim, Germany
Contact: +43 2982 200 30 31
Info: www.hornemann-institut.org/

Mar 12–13, 2012. *Restoration Theories and Methods from 1945 to the Present* (online)

Jan 2–Feb 26, 2012. *Globe Conservation* (online)

West Dean College

Nr Chichester, West Sussex, England, UK
Contact: Liz Campbell, [liz.campbell \[at\] westdean .org .uk](mailto:liz.campbell[at]westdean.org.uk)
Info: <http://www.westdean.org.uk/>

Mar 12–15, 2012. *Identification of Materials*

International Academic Projects

London, England, UK
Contact: James Black, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, UK; tel. +44 207 380 0800
Info: www.academicprojects.co.uk

Jan 16–20, 2012. *Nuevos metodos de limpieza de superficies pictoricas* (Chile)

Mar–Jun 2012. *Chemistry for Conservators* (online)

Calls for Papers, Conferences, Seminars, and Courses can be found online at www.conservation-us.org/ccs.

International Academic Projects (Cont.)

May 7–10, 2012. *Identifying and Making Historical European Papers* (Berlin, Germany)

May 7–10, 2012. *Pigments and the Polarising Microscope* (Somerset, UK)

Jun 4–8, 2012. *Making High Quality Replicas of Museum Objects* (Denmark)

Jun 11–12, 2012. *Identification of Prints* (London, UK)

Jun 12–14, 2012. *Recognising Photographic Processes* (Antwerp, Belgium)

Jun 19, 2012. *Caring for Arms and Armor* (London, UK)

Jun 20, 2012. *The Sword: History, Construction, Conservation* (London, UK)

Jun 18–22, 2012. *Making Electroform Replicas* (Denmark)

Jun 19–20, 2012. *Digital Photography of Museum Objects* (London, UK)

Jun 25–29, 2012. *New Methods of Cleaning Painted Surfaces* (London, UK)

Jun 25–29, 2012. *Giltwood Frame and Object Restoration* (Oxford, UK)

Jul 4–6, 2012. *Persian and Indian Manuscript Painting Workshop* (London, UK)

Jul 4, 2012. *Identification of Wood* (London, UK)

Jul 7, 2012. *Picture Frames: Care, Conservation, Context* (London, UK)

Jul 16–17, 2012. *Introduction to Metal Structure and Metallography* (London, UK)

Aug 27–29, 2012. *Lime: Understanding This Material in Theory and Practice* (Paris, France)

Sep–Dec, 2012. *Chemistry for Conservators* (online)

Sep 3–7, 2012. *Conservation of Glass* (London, UK)

Oct 8–9, 2012. *Conservation of Paper: Reexamining Studio Practices* (London, UK)

Oct 10–11, 2012. *Conservation of Silkscreen Prints* (London, UK)

Positions, Internships, & Fellowships

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

Smithsonian Institution, National Museum of the American Indian

The National Museum of the American Indian (NMAI) offers two fellowships in ethnographic and archaeological object and textile conservation, funded by the Andrew W. Mellon Foundation.

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

Applicants should be recently graduated from a recognized conservation training program or have equivalent training and experience. The best-qualified candidates are those pursuing a conservation career specializing in material culture of indigenous peoples from North, Central, and South America. The applicant should have a proven record of research, writing ability, and proficient English language skills (written and spoken). Fellowship appointments are for one year, with potential of one-year renewal. They commence in Fall 2012 and include stipend, travel/research allowance.

Deadline: Online applications must be submitted no later than March 15, 2012.

Finalists will be invited for an interview and asked to submit a portfolio of completed projects. All applicants will be notified by May 5, 2012 of the selection committee's decision.

For additional information about how to register and apply via the Smithsonian Online Academic Appointment system, please visit our website: <http://www.nmai.si.edu/subpage.cfm?subpage=collections&second=conserv&third=training#ctpi>.

CONSERVATION SIX-MONTH PRE-PROGRAM INTERNSHIP

Smithsonian Institution, National Museum of the American Indian

The National Museum of the American Indian (NMAI) offers 6-month Pre-Graduate Program Internships in Conservation at the Suitland, Maryland location for individuals interested in pursuing a conservation graduate program specializing in Native American ethnographic and archaeological objects: organic and inorganic materials. Undergraduate degree in art, history, anthropology, or fields related to Native American ethnographic and archaeological material required; organic chemistry highly recommended; 3.00 GPA or higher required. Internships carry a stipend and will commence in Fall 2012.

Deadline: Online applications must be submitted no later than February 15, 2012. Notification by April 30, 2012.

For additional information about how to register and apply via the Smithsonian Online Academic Appointment system, please visit our website: www.nmai.si.edu/subpage.cfm?subpage=collections&second=conserv&third=training#ctpi.

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