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So Far Away From Me? Conservation and Archaeology

*Suzanne Davis and Claudia Chemello
Kelsey Museum of Archaeology, University of Michigan*

At the 2012 annual meeting of the American Institute for Conservation (AIC) in Albuquerque, New Mexico, we presented the second part of a survey-based project designed to examine the working relationship between conservators and archaeologists. Although focused specifically on the field of archaeological conservation, our results have broader implications in that they illuminate a serious need for greater outreach efforts on the part of conservators, and the conservation field as a whole, to allied professionals. This newsletter article presents a brief discussion of the project and our findings.

As conservators employed in an academic setting and engaged in frequent fieldwork, we interact with a wide variety of archaeologists and archaeological conservators. Professionals in both disciplines regularly express a desire for more sustained collaboration at the same time that they confess to feelings of frustration with the current state of archaeological preservation. Conservators feel underpaid and undervalued, while archaeologists feel stymied by the difficulty of securing funding for and information about conservation. In an attempt to better define professional barriers and areas for improvement in archaeological field conservation, we designed two anonymous online surveys, one for archaeological conservators and one for archaeological field directors. This article discusses results from the second survey.

"I am delighted to see surveys such as this and hope the results are made available to the broader archaeological community. I do value conservation and wish to see it become more of a staple in the American archaeological arena." (survey respondent)

The survey emphasized the respondents' knowledge of conservation and their level of engagement with professional conservators. Please note that for the purposes of this survey, "conservation" was defined as "encompassing a broad range of preservation activities, from overall site preservation to individual artifact treatment." Funding for conservation on respondents' excavations was examined, as was the archaeologists' need for, and access to, information about conservation. One section of the survey asked specifically about the respondents' familiarity with AIC and their ability to access, navigate, and use resources available through AIC and the AIC website.

The multiple-choice survey used Qualtrics as the online survey tool. Qualtrics is versatile, simple to use, has sophisticated analytical capabilities, and allows survey responses to be exported to multiple file formats. The survey link was distributed via email to 17 electronic mailing lists, most of which directly targeted archaeologists. There were 432 responses, 86 of which were removed because they were incomplete, resulting in 346 for use in analysis. A few facts about the respondent group are worth noting. Very



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May 29–June 1, 2013

The Contemporary in
Conservation

Held in Indianapolis, Ind.,
at the JW Marriott.
More information and
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Conservation and Archaeology continues on page 3

AIC NEWS

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Deadline for March editorial submissions

(bnaugle@conservation-us.org):

January 15, 2013.

We reserve the right to edit for brevity and clarity.

ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads are: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695. Deadlines for advertising copy are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to Ruth Seyler at rseyler@conservation-us.org.

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From the Executive Director



We're calling 2013 the year of technology for AIC and its Foundation. Significantly increasing bandwidth at our office location is allowing us to take advantage of hybrid cloud synchronization as a server solution, implement a new and more powerful membership database, and create the type of online forums that we have long desired. A great deal of work has been done to research the various providers and determine the most effective platforms. Once in place, we will be consolidating some of our operations and our workflow will become significantly more efficient.

As we invest more resources in technology, we continue to assess the viability of printed serials. The new membership database will allow us to create an online member directory—a searchable directory that is updated throughout the year. In addition, following the March issue of *AIC News*, we will switch to an online member newsletter. Of course, any member who has trouble accessing the Internet can request a print version. More news about e-*AIC News* will be coming in the months ahead, so please take this opportunity to share your thoughts about making this resource as useful to you as possible by contacting Communications Manager Bonnie Naugle at bnaugle@conservation-us.org. Keep in mind, too, that with Maney now publishing JAIC, our peer-reviewed journal will continue in print (now on a quarterly basis!), but each issue will also be online for immediate access by all members.

It has been gratifying to note in recent years the increasing number of members who are becoming more invested and involved in AIC. The AIC wiki, blog, and social media sites are making it easier to share your ideas, as will our member forums. At the same time, member initiatives, such as the K-12 webpage and AIC-CERT, along with the work of AIC Networks are increasing our outreach opportunities. We have a great deal to look forward to in the coming year!

With thanks for all you bring to AIC,

—Eryl P. Wentworth

Conservation and Archaeology *continued from front cover*

few archaeologists who directed underwater projects took the survey, only 53 out of 346, and the views of this group may not be adequately represented. The balance between academic archaeologists and archaeologists working in other settings was almost even, weighted slightly towards those in non-academic settings.

"I believe that conservation is essential, otherwise archaeology approximates vandalism. Having said that, I also find it to be quite expensive to pay for conservation services." (survey respondent)

Forty-one percent of respondents directed projects that employed a conservator. Of this group, 85% employed conservators who were professionally trained; 81% paid a fee for conservation work, and 96% compensated conservators in some way. Significantly, respondents whose projects were funded by clients like developers or government agencies were less likely to employ conservators. This finding corresponds to comments from respondents on the difficulty of convincing clients of the need for conservation. When conservation is not mandated by legislation, archaeologists working in the cultural resource management sector can have a hard time justifying its cost to clients. On the other hand, conservators were more likely to be employed by respondents whose projects were funded with money from private donations.

"There is a need to change attitudes to make the costs of artifact conservation acknowledged and accepted." (survey respondent)

Of the group that did not employ conservators for their projects, 35% said the primary reason for this was that they could not afford it. Funding sources were examined for this group, and were split evenly between primary employer, grant monies, and clients like developers or government agencies. When this group's need for resources was examined, 60% or more indicated interest in the following: where to find funding, grant writing advice, information on assembling a conservation budget, and information on identifying and prioritizing conservation needs.

It is interesting to note that 23% of respondents who did not employ a conservator still received conservation services through some level of collaboration with conservators, either fee-based or for free. Another 30% were either performing conservation activities themselves or employing non-conservator staff members to do the work. This suggests that although 59% of respondents did not employ conservators for their projects, the need for conservation remains high. Respondents' opinions about the affordability of conservation were examined against the percentage of their budgets that were spent on conservation. Our findings indicated that respondents' feelings about the cost of conservation were not tied to the percentage of funding allocated to conservation and were instead more subjective.

"One of the big problems we have is the lack of experience most conservators have with archaeological (dry and wet) material...most of our conservators have very limited field experience and lack a practical approach to conservation." (survey respondent)

Related to any discussion about employment of archaeological conservators is the fact that many respondents identified a lack of adequately trained conservators as a significant problem. More

than one respondent commented that conservation treatment and methodology for artifacts in museum collections were not necessarily appropriate for excavated artifacts or structures, and expressed frustration with conservators' inability to adapt conservation approaches in the field. This begs the question, are current training programs producing conservators who are unprepared for the realities and goals of on-site work?

It will not come as a surprise to practicing archaeological conservators that 90% of respondents who employed a conservator received some type of artifact processing, such as cleaning, reconstruction, or stabilization. However, the fact that 38% of projects did not receive a written report detailing conservation activities is surprising and troubling. As noted in our survey of archaeological conservators in 2011, a professional report summarizing conservation activities is an important form of documentation for excavations. In that survey, we found that 22% of respondents did not provide end of season conservation reports (Davis and Chemello: 2011). The authors would like to encourage archaeological conservators and excavation directors to consider a written report of conservation activities to be essential. The full range of conservation activities on a project may not be visible or documented without such a report.

"Many of us recognize that conservation is important, but we have too few finds of the type that might require conservation in the field (such as metal objects)." (survey respondent)

Many respondents expressed the belief that conservation is highly specialized and only necessary for certain materials. One respondent commented specifically that most finds, like ceramics, were "shelf-stable." This suggests that many of the respondents may not be fully aware of conservation and condition issues for archaeological materials. This also suggests that conservation is perceived as relating solely to the treatment of individual finds. We also received comments about curation and collections care; many respondents did not consider these activities to be the responsibility of conservators. This further suggests that conservation may be equated with active treatment, and that conservators may not be seen as professionals who can assist with research and provide preservation information or preventive care for excavated material.

"There needs to be better communication between archaeologists and conservators...the perfectly conserved object is not really the end game of archaeological research." (survey respondent)

An important finding of this survey is the fact that 74% of the respondents were not familiar with AIC. This lack of awareness of AIC as a resource is something that could be improved, both at institutional and individual levels. More encouraging is the fact that of the 26% of respondents who were familiar with AIC, slightly over half had used AIC's website or other resources, and 80% of those individuals were able to find the information they were seeking. Most respondents who had used the website found it easy to navigate. One respondent did suggest creating a more integrated structure that would allow end users without much knowledge of conservation to search and find multiple types of relevant information. Another important comment was that

archaeologists are often charged with the care and preservation of complex sites, structures, and artifact assemblages, whereas AIC resources tend to be geared toward helping people deal with individual objects or material types. For conservation resources to be useful for archaeologists, conservators need to take a more comprehensive approach to what is needed for the preservation and stewardship of artifact assemblages and sites. The most highly requested resources were information about funding sources, and about how to identify and prioritize conservation needs. Respondents also expressed a strong desire to have a central electronic source for archaeological conservation information.

Summary

There are many reasons for conservators and archaeologists to feel inspired by the results. Participation was higher than we expected, and the willingness of survey respondents to provide detailed comments was encouraging, as was the interest in conservation expressed by most respondents. Additionally, more excavations had conservation support than expected, and many respondents were expending significant resources to ensure conservation and preservation for their sites.

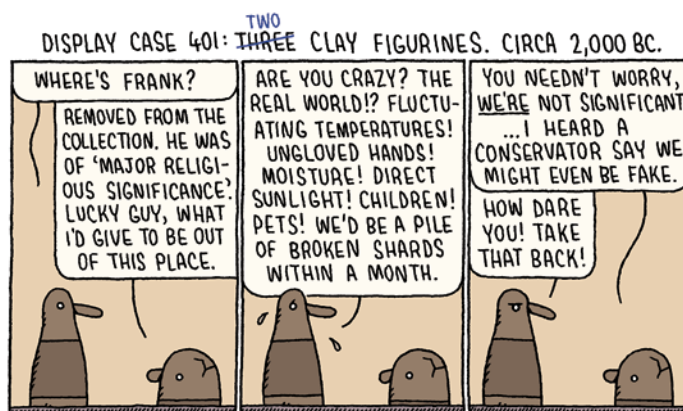
However, the survey identified several specific areas for improvement. The most important of these is increased education for conservators and archaeologists. For archaeologists, a better understanding of how artifacts and sites deteriorate, and of how conservators can assist with larger preservation issues and archaeological research, would be highly beneficial. In part, this can be accomplished by increased and sustained outreach on the part of conservators to archaeologists and archaeological organizations. For archaeological conservators, more comprehensive training is needed; training that moves away from a focus on individual artifacts and material types and towards an approach that embraces the realities of fieldwork, integrates site and artifact preservation, and seeks to understand and support archaeological research goals. Additional areas for improvement include providing more comprehensive conservation resources for archaeologists and increasing advocacy for conservation support on excavations.

In conclusion, archaeology and conservation are not so far away from each other. This survey identified a strong interest in conservation on the part of archaeologists, and the results can be used as a guide for where and how the conservation community can improve education, outreach, and resources for archaeological conservation.

For More Information About This Survey Project

Results from the survey of archaeological conservators were presented at the 2011 American Institute for Conservation annual meeting. The paper was titled "Get Your Field Work for Nothin' and Your Sherds for Free: Compensation for Archaeological Field Conservators." A full report of the survey will be published under the same title in the 2011 OSG postprints. Results from the survey of archaeological dig directors were presented at the 2012 AIC annual meeting. That paper was titled "So Far Away From Me? Conservation and Archaeology." A complete report of this survey will be published in the 2012 OSG postprints.

Data and data analysis were generated using Qualtrics Labs, Inc. software.



Submitted by Linda Roundhill, owner of Art & Antiquities Conservation, LLC to the OSG Listserv. Reprinted with permission, www.tomgauld.com

AIC News

A Revamped IAG Meeting

With Superstorm Sandy approaching our northeastern coast at the end of October, it was necessary to cancel the early November 2012 IAG meeting. It was the first time in anyone's memory that we had to take such a step, and the loss of this in-person meeting has been felt by all.

While we missed the impromptu conversations that typically take place throughout the day of IAG meetings, it was decided to conduct the business of our meeting in a conference call with specialty group chairs and a separate webinar with all IAG participants. The agenda of the specialty group call focused on upcoming annual meetings and membership benefits and responsibilities.

During the conference call, specialty group chairs decided to focus the theme for the 2014 annual meeting on preventive conservation. This meeting will be held in San Francisco! In

the coming year, another annual meeting survey will be sent to members to gather ideas for future themes and how to vary the annual meeting structure.

We also reviewed how AIC has increased its support of Specialty Groups at the Annual Meeting, and then moved on to sponsorships for Specialty Group events. For the 2013 meeting, we have already garnered nearly \$7,000 in Annual Meeting sponsorships for these events by having the AIC office coordinate fundraising efforts. While there are no "sure things" when it comes to sponsorship, everyone agreed that it was best for AIC to continue to manage the sponsorships and for AIC to use 10% of the revenue to support the sponsors.

The group noted the positive uptick in both AIC and Specialty Group membership. In 2013, we also will be surveying those members who choose not to renew a Specialty Group membership to determine how we can continue to improve member retention.

Elections: 2013 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 2013.

President (2-year term):	Pamela Hatchfield
Vice President (2-year term):	Margaret (Peggy) Holben Ellis
Director, Communications (3-year term):	Sarah Barack Carolyn Riccardelli

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 May 2014:

- Sanchita Balachandran, Secretary (1st term)
- Jennifer Hain Teper, Treasurer (1st term)
- Sarah Stauderman, Director, Committees and Task Forces (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 2013 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 28, 2013 (three months prior to the June 1 AIC Business Meeting in Indianapolis, IN).

All completed nominations or queries regarding submission of a nomination are to be sent to: Paul Messier ([pm\[at\]paulmessier.com](mailto:pm[at]paulmessier.com)).

Call for Nominations for 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 2013 AIC Business Meeting in Indianapolis, IN. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2013 candidate may be an Associate, Professional Associate, or Fellow Member 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:

Paul Messier ([pm\[at\]paulmessier.com](mailto:pm[at]paulmessier.com))
Glenn Wharton ([glenn.wharton\[at\]nyu.edu](mailto:glenn.wharton[at]nyu.edu))
Ellen Pearlstein ([epearl\[at\]ucla.edu](mailto:epearl[at]ucla.edu))

The December 10 webinar discussion provided an opportunity to conduct an update about all AIC venues for communications and was followed by a group-wide discussion. Topics were wide ranging: the benefits of JAIC being produced by Maney, goals for the AIC wiki in the coming year, a review of social media and special projects (see more about the Lexicon Project below), benefits of the new member database and website, and an update on *AIC News*, which will become an online-only resource as of the May 2013 issue (see page 6).

The AIC Board Treasurer concluded the webinar with a 2012 and 2013 financial report. A summary of all the IAG discussions will soon be posted on the AIC website.

—Eryl Wentworth and Ruth Seyler

The Lexicon Project

The Lexicon Project, a joint effort of the Publications Committee and the Education and Training Committee, has two goals:

- To create material for a public-facing, AIC-branded illustrated book on conservation terminology, with the AIC wiki serving as a collaborative platform on which that material can be built.

- To use the same material on the wiki as a starting point for further discussion and elaboration of these terms.

Contributors to the wiki material used in the book will be credited in the print publication.

More than 20 volunteers from across all specializations have expressed interest in participating in this project, and more are welcome, particularly specialists in architecture, textiles, and wooden artifacts. Collaboration has already begun; lists of resources for this project and terms to be defined are already under discussion. A template for contributions has been created, and dialogs about implementation are ongoing. Conversations with leaders of similar ongoing projects not sponsored by AIC have been undertaken to better understand how this project relates to those and what can be done to avoid redundancy.

For more information about the project and how to get involved, see the Lexicon Project's Main page on the wiki, www.conservation-wiki.com/wiki/Lexicon. Any ideas and contributions are welcome.

—Nancie Ravenel, AIC Board Director, Communications, and
AIC Publications Committee Chair,
[NRavenel\[at\]shelburnemuseum.org](mailto:NRavenel[at]shelburnemuseum.org)

AIC News Moving Online

AIC News will be moving to a digital format, beginning with the May 2013 issue. Members will be able to read articles online, and download and print a PDF of the issue (for those who prefer paper). This move will deliver the *AIC News* to members more quickly, especially those who reside outside of the U.S., and will allow us to keep a continually updated list of conferences, calls for papers, and workshops.

AIC News Editor Lisa Goldberg and AIC Communications Manager Bonnie Naugle will be collaborating during the winter months to create this web-based newsletter, design a new downloadable version, and revise the *AIC News* editorial policy. Comments about this effort can be sent to Bonnie Naugle.

Lisa and Bonnie are also working on a plan to create an online archive of past *AIC News* issues. Members who would like to donate older issues, dating from 1975 through 2001, for this archive effort should contact Bonnie.

—Lisa Goldberg, *AIC News* Editor, [lgoldberg\[at\]stny.rr.com](mailto:lgoldberg[at]stny.rr.com)
and Bonnie Naugle, Communications Manager, AIC,
[bnaugle\[at\]conservation-us.org](mailto:bnaugle[at]conservation-us.org)

Edited Book on Ethics and Critical Thinking in Conservation

An edited book based on presentations from the 2010 and 2011 AIC Annual Meeting general sessions is planned for publication in May 2013. AIC is publishing this book to promote discussion in the conservation community on ethical principles and critical thinking in conservation, as well as to educate new conservators about these important issues. Barbara Appelbaum, James Janowski,

Deborah Bede, Gabriëlle Beentjes, Bill Wei, Jane Klinger, and Salvador Muñoz-Viñas are among the contributors, with editor Pamela Hatchfield.

This book should be available for perusal and purchase at the 2013 Annual Meeting in Indianapolis.

Please contact Bonnie Naugle, AIC Communications Manager, with any questions, ideas about where to market the book, and—of course—pre-orders!

—Bonnie Naugle, Communications Manager, AIC,
[bnaugle\[at\]conservation-us.org](mailto:bnaugle[at]conservation-us.org)

2013 Textile Specialty Group Achievement Award

The Textile Specialty Group of the American Institute for Conservation is seeking nominations for the American Institute for Conservation Textile Specialty Group Achievement Award. This award will be presented to an individual or entity that has promoted, defended, and worked in support of the importance of textiles and their need for preservation. Individual nominees should be a Professional Associate or Fellow of the AIC. Dedication to the organization over their years of membership will be taken into consideration. The nominator should provide strong evidence in writing of the nominee's commitment to the field in areas such as research, analysis, conservation, teaching, and support of the textile conservation community. The Fourth Annual TSG award will be presented at the 2013 AIC Annual Meeting in Indianapolis.

Nomination guidelines and applications are available on the AIC-TSG web page at www.conservation-us.org/textileaward.

Congratulations to New Professional Associates and Fellows

Below are listed the Professional Associates and Fellows who were approved by the Membership Committee in 2012. Please join us in congratulating them. Professional Associates and Fellows play an important role in AIC, and, by being included in *Find a Conservator*, enable us to provide a valuable service to the public.

If you qualify for Professional Associate or Fellow status, please consider applying. If you are already a Professional Associate or Fellow and would like to volunteer to sponsor applicants, let us know by emailing [rwinfield\[at\]conservation-us.org](mailto:rwinfield[at]conservation-us.org).

New Professional Associates

Stephanie Auffret	Kathryn Etre	Roy Ingrassia	Marie Oedel
Lisa Barro	Xsusha Flandro	Erin Jue	Alan Phenix
Elizabeth Bede Guin	Diana Johnson Galante	Lara Kaplan	Malgorzata Sawczuk
Sara Bisi	Ozge Gencay-Ustun	Robert Krueger	Mary Slater
Geraldine Brooks	Kevin Gleason	Deborah LaCamera	Colleen Snyder
Brenna Campbell	Molly Gleeson	Jennifer Lis	Samantha Springer
Avigail Charnov	Jakki Godfrey	Kristen Loudermilk	Catherine Stephens
Kristin deGhetaldi	Lauren Hall	Paul Mardikian	Julie Unruh
Rhea deStefano	Erin Hammeke	Angela Yvarra McGrew	Astrid van Giffen
Sarah Dove	Ainslie Harrison	Tonja Morris	
Kim Du Boise	Elizabeth Homberger	Jamie Clapper Morris	

New Fellows

Molly O'Guinness Carlson
Heather Galloway
Rosa Lowinger
Sarah Stevens

Annual Meeting

41st Annual Meeting Ticketed Events Now Available Online! Register Now!

Register today for AIC's 41st Annual Meeting in Indianapolis, May 29-June 1, 2013! The current cost of registration is \$349 and will increase by \$20 on March 1, so register now and save! The theme of this year's meeting is The Contemporary in Conservation, and all General Session and Specialty Session information is now available on the AIC website. This meeting will feature a second Great Debate, due to the overwhelming success of last year's similar event.

Workshops, tours, and other ticketed events are also now available for purchase, once you complete your basic registration. Visit the AIC website to view the full array of pre-conference options and special event options. Some ticketed events sell out early—reserve your place today.

Finally, please remember to reserve your room at the JW Marriott Indianapolis. Our rate of \$159 is well below the normal rates, which can top \$300. As an added bonus, we have started a Stay and Win contest. Any attendee that stays at the host hotel for

two (2) or more nights will be entered into a contest to win free dues or annual meeting registrations for 2014. So don't delay—the room block is already filling up quickly!

Register online now at www.conservation-us.org/meetings.

FAIC News

AIC and Its Foundation (FAIC)

In each issue of *AIC News*, we update you about what the Foundation is doing. You often read about grants and scholarships that have been awarded, upcoming course offerings, publications, and more, but many may still have questions about what exactly FAIC does and what makes it different from AIC.

FAIC is a 501(c)3 corporation whose only member is AIC. AIC, on the other hand, is a 501(c)6 corporation of which you are a member, along with about 3,700 other conservators, educators, scientists, students, archivists, art historians, and other conservation enthusiasts. Your AIC membership provides you with an opportunity to shape the field by being an integral part of the conservation community. As part of your AIC membership

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TRU VUE

you receive many benefits, including publications, access to the annual meeting, discounts to workshops, and daily networking opportunities.

Because FAIC is a separate legal entity, it is not supported through your AIC dues. FAIC provides support for many important activities, from scholarships and grants to conservation publications and international initiatives. Here are just some of the initiatives for which the Foundation is responsible:

- AIC-CERT volunteers, who have been trained through FAIC initiatives to respond to collecting institutions in need following emergencies, are offering invaluable assistance to those who suffer in natural disasters, such as Superstorm Sandy in autumn 2012.
- FAIC maintains Conservation OnLine (CoOL), an online platform for international conservation information, and the Conservation DistList, which has over 10,000 subscribers from at least 91 countries.
- FAIC offers mid-career professional development opportunities not offered anywhere else for conservators as well as allied professionals.
- FAIC awards grants and scholarships for international exchanges, workshop attendance, student attendance at professional meetings, Kress Conservation Fellowships, preparation of conservation manuscripts, conservation glazing, and other projects.

As funding for the arts continues to be threatened, we need now, more than ever, to present the conservation profession as one that deserves support. I would like to say that 100% of our members give, even if the gift is small. I proudly support FAIC with a gift each year. Will you consider a gift to support conservation?

—*Abigail Choudhury, Development and Education Coordinator,*
[achoudhury\[at\]conservation-us.org](mailto:achoudhury[at]conservation-us.org)

Advisory Summit II Guides Strategic Planning

A second advisory summit to guide FAIC's strategic planning was held by FAIC on October 25, 2013 in Washington, DC. Five invited guests joined AIC and FAIC President Meg Loew Craft and FAIC staff members to discuss key issues facing the conservation profession. The session was part of the strategic planning initiative project, which is funded by a grant from the Getty Foundation.

The invited guests included: Caroline Frick, Board President, Association of Moving Image Archivists; Anne Goodyear, President, College Art Association Board of Directors; Doris Hamburg, Director of Preservation Programs, National Archives and Records Administration; Ken Hamma, independent consultant for planning and organizational change; and Neal Lester, Director, Project Humanities, Arizona State University.

Facilitator Robert Berendt led a discussion with the group that touched on public awareness of conservation and preservation, taking advantage of technological advances, the state of conservation research and scholarship, and FAIC's role in advancing the field of conservation both nationally and internationally. The report from the summit aided in informing the new AIC and FAIC strategic plans for 2013–2015, which will be posted online in 2013.

FAIC Kress Grant for 2013 Annual Meeting Travel

FAIC has received funds from the Samuel H. Kress Foundation to support travel costs on behalf of eleven international speakers. The invited presenters from seven European and Asian countries will bring a wider perspective to the proceedings, allow for international exchanges of information, and help expose the speakers to American conservation techniques.

Name	Country	Session
Annet Dekker	Netherlands	Electronic Media Group
Patricia Falcao	UK	Electronic Media Group
Katy Lithgow	UK	Collections Care Network
Anya McDavis	Japan	Objects Specialty Group
Keira Miller	UK	Textiles Specialty Group
Arnaud Obermann	Germany	Electronic Media Group
Carlo Serino	Italy	Paintings Specialty Group
Yvonne Shashoua	Denmark	Research and Technical Studies
Laurent Sozzani	Netherlands	Paintings Specialty Group
Thea B. van Oosten	Netherlands	Research and Technical Studies
Marion Verborg	France	Book and Paper Group

FAIC is Providing Vital Resources to those Affected by Superstorm Sandy

The Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) is providing crucial disaster response assistance to cultural organizations and artists in need in the wake of Superstorm Sandy. In the first 10 days after the storm struck, the 24-hour hotline (202-661-8068) fielded over 55 calls from collectors, artists, and museums in need of assistance. AIC-CERT members worked with small collections, galleries, and artists in New York, New Jersey, and Connecticut, alongside New York City area conservators who volunteered in the recovery effort.

A survey to collect information concerning current needs and resources available was sent to members of the New York arts community in cooperation with the Alliance for Response New York City and the New York Regional Association for Conservation. Following this, an online forum was set up by AIC-CERT to answer questions regarding the salvage, triage, and treatment of art and historic artifacts and to allow those with expertise to offer volunteer assistance. Working in tandem with the AIC-CERT Coordinator, a coordinator for these other volunteers has been contracted by FAIC to match those in need with the volunteers who can assist.

Many organizations, along with FAIC, are providing online information on available resources. In addition, information from the Consortium on Conservation, held November 4th, 2012 at MoMA and featuring speakers from AIC-CERT, Alliance for Response New York City, and MoMA's conservation staff, can be found on MoMA's website at www.moma.org/explore/collection/conservation/recovery.

Funding Sources for Artists and Galleries

If you work with artists and galleries that have artwork damaged by Sandy, you may want to consider directing your potential clients to these funding sources:

- The Andy Warhol Foundation, Robert Rauschenberg Foundation, and Lambert Foundation have established an Emergency Relief Fund, administered by the New York Foundation for the Arts, to assist artists with damages and losses as a result of Hurricane Sandy. Eligible artists can be working in any discipline and reside in Connecticut, New Jersey, or New York.
- The Adolph and Esther Gottlieb Foundation Emergency Grants offer one-time financial assistance for artists affected by a catastrophe. Eligible applicants must have at least 10 years of involvement at a mature stage of their career.
- Grants, loans, resource and material assistance, and waivers/discounts on booth fees are available for professional craft artists through the Craft Emergency Relief Fund (CERF). Applicants must be residents of the U.S. and have suffered a recent career-threatening emergency. CERF is also sponsoring a resource exchange where artists can post requests for resources.
- Though the offices of the Joan Mitchell Foundation are still closed due to Sandy damage, they have funding available to painters and sculptors who have been affected by a natural disaster. They also work with arts organizations and funders to assess needs and support recovery.
- The Pollock-Krasner Foundation is accepting emergency requests for grants to professional visual artists affected by Sandy.
- The U.S. Small Business Association's disaster relief program makes businesses and non-profit organizations of any size eligible for loans to replace damaged property, equipment, inventory, and other assets.
- The Art Dealers Association of America (ADAA) has created a Hurricane Relief Fund, offering grants and loans to galleries in Zone A that are dealing with catastrophic damage.

During the week of December 10, FAIC opened the Cultural Resource Center in Brooklyn, NY, to stabilize works affected by the storm. A contracted Studio Manager is tracking all material brought to the Center. AIC-CERT members are overseeing the work, assisted by additional volunteers with appropriate skills in necessary specialties, such as paintings conservation.

A leadership gift from Sotheby's has been instrumental in making it possible for FAIC to open the Cultural Resource Center. The Foundation thanks Sotheby's for their generous support of our work following this disaster.

Other corporations, institutions, and organizations have been integral to our ongoing work as well. The Smithsonian Institution and a grant to Heritage Preservation from the New York Community Trust, as well as support from TALAS, have enabled purchase of supplies. The Center has also been outfitted with supplies from Materials for the Arts, a creative reuse program

Volunteers helping with Sandy Recovery

At least 40 individuals, including 14 AIC-CERT members, responded to assist institutions and individual artists affected by Sandy in the New York and New Jersey area.

Cynthia Albertson	Sara Levin
Rachel Perkins Arenstein	Orit Mardkha-Tenzer
Sarah Barack	Ursula Mitra
Jane Bassett*	Beth Nunan
Jon Brandon*	Sarah Nunberg
Jason Church*	Caitlin O'Grady*
James Coddington	Jeff Peachey
Polly Darnell*	Desirae Peters
Jon Derow	Steve Pine*
Viviana Dominguez*	Kari Rayner
Michael Duffy	Gia Ricci
Susan Duhl*	Jennifer Sainato
Lisa Elkin*	Alessandro Scola
Emily Frank	Chris Stavroudis*
David Goist*	Zachary Stein
Anne Grady	Julie Sybalsky
Jennifer Hickey	Carolyn Tomkiewicz
Ashley Jehle	Karen Yager
Hitoshi Kimura*	Shauna Young
Greg Lambousy*	Karen Zipf
Vicki Lee*	

* AIC-CERT member

This list was compiled from Alliance for Response New York City and AIC-CERT records and was accurate as of December 4, 2012. Our apologies in advance for any omissions or errors in the listings.

managed by the New York City Department of Cultural Affairs, Rapid Refile has also donated needed equipment.

Additional donations to FAIC have come from PINTA Art Fair, The Modern & Contemporary Latin American Art Show; Tru Vue; Huntington T. Block; members of AIC; and others. The American Museum of Natural History and the Museum of Modern Art have also provided key support for recovery efforts.

News coverage of the recovery efforts can be found at www.conservation-us.org/pressroom. To make a donation toward our recovery efforts please go to www.conservation-us.org/donate.

Inge Foundation Supports FAIC Webinar on Funding for Conservation

On November 8, FAIC, in partnership with the American Alliance of Museums (AAM) and Learning Times, presented a live webinar on "Raising Money for Collections Conservation." The program, funded by a grant from the Inge Foundation, featured techniques that museums, libraries, archives, and historic sites can use to create grassroots fundraising campaigns.

More than 175 individuals and sites registered for the program. Presenters included:

- **Catriona Hughes**, freelance project conservator, UK (currently working with National Trust)
- **Sarah Kay**, freelance project curator, UK (currently working with National Trust)
- **Nancie Ravenel**, objects conservator, Shelburne Museum, VT

Moderators for the program included Greg Stevens of AAM, Eric Pourchot of FAIC, and Adam La Faci of Learning Times. Registration was free for AIC members and many AAM members. A recording of the program is available free of charge at: https://squirrel.adobeconnect.com/_a751959191/p3njewg3n7a/?launcher=false&fcsContent=true&pbMode=normal

FAIC Professional Development Scholarships and Grants Awarded

FAIC awarded five scholarships and grants in the September 15, 2012 cycle, totaling nearly \$5,000. Included in the awards is the first FAIC Small Meeting Support grant. The Small Meeting Support grant, first proposed by Martin Burke, is designed to help defray costs to develop and hold small meetings of AIC members for specific outcomes of benefit to the conservation profession. This year's grant will help support a planning meeting to continue the series of "TechFocus" workshops on conservation of time-based media.

FAIC Small Meeting Support Grant

Martha Singer	FAIC/EMG TechFocus Planning Meeting
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FAIC Individual Professional Development Scholarships:

Tiarna Doherty	Museum Leaders: The Next Generation 2012
Kathryn Etre	Preservation of the Painted Walls at the site of Malqata
Valeria Orlandini	Climate for Collections: Standards and Uncertainties

FAIC/NEH Individual Professional Development Scholarships

Joan Irving	FAIC Modern/Contemporary Print Identification Workshop
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JAIC News

JAIC Recognition

At the beginning of 2013, and with our transition to Maney, I want to take the time to thank and acknowledge the *JAIC* editorial staff, associate editors, reviewers, and authors who worked together to produce a wonderful special issue on mountmaking and the final AIC-produced Fall/Winter 2012 issue, which should be arriving in your mailbox shortly. The editors and reviewers worked hard to get our Journal back on schedule. We would like to specially thank our translation editors and translation team for translating an astounding 16 abstracts in just a few months.

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 2012. Please join me in commending all who published in the *Journal* in its final year at AIC, and in looking forward to our new publisher.

JAIC Author Recognition for 2012

Tessa de Alarcon	Marla Miles
Cynthia Amnés	Mark Mitton
Daniel Burge	Luba Dovgan Nurse
Luisa Casella	Robin O'Hern
Margo Ellis	Adrienne Pamp
BJ Farrar	Ellen Pearlstein
Susanne Gäsicke	Jonathan Pressler
Jamie Hascall	Jessica Scott
Pamela Hatchfield	Supapan Seraphin
Deanna Hovey	Masahiko Tsukada
Jean Louis Lachevre	Shelly Uhler
McKenzie Lowry	Craig Uram
Timothy David Mayhew	Dante Vallance

JAIC Book Reviewer Recognition for 2012

Mirasol Estrada	Cynthia Karnes
LeeAnn Barnes Gordon	

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

JAIC in 2013

In February 2013, members and subscribers will receive their first issue of *JAIC* from Maney. The full color issue will feature articles on illuminated manuscripts, architectural models, using infrared with paintings, and vibration control during construction projects. We are excited to be able to produce four issues each year, and look forward to receiving new submissions that advance research in the field and inform our readers.



Having more issues means we need more submissions. Authors should submit their manuscripts through Editorial Manager at jac.edmgr.com. Newly revised author guidelines are on the AIC website at www.conservation-us.org/jaic-author-guide and at www.maneypublishing.com/journals/jac. All articles accepted for publication will be published online as soon as the manuscript is finalized.

Members have free access to the entire *JAIC* archive online. To visit the archives, go to www.conservation-us.org/jaic, ensure you are logged in, and follow the instructions on that page. You will be directed to a members-only page with the direct link to the *JAIC* archives on IngentaConnect.

Need Book Reviewers (and Books)

JAIC typically runs 3–4 book reviews in a regular issue. The purpose of a JAIC book review is to give readers a sense of the strengths and weaknesses of a publication, and to acknowledge the contributions made to the field by the particular publication.

Those interested in writing book reviews for publication in JAIC should contact the Book Review Editor Harriet Stratis. Potential reviewers should let her know particular fields of expertise or areas of interest, and she will find a book that fits! Alternately, if you have read a book that you'd like to review, please email Harriet with the proposal. She is also looking for new books to assign; if you are in contact with a publisher or have an extra copy of a book you'd like to send to Harriet, please let her know.

—Harriet Stratis, [hstratis\[at\]artic.edu](mailto:hstratis[at]artic.edu)

Allied Organizations

THE ASSOCIATION OF REGISTRARS AND COLLECTIONS SPECIALISTS (ARCS), A NEW PRESERVATION GROUP!

Over the past twelve months, a group of twelve American museum professionals have been working on the formation of a new international organization of registrars, collection managers, conservators, risk managers, preparators, shippers, and others who specialize in handling and overseeing collections of all types. This new organization is called The Association of Registrars and Collections Specialists (ARCS), and its mission is to represent and promote registrars and collections specialists nationally and internationally, to educate them in the professional best practices of registration and collections care, and to facilitate communication and networking.

A “constitutional” board meeting took place on June 9–10, 2012, in Chicago, IL. At that gathering they finalized their incorporation, made plans for the future, and voted in the first board and officers of ARCS. Over the summer ARCS focused on their application for non-profit status and its Founding Benefactors campaign. The Founding Benefactors Campaign, which closed on September 4, was extremely successful. The support received from vendors in all areas was amazing and gratifying.

ARCS has identified a website developer for its future website, which will include news of upcoming events, conferences, workshops, professional development events, etc. There will also be a member's directory, job postings, related resources, and other features to serve our members.

They plan to hold one large conference every two years, alternating with the European Registrars Conference. In the alternate years they will offer smaller workshops, webinars, and other learning and networking opportunities for our members. They will include programming and learning opportunities for all who care for collections of all sizes and types everywhere. The first ARCS conference will be held October 31–November 3, 2013, in Chicago, Illinois, USA.

ARCS hopes to serve AIC members by having a presence at annual meetings, and by collaborating on a variety of educational initiatives. This collaboration will strengthen the professional programming and networking opportunities for museum and private collection professionals and improve

the care and conservation of objects and artifacts throughout our membership.

ARCS began accepting members in November 2012 and applications are steadily coming in. A membership form can be downloaded from the temporary website at www.arcsinfo.org. To receive information about this new organization, please join ARCS on Facebook and in its LinkedIn group.

—Jacqueline Cabrera, ARCS Secretary & Founding Board Member,
Board Member of WMA, Associate Registrar for the Getty Villa,
[arcs4all\[at\]gmail.com](mailto:arcs4all[at]gmail.com)

AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY (AASLH) AND AMERICAN ALLIANCE OF MUSEUMS (AAM) SIGN STATEMENT OF COLLABORATION

At the AASLH 2012 Annual Meeting, AASLH and AAM announced they have agreed to work together to raise awareness of national museum standards and align their assessment programs in order to streamline application and self-study processes.

The two organizations are currently working out the details of the joint effort. Both AASLH and AAM agree to communicate regularly and cross-promote assessment programs. The agreement outlines ways in which participants of AASLH's StEPs program will benefit when taking part in AAM's Museum Assessment Program (MAP).

As part of the agreement, institutions that have achieved all of the “Basic” performance indicators and at least half of the “Good” in each of StEPs' six program sections will be eligible for a streamlined MAP process, paring it down by as much as 50%. Early next year, AASLH and AAM will also begin exploring how the Accreditation process might also be streamlined for StEPs participants.

The agreement also states that AAM will explore ways in which AASLH can have a voice in future decisions on how Accreditation commissioners are selected, and that AASLH will be offered opportunities to inform and customize the Accreditation self-study to make it more relevant to history organizations.

To read the full agreement between AASLH and AAM, visit www.aaslh.org/documents/AAMandAASLHStatementofCollaboration.pdf.

For more information about StEPs, visit www.aaslh.org/steps. To learn more about AAM and its assessment programs, go to www.aam-us.org.

AMERICAN ALLIANCE FOR MUSEUMS (AAM)

2012 National Comparative Museum Salary Study

Earlier this month, the Alliance released the 2012 National Comparative Museum Salary Study, developed in collaboration with four of the country's regional museum associations (AMM, MPMA, NEMA and SEMC). In addition to providing detailed salary information for 48 key full-time positions—plus an overview of demographics, benefits, and selected hourly positions—the report includes an analysis of museum employment patterns during the recent economic crisis.

The economic recession that began in 2008 had a tremendous effect on the nation's museums, which generally faced a double crisis of reduced income (whether from shrinking endowments, slashed public funding, and/or diminished contributions) and

increased demand for services. Many museums responded by reducing their staff sizes through a combination of layoffs, hiring freezes, and replacement of full-time staff members by part-time workers, volunteers, or outside contractors.

HERITAGE PRESERVATION (HP)

CAP Available for Emergency Assessments

For museums that sustained damage to collections or historic structures from Hurricane Sandy, the Conservation Assessment Program (CAP) is available to conduct immediate emergency assessments. To apply for this special, one-time program, museums must be located in a federally declared disaster area, should complete the 2013 CAP application (www.heritagepreservation.org/CAP/application.html), and include a brief description of the damage sustained and status of the museum's operations.

For all 2013 CAP applicants, the deadline has been extended to January 15, 2013!

Collections Courses on the C2C Online Community

The Connecting to Collections Online Community (www.connectingtocollections.org) continues to grow with 1,800 members and an archive of more than 30 webinars. The site includes quick links to authoritative preservation information and an active discussion board. Starting in January 2013, the C2C Online Community will host a new series of free, online collections courses designed to meet the needs of library and historical collections. The Community will also continue to host regularly scheduled webinars with experts in the field. Heritage Preservation moderates the Connecting to Collections Online Community in cooperation with the American Association for State and Local History (AASLH) and with funding from the Institute of Museum and Library Services (IMLS).

Popular ERS App Now Available for Android and BlackBerry

In April 2012, HP, in partnership with the National Center for Preservation Technology and Training (NCPTT), released its Emergency Response and Salvage Wheel as a free app for Apple devices running iOS 5.1 or later. Since its release, the ERS: Emergency Response and Salvage app has been downloaded from the App Store more than 1,680 times. A new version is now available from the App Store that runs on all iOS hardware. In addition, an Android version is now available through Google Play—with a Spanish version coming soon—as well as a BlackBerry version available from the BlackBerry App World. All versions of the app are available free of charge.

New York Community Trust Grant Awarded

Heritage Preservation was awarded \$15,000 by the New York Community Trust to assist Hurricane Sandy recovery efforts in coordination with Alliance for Response New York City (AFR NYC). Funding helped purchase critical supplies and equipment to support the collaborative efforts of AFR NYC, AIC-CERT, the Smithsonian Institution, NYC's Department of Cultural Affairs and Materials for the Arts, the New York Regional Association for Conservation (NYRAC), and other organizations and professionals to help hard-hit artists, museums, libraries, archives, and galleries.

New Alliance for Response Forum

Minneapolis–St. Paul will be the site of the next Alliance for Response Kick-Off Forum. The Midwest Art Conservation Center will host the all-day forum on February 1, 2013. The goal of the Alliance for Response initiative is to build bridges between the cultural heritage and emergency response communities before disasters happen. For more information about the Minneapolis–St. Paul Forum and the Alliance for Response initiative, visit www.heritagepreservation.org/afri.

Health & Safety

Hurricane Sandy

For those affected by Hurricane Sandy, information regarding health and safety issues involved in the recovery efforts will be available in the coming weeks on AIC's Wiki site. In the meantime, please visit the New York Committee for Occupational Safety and Health at <http://nycosh.org/index.php?page=hurricane-sandy> for fact sheets and other information on dealing with mold, asbestos, and other hurricane-related hazards, as well as information about respirator use and links to other resources. Stay safe!

—AIC Health and Safety Committee

Tin-Mercury Amalgam Mirrors

Conservators come in contact with mercury through a variety of sources such as thermometers, scientific instruments, and pigments. Improper handling of historic mercury amalgam mirrors presents another potential risk for elemental mercury exposure. These mirrors were fabricated using a tin-mercury amalgam that releases mercury liquid and vapor as it deteriorates. As a result, the mirrors and frames, as well as storage, work, and exhibition spaces can easily become contaminated, placing anyone who interacts with these objects at risk for mercury exposure.

The use of tin-mercury amalgam was the primary method for producing glass mirrors from the 16th to the early 20th century. In this process, tin foil and liquid mercury were applied to glass; the resulting two-phase amalgam consisted of tin-mercury crystals surrounded by a mercury-rich liquid phase. While this created a highly reflective and decorative surface, the amalgam is inherently unstable and degrades over time. Mercury emissions result from several processes: oxidation of the amalgam, evaporation of the liquid phase, and migration of liquid mercury to the bottom edge of the mirror due to gravity.

Mercury exposure from amalgam mirrors can be mitigated by identifying mirrors containing mercury; responsible exhibition, storage, and handling; following safety protocols when cleaning up mercury spills; and proper recycling and disposal of mercury-contaminated products.

Identification

Distinguishing mercury-containing mirrors from silvered mirrors can be difficult. If the mirror was produced before the early 20th century, it is likely a mercury amalgam mirror. Silvering, the other predominant historic mirroring technique, involves the deposition of silver on the glass. While silvering was developed in the mid-19th century, it did not completely replace the amalgam process until the

20th century. Unfortunately, most mercury mirrors are only identified once mercury droplets are discovered along the bottom of the frame or on floors and baseboards. Occasionally, beads of liquid mercury are also visible from the front of the mirror, which can be observed migrating under the glass.

There are several additional ways to identify an amalgam mirror if liquid mercury is not visible. Scientific testing, such as X-ray fluorescence (XRF), can easily confirm the presence of mercury. However, if these methods are not accessible, mercury and silver mirrors can be distinguished by subtle differences in color and reflectivity. Mercury mirrors reflect less light and have a bluish appearance, while silver mirrors look more yellow. This effect can be enhanced by placing a thin piece of paper over the mirror, which will appear paler and brighter over the silver mirror (Hadsund 1993).

The condition of mercury mirrors can be deceptive; they may seem to be in good condition even if they are actively deteriorating and releasing mercury. Look for surfaces that exhibit small points of light, which create a glittering, rather than reflective, surface. The lower section of the mirror may be more heavily deteriorated with numerous small holes. These holes may only be visible when the object is backlit and are rarely visible during normal use. Corrosion begins as small dark patches that create a dark and cloudy appearance. More severe corrosion manifests as grey layers or as grey, yellow-brown, and/or white concentric bands resulting from oxidation of the tin.

While these visual characteristics may help in identification, it is safest to assume that mercury is present in any mirror produced prior to the latter half of the 20th century, unless otherwise documented or proven by scientific methods, and therefore should be handled appropriately.

Handling

Handle mirrors that contain or may contain mercury with extreme caution. Always wear disposable personal protective equipment (PPE) including rubber, nitrile, or latex gloves as well as protective clothing and eyewear. Work in well-ventilated, cool areas. If workspaces cannot be properly ventilated, only use respirators with cartridges that are approved for use with mercury vapor (these will have a special “end of service life indicator” to warn the user of potential mercury vapor breakthrough). Work surfaces should be covered with a disposable material. Examine storage and exhibition areas for liquid mercury, which can collect on floors and be easily distributed by foot traffic. Regularly train staff on proper handling and spill response measures (see next section).

The Occupational Safety and Health Administration (OSHA) guidelines limit mercury vapor exposure to 0.1 mg/M3 of air. However, this level does not reflect current toxicological literature on mercury health effects. The more current and conservative occupational exposure level is 0.025 mg/ M3 as an 8-hour time-weighted average, established by the American Conference of Governmental Industrial Hygienists (ACGIH 2012). Although studies measuring mercury vapor emissions in gallery spaces (Hadsund 1993; Swan 2010) and lab conditions (Torge, et al. 2010) have demonstrated that the amount of mercury vapor released from undisturbed historic mirrors is below recommended safety guidelines, take precaution when moving, handling, or dismantling mirrors. Warm or poorly ventilated indoor spaces and agitation of liquid mercury increases the risk of exposure to mercury vapor.

Mercury vapor levels can be measured by using special passive dosimeter badges (laboratory analysis often included) or with indicator/detection cards that can be purchased through laboratory safety suppliers. More expensive analytical instruments are also available; however it may be more appropriate to contract with an environmental monitoring company to monitor mercury emissions. One source is the American Industrial Hygiene Association’s Consultant Listing (www.aiha.org). Since mercury liquid and vapor control is a major issue in most municipalities, especially in school systems, monitoring and guidance may also be available through local public health departments upon request. A valuable and free resource for small to medium-sized businesses is the OSHA On-Site Consultation Service, offering advice (separate from enforcement) through offices in every state. (www.osha.gov/dcspp/smallbusiness/consult.html)

Clean-up and Disposal of Elemental Mercury

Small liquid mercury spills can be safely handled using appropriate precautions. Ventilate contaminated areas and wear protective equipment. Never use a broom or vacuum to collect liquid mercury, unless it is a specially designed mercury recovery vacuum. Commercial mercury spill kits, sponges and powders that sequester

MERCURY SUPPLIES

Mercury specific detection and spill products are available through most laboratory supply companies such as Grainger Industrial Supply and Fisher Scientific. Customer service representatives will be able to assist with finding the appropriate supplies for your needs. Some of the most useful products are:

Mercury vapor badges and cards: Passive dosimeter badges contain adsorbent cartridges that are sent to laboratories to quantify exposure levels, while vapor indicator cards and badges contain special papers that change color in the presence of mercury.

Mercury indicator powder: Indicator powder changes color in the presence of mercury and can identify mercury residues.

Mercury spill kits: Kits contain everything needed to clean up small spills including personal protective equipment (PPE), cleaning supplies, and collection containers.

Mercury recovery vacuum: Vacuums safely collect mercury, mercury vapors, and mercury-contaminated particulates with specially adapted filters and collection containers.

Mercury vapor respirator cartridges: Cartridges will have a special “end of service life indicator” to warn the user of potential mercury vapor breakthrough.

Mercury amalgamation powder: Adsorbent powder converts elemental mercury into an amalgam, preventing mercury vapor emissions. Powder can be safely collected into appropriate disposable containers.

Mercury amalgamation sponge: Adsorbent sponges collect and convert elemental mercury into an amalgam, preventing mercury vapor emissions.

Mercury containers/jars: Polyethylene containers that use sponges to collect and contain liquid mercury. Some containers only collect the liquid mercury and others use adsorbent sponges to collect the mercury as an amalgam.

Mercury vapor powders and sprays: Powdered sorbents, such as iodized activated carbon, and commercial sprays reduce and suppress mercury vapors.

and contain the liquid should be used for collection. Sprays, powders, and papers are also produced for controlling mercury vapor levels. If spill kits are not available, gently collect beads of mercury into sealed containers using disposable materials. Never pour liquid mercury down the drain. Dispose of clothing and any absorbent materials that have come in contact with mercury and do not launder contaminated material in a washing machine. Be particularly aware of tracking liquid mercury on shoes. All contaminated items should be placed in sealed containers, clearly labeled and disposed of according to state, local, and institutional regulations.

Many civic and government agencies offer collection and exchange programs for mercury and mercury-containing devices as part of an ongoing awareness to provide proper disposal for hazardous materials. For information about these programs, contact local officials to find out when and where a collection will be held. Resources such as Earth911.com can provide information about local collection programs.

Health Risks of Elemental Mercury Exposure

Elemental mercury primarily causes health effects when it is inhaled as a vapor. After exposure to liquid mercury, less than 1% of the total amount is absorbed through ingestion or dermal contact, while 80% of inhaled mercury vapor is absorbed by the respiratory tract and retained in the kidneys and brain (WHO 2000). Symptoms of high levels of mercury exposure can occur within hours and include respiratory distress, tremors, emotional changes, insomnia, neuromuscular changes, headaches, disturbances in sensations, nausea, vomiting, diarrhea, and changes in cognitive function. Chronic exposure may result in more severe kidney, respiratory, and cognitive effects. Individuals concerned about their exposure to mercury should consult their physician within three days of exposure for testing and treatment.

Preventative Conservation

The degradation of the amalgam can be retarded by taking preventative steps, such as maintaining low and constant temperatures and relative humidity. In addition, mirrors should be displayed and stored in their original orientation; changing the orientation (e.g. laying a wall mirror on its back) will alter the equilibrium and promote further deterioration. Mirrors should also be checked regularly to ensure they are free of particulates such as dust and spider webs that can retain moisture.

Preventative measures can also be employed to limit mercury exposure. Mirrors containing mercury should be clearly labeled. Consider replacing severely degraded mirrors with stable modern mirrors, if possible. Covering the back of the mirror serves to both protect the amalgam and contain mercury; however, mirrors should not be completely sealed to prevent build up of mercury vapor and because slow evaporation of the mercury is necessary for curing the amalgam. To protect the back of the mirror while allowing for air circulation, Hadsund recommends sealing the junction between the glass and the frame with soft felt, attaching a piece of paper or closely woven textile across the back of the frame, and reattaching the original mirror backing (Hadsund 1993: 14). Another method of containment employed by Colonial Williamsburg involves partially or completely lining the backs of mirrors with Mylar, which allows for continuous monitoring. For temporary storage, the lower halves of mirrors can be bagged with polyethylene to prevent leakage

Don't forget! For your protection, OSHA requires your respirator to be fit tested **annually**. And 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 Indianapolis!

—AIC Health and Safety Committee

Additional Reading (all web links accessed 8/2012):

Agency for Toxic Substances and Disease Registry (ATSDR), Centers for Disease Control. 2010. "Mercury and Your Health." www.atsdr.cdc.gov/mercury/

American Conference of Governmental Industrial Hygienists (ACGIH). 2012. Threshold Limits Values and Biological Exposure Indices. Cincinnati, OH. Earth911. 2012. <http://earth911.com/>

Environmental Protection Agency (EPA). 2012. "Mercury Releases and Spills." www.epa.gov/mercury/spills/index.htm

Environmental Protection Agency (EPA). 2012. "Elemental Mercury Effects." www.epa.gov/mercury/effects.htm#elem

Hadsund, P. 1993. "The Tin-Mercury Mirror: Its Manufacturing Technique and Deterioration Process." *Studies in Conservation*, 38(1): 3–16.

Occupational Safety and Health Administration (OSHA), United States Department of Labor. "Occupational Safety and Health Guideline for Mercury Vapor." www.osha.gov/SLTC/healthguidelines/mercuryvapor/recognition.html/

Payne de Chavez, K. 2010. "Historic Mercury Amalgam Mirrors: History, Safety and Preservation." *Art Conservation*, Spring 2010: 23–26.

Podsiki, C. 2008. "Heavy Metals, their Salts, and Other Compounds: A Quick Reference Guide from AIC and the Health & Safety Committee." AIC News, November 2008: Special Insert.

Swan, C. 2010. "Mercury: the Problem with 18th-century Looking Glasses." In C. Hawks, et. al. (eds), *Health & Safety for Museum Professionals*. New York: Society for the Preservation of Natural History Collections, 516.

Torge, M., et. al. 2010. "Mercury Emissions from Historical Tin Amalgam Mirrors." In H. Roemich (ed), *Glass & Ceramics Conservation 2010*, Papers presented at the Interim Meeting of the ICOM-CC Glass & Ceramics Working Group, October 3–6, 2010, Corning, New York: ICOM Committee for Conservation in association with the Corning Museum of Glass, 156–163.

World Health Organization (WHO). 2000. "Chapter 6.9: Mercury." In *Air Quality Guidelines - Second Edition*, Copenhagen, Denmark: WHO Regional Office for Europe.

and vapor build-up (Swan 2010). Experimental methods that use backing layers that can absorb mercury vapor are also currently being investigated (Torge et al. 2010).

While the degradation of tin-mercury amalgam is inevitable and cannot be reversed, taking these preventative measures and safety precautions allows for the safe exhibition, storage, and handling of these historic objects.

—*Kerith Koss Schrager, AIC Health and Safety Committee,*
[kerith.koss\[at\]gmail.com](mailto:kerith.koss[at]gmail.com)

People

The University of Michigan (U-M) Library is delighted to announce the first Cathleen A. Baker Fellows in Paper Conservation. **Lauren Calcote** and **Aisha Wahab** started their fellowships in early September and will remain in residence with the U-M Library Conservation Lab through August 2013.

Rene de la Rie has recently stepped down from his position at the National Gallery of Art and moved back to Europe. He will initially be based at the University of Amsterdam, but also plans to spend time in Paris while affiliated with the Centre de recherche sur la conservation des collections (CRCC—www.crcc.cnrs.fr). He can be reached at: E. René de la Rie Herengracht 310 E 1016CD, Amsterdam, Netherlands +31.20.770.9466 Mobile +31.6.30.16.22.90

Barton Ross, AIA, AICP, LEED AP was recently awarded the Charles E. Beveridge Fellowship to study at the Frederick Law Olmsted National Historic Site in Brookline, Massachusetts. As the first ever recipient of the award, his research will focus on the Olmsted Firm's design legacy in Montclair, NJ, where the firm executed at least 22 projects in the early 20th century. Mr. Ross is currently the historic preservation consultant for the Township of Montclair.

Serena Urry is pleased to announce that she has joined the Cincinnati Art Museum as Chief Conservator. Contact her at the Cincinnati Art Museum, 953 Eden Park Drive, Cincinnati, OH 45202. Phone: (513) 639-2905. Email: [serena.urry\[at\]cincyart.org](mailto:serena.urry[at]cincyart.org).

David West announces the launch of materialswise, a consulting practice based in Sydney, Australia, providing specialist advice to building owners, designers and contractors on the performance of building materials (especially stone, ceramics and glass), forensic investigation of failures, and management of associated risks. David will continue as a Director of International Conservation Services, Australia's largest privately-owned fine arts conservation business.

In Memoriam

Catherine E. Anderson (1960–2012)

Catherine Anderson was born in Spring Valley, Illinois, to Donald and Nancy Anderson. She was a 1978 graduate of St. Bede Academy and of Illinois Valley Community College (1980), where she was inducted into the Hall of Fame. She completed a BFA at Illinois State University and received an MA in Art and Architectural History from the University of Illinois at Urbana-Champaign. Her

pre-program conservation training in Chicago included apprenticeships in both paintings at Spring Grove and at the Pomeranz Institute of Fine Art Conservation, and in paper at the Graphic Conservation Company.

One of the most accomplished and promising students in the 1990 Winterthur University of Delaware Program in Art Conservation (WUDPAC), Catherine possessed enormous artistic talent and impressive skills. She showed an intrinsic knack for keeping everything in perspective and encouraging others with her endearing sense of humor, distinctive voice, and infectious laugh. Unique in that she could have majored in any specialty, Catherine chose Objects, and continued to develop her interest in historical buildings and preservation by pursuing summer internships at the Shelburne and Biltmore. She familiarized herself with architectural issues at a time when few art conservators were conversant in the importance and nuances of working with architects and engineers. Catherine served her third-year internship with Meg Craft of Art Conservation and Technical Services in Baltimore, MD; worked at the Isabella Stuart Gardner Museum in Boston; and completed a postgraduate year at the National Museum of American History, Smithsonian Institution, where she identified and established conservation guidelines for several major collections of architectural materials in the Midwest and Northeast.

Catherine then returned to Chicago to work on several projects at the Field Museum of Natural History. She undertook supervision of the documentation, reconstruction and exhibition of a Maori Meeting House (Ruatapu II), working side-by-side with the Maori curator and interns and travelling to New Zealand, where she was warmly welcomed and highly honored by tribal leaders—an experience she would later recall with deep appreciation and gratification. She also participated in a major re-housing project and assisted Catherine Sease in fostering an institution-wide preventive conservation program.

As her knowledge and experience with historical architecture and diverse collections broadened and deepened, Catherine moved towards preventive conservation. She became Supervisor of the Preventative Conservation Program in the Department of Conservation at Colonial Williamsburg Foundation (CWF), where she served for eleven years. Under her leadership the program expanded, as the department moved to new facilities in the Bruton Heights Collections and Conservation Building.

Catherine's contributions to the preservation of CWF's vast collections and architecture were grounded in her deep caring, strong knowledge, and years of experience. Her dedication to preservation and her desire to help others in a "team effort" were obvious in how she worked and interacted with colleagues. Her commitment was exemplified by her assistance with the Carolina Room, where she generously shared her talents and those of her staff in deinstalling the hundreds of interconnecting segments, and pitching in on the cleaning phase when her other responsibilities permitted. Notable CWF projects in which she was involved include environmental research and practice, reinterpreting the Wetherburn's Tavern, the closing of the Governor's Palace, and creating standards for fabricating fake food. Interacting effectively and congenially with the Foundation's HVAC and building engineers, Catherine was well known as a hard-working and deeply involved manager of her collections maintenance team.

At CWF, Catherine was especially adept with hurricane preparedness and pest management issues as they related to the collections in the historic area and museums. She was selected by the AIC Task Force and the American Association of State and Local History to assist area museums in the aftermath of hurricanes Katrina and Rita, surveying the Ninth Ward and St. Bernard as well as parishes east and west. Catherine worked in tandem with FEMA in follow up activities, and served in additional recovery efforts including those of Hurricane Floyd in Jamestown, Hurricane Isabel, and floods affecting the Chicago Historical Society and the Des Plaines River.

Catherine lectured and published extensively on preventive conservation in the United States and abroad. For example, she gave two papers in Edinburgh in 2004, was a participant in the Attingham Summer School course, and recounted with great enthusiasm having met and conversed at length with Sarah Staniforth of the National Trust.

Deborah Hess Norris recently wrote, "She was one of our first graduates to focus primarily on collections care and preventive conservation at a time when this field was just developing and before we had a well-developed preventive conservation curriculum. We aim to memorialize Catherine by purchasing environmental monitoring equipment that will be named in her honor. A one-time Catherine Anderson Preventive Conservation Research Grant will also be awarded in 2013 to a current graduate pursuing preventive conservation research. Your contributions in Catherine's memory are most welcome."

We are grateful to have had such a good friend and colleague, and will remember her always with great fondness.

—Julia Baker, *Objects Conservator*, [jbaker\[at\]msn.com](mailto:jbaker[at]msn.com),
and Shelley Svoboda, *Conservator of Paintings*, CWF,
[ssvoboda\[at\]cwf.org](mailto:ssvoboda[at]cwf.org)

John Maseman (1954–2012)

Objects conservator John Anton Maseman passed away in September 2012 at the age of 58. John was born in Titusville, PA, and moved to Florida as a young boy. He studied history at the University of South Florida and did his conservation training at the Institute of Archeology, University of London. John worked privately in Florida for many years, first in Pompano Beach and then in Zellwood.

With his passing, our field has lost a skilled conservator and a passionate advocate. John's early archaeological conservation projects included work on the 'Ain Ghazal statues at the Institute of Archaeology, University of London, as well as on-site work in the Middle East. His handiwork can be seen in museums throughout Florida, in private collections, and even at Disney World. The treatment of the 1893 Tiffany Chapel that he carried out at the Morse Museum of American Art stands as a tribute to his ingenuity, engineering skill, and conservation ability. In emergencies, John was always available to assist, most notably after Hurricane Andrew in Miami, when he was instrumental in saving over 5,000 works of art. John also performed important conservation treatments on archeological collections from National Park Service managed sites in Florida.

Additionally, John conducted training courses at the National Park Service's Southeast Archeological Center in Tallahassee,

FL, focusing on integrating preventive conservation principles into both planning for and conducting archeological fieldwork. He also ran mid-career training courses for the International Academic Projects in Sydonie (the historical mansion in Zellwood, FL, that was restored by his family) and the Tampa Museum of Art, encouraging professionals to expand their skills and knowledge base with grace and humor.

John will be remembered for his enthusiasm for his work, his research into the history of his beloved community in Zellwood, FL, his service to the Florida museum community, and for the love with which he nurtured his three children Carl, Bridget Helena, and Todd. Donations in his memory can be made to the Zellwood Historical Society c/o Margie Grinell, 3160 Union St., PO Box 1186, Zellwood, FL 32798.

—Rustin Levenson, *Rustin Levenson Art Conservation Associates*,
[rustinfl\[at\]aol.com](mailto:rustinfl[at]aol.com)

Reprinted in part from Conservation Distribution List Instance 26:19 with additional contributions from members of the conservation and archaeological community.

Conservation Training Programs

Historic Preservation Program at Columbia University

Faculty News:

- New adjunct faculty member Chris Gembinski, Senior Associate at Building Conservation Associates, guided the Structures, Systems and Materials I class in the Fall 2012.
- Dan Allen, partner in Cutsogeorge Tooman & Allen Architects, P.C., teamed with Norman Weiss and George Wheeler in the Brick, Terra Cotta and Stone course taught in the Spring 2012. Allen brings significant craft experience, particularly in the fabrication and conservation of terra cotta.
- Michael Lynch of Kaese & Lynch Architecture and Engineering, LLC, reprised his History of American Architectural Hardware mini-course.
- John Childs of Art Preservation Services recently re-introduced the Architectural Wood Conservation course. Childs is also the Project Manager for the 9/11 Museum, which was badly damaged by Hurricane Sandy.
- John and Franklin Vagnone, Executive Director of the Historic House Trust of New York City will teach sequential mini-courses on Preservation in Historic Houses and Introduction to Furniture Conservation in Historic Houses.
- Long standing adjunct professor Theo Prudon of Prudon and Partners introduced a new course, Preservation of Modern Architecture, based on his recently published and award-winning eponymous book.
- George Wheeler and alumnus Glenn Boornazian, President of Integrated Conservation Resources, received recognition awards from the Historic House Trust of New York City for their many years of work on the Conservation Advisory Committee for HHT.

- Boornazian and Wheeler, along with adjunct faculty Norman Weiss, continued their advisory work for the World Monuments Fund on the conservation of St. Trophime Cloister in Arles.

Student News:

Thesis projects for the Class of 2012 produced a wealth of new information in several areas:

- Myun Song's award-winning thesis explored wireless devices for monitoring the corrosion of re-bar in concrete.
- Heather Hartshorn—sulfate attack of dolomitic lime mortars
- Sarah Ripple—problems with stone cladding in modern architecture
- Sarah Rosenblatt—deterioration and preservation of terra cotta glazes
- Kayla Loveman—in situ de-acidification of wall paper
- Tony Baragona—the performance of pozzolanic additives to re-pointing mortars
- Jorgen Cleeman—the history of brick making in Damariscotta, ME
- Julie Rosen—the history of the development of a national brick making industry

Two members of the Class of 2012 were supported by a Samuel H. Kress grant for their summer internships: Julie Rosen worked with Dr. João Manuel Mimoso at the Laboratório Nacional de Engenharia Civil in Lisbon, Portugal, studying the preservation of glazes on architectural terra cotta; Sarah Ripple worked with Dr. Laurie Rush at the American Academy in Rome studying methods that can be used to mitigate damage at archaeological sites during armed conflict.

The thesis projects of the Class of 2013 also promise to bring forth new information:

- Dena Kefallinos—the history of architectural wire glass
- Mayank Patel—the deterioration of Maritime Canadian sandstones in Central Park
- Brooke Young—evaluation of the Alpha-P FTIR for architectural finishes
- Charles Thompson—the influence of thermal cycling on American marbles
- Mary Park—adhesion of mortars on re-used brick

Members of the Class of 2013 participated in diverse and fulfilling summer internships:

- Mayank Patel and Brooke Young with Matthew Reilly at Central Park Conservancy working on conserving their outdoor sculptures
- Chad Shores with alumna Christine Djuricin the Citywide Monuments Conservation Program in New York City
- Dena Kefallinos at adjunct faculty member Mary Jablonski's firm, Jablonski Building Conservation
- Richard Lowry with alumnus John Krawchuk at the Olmsted Center of the New York City Department of

Parks and Recreation

- Emily Sinitski with alumna Andrea Gilmore at the Dedham office of Building Conservation Associates
- Mark Park at Superstructures Engineers + Architects
- Alafia Akhtar travelled to India to work at INTACH

Other News:

In January 2012, the Program's Analyzing Architecture project continued its initial documentation in 2011 of materials, conditions, and design history of Giulio Romano's Palazzo Maccarani in Rome. The project brings together art historians, design architects, and preservation students to study historic architecture and its preservation. Faculty participants include George Wheeler, Director of Conservation in the HP Program, and Columbia University faculty members Mark Rakatansky, adjunct professor of architecture, and Francesco Benelli, professor of art history. HP student Jorgen Cleeman worked with fellow students from architecture and art history on the 2012 project, which focused on the architecture of Antonio da Sangallo the Younger in Rome and northern Lazio.

The Program received a grant from the Samuel H. Kress Foundation to explore where new documentation techniques can be introduced into the curriculum.

The 12th International Congress on the Deterioration and Conservation of Stone was held at Columbia University, October 22–26, 2012. The university partnered with the Historic Preservation Education Foundation to organize the conference, which brought together 319 participants from over 30 countries. Over 70 oral presentations and nearly 100 poster presentations covered diverse topics in the areas of deterioration, monitoring, documentation, and conservation of stone. Through the generosity of many donors, over 20 international students received scholarships to attend the conference. The scholarship funds were donated to honor Norman Weiss's 35 years of dedicated teaching in the preservation program and his contributions to developing the field of architectural conservation.

—George Wheeler, Director of Conservation, Historic Preservation Program, [gw2130\[at\]columbia.edu](mailto:gw2130[at]columbia.edu)

Grants & Fellowships

2013 Smithsonian Museum Conservation

Institute Analytical (MCI) Studies Group Intern Program

The Smithsonian Museum Conservation Institute, in conjunction with the NSF REU Sites Program, is offering short-term opportunities for undergraduates to work on research projects with staff members of its technical studies and research group. The Smithsonian's Museum Conservation Institute (MCI) is the center for specialized technical collections research and conservation for all Smithsonian museums, collections, and research centers. MCI combines state-of-the-art instrumentation and scientific techniques to provide technical research and characterization of objects.

Internships will take place during the summer of 2013. Applicants must be currently enrolled as an undergraduate in a university program or scheduled to matriculate in the fall of 2013. Acceptable majors include, but are not limited to: museum studies,

art history, archaeology, paleontology, chemistry, biochemistry, biology, ecology, earth science, chemical engineering, and materials science engineering. Applicants must be U.S. citizens or permanent residents. A stipend will be offered for a period of 10 weeks starting in late May or early June 2013.

Projects will be supervised by staff members who specialize in their specific project area. Applicants are strongly urged to contact potential advisors in advance of application. Students are also welcomed to propose projects of their choosing contingent upon agreement of a staff member to advise the project.

Please visit www.si.edu/mci/english/professional_development/2013TechInternships.html to learn more about the staff members and their specialties before applying.

Apply for the Museum Conservation Institute Analytical Studies Group Intern Program. Applications must be made online at <https://solaa.si.edu>, and the deadline to apply is February 25, 2013. Selected candidates will be interviewed by telephone, although MCI visits are welcome. Notifications will be sent by April 15, 2013.

North Carolina Preservation Consortium (NCPC)

The North Carolina Preservation Consortium (NCPC) is accepting applications for preservation grants from libraries, museums, archives, historic sites, and other collection institutions in our state. The application deadline is February 1, 2013. Applicants must be institutional members of NCPC. The maximum award is \$2,000. Grants may be used for preservation assessments, consultations, equipment, supplies, training, projects, and conservation treatments. For more information and access to the application go to: <http://www.ncpreservation.org/grants.html>

Questions may be addressed to:

Robert James, Executive Director

North Carolina Preservation Consortium (NCPC)

Phone: 252-328-6114, www.ncpreservation.org

PO Box 2651, Durham, NC 27715-2651

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

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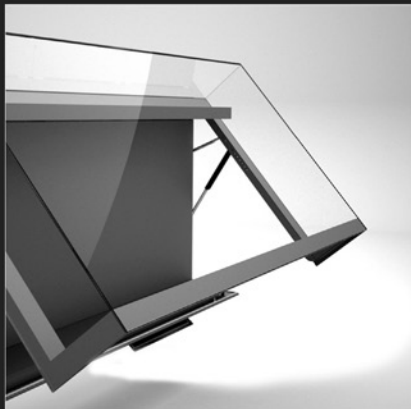
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Courses, Conferences, & Seminars

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@conservation-us.org.

Events marked with an asterisk (*) are supported by a grant from the National Endowment for the Humanities. The Collaborative Workshops in Photograph Conservation are also supported by a grant from The Andrew W. Mellon Foundation. 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

Emergency Planning and Mitigation Strategies for Historic Sites

March 18, 2013, Brucemore, Cedar Rapids, Iowa

April 2013, Oak Park, Illinois (TBA)

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

Preventive Conservation* January 18–February 1, 2013, Ossabaw Island, Georgia

Hands-on Digital Imaging for Conservation and Museum Professionals* March 12–15, 2013, Washington, DC

Identifying Historic Paint Colors and Schemes May 16–19, 2013, Birdsboro, Pennsylvania

Modern/Contemporary Print Identification* October 2013 dates TBA, Washington, DC

Conservation of Glass in Photography* October 21–25, 2013, Los Angeles, California

Media Consolidation for Ancient and Medieval Manuscripts on Parchment, Fall 2013 dates TBA, New York, NY

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

Webinar: Raising Money for Collections Conservation

The recording of this FAIC Webinar, produced and co-sponsored by Learning Times in collaboration with the American Alliance of Museums and sponsored by The Inge Foundation, is now available free of charge at https://squirrel.adobeconnect.com/_a751959191/p3njewg3n7a/?launcher=false&fcsContent=true&pbMode=normal

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

Co-sponsored Courses

Asian Lacquer International Symposium, May 20–24, 2013, Buffalo, New York

Presented by the State University of New York College at Buffalo Art Conservation and Design Departments and the Burchfield Penney Art Center. Registration through FAIC: www.conservation-us.org/courses

Call for Papers

Submission Deadline: Jan 11, 2013.

Canadian Association for Conservation of Cultural Property: *39th Annual Conference*, Saint John, New Brunswick. (Conference dates May 23–25, 2013)

Info: www.cac-accr.ca/conferences

Contact: Kendrie Richardson, Program

Co-ordinator, [cac.accr.abstracts.resumes\[at\]gmail.com](mailto:cac.accr.abstracts.resumes[at]gmail.com)—abstracts accepted in either French or English

Submission Deadline: Jan 15, 2013.

Organizing Committee of the Politecnico di Milano Center for the Conservation and Promotion of Cultural Heritage: *International Conference: Built Heritage 2013, Monitoring Conservation Management*, Politecnico di

Milano, Italy. (Conference dates Nov. 18–20, 2013, English language event)

Info: www.bh2013.polimi.it

Contact: Secretary Dott.ssa Maria Licia Zuzzaro, tel. +39 02 2399 2232, fax +39 02 2399 5638, email [h2013\[at\]polimi.it](mailto:h2013[at]polimi.it)

Submission Deadline: Feb 1, 2013.

Instituto de Investigaciones Estéticas of the UNAM: *Converging Views; Collaborations/interrelations for the Study and Conservation of the Patrimony, Eighteenth Colloquium of the Conservation, Study and Defense of the Cultural Heritage Seminar*, Mexico City, Mexico. (Conference dates May 6–8, 2013)

Info: www.esteticas.unam.mx

Contact: Instituto de Investigaciones Estéticas, UNAM, Circuito Mario de la Cueva s/n. Zona

Cultural, Ciudad Universitaria, Colocan, 04510, Mexico, D.F., +52 55 5665 2465

Submission Deadline: Feb 2, 2013.

ICOM-CC: Joint interim conference of three ICOM-CC working groups: Wood, Furniture, and Lacquer: *Heritage Wood: Research & Conservation in the 21st Century*, Warsaw, Poland. (Conference dates October 28–30, 2013)

Info: www.icom-cc.org/282/Heritage

Contact: [heritagewoodconservation2013\[at\]gmail.com](mailto:heritagewoodconservation2013[at]gmail.com)

Submission Deadline: Feb 15, 2013.

University of Evora: *1st International Conference on Innovation in Art Research and Technology*. Caparica, Portugal. (Conference dates July 10–13, 2013)

Info: www.inart2013conference.uevora.pt
Contact: Irina Sandu, Universidade Nova de Lisboa, Campus de Caparica, Caparica, 2829-516, Portugal, +351 212948322 ext. 11305

Submission Deadline: Mar 13, 2013.

Centre de recherche sur la conservation des collections (CRCC): *Cultural Heritage Conservation Science and Sustainable Development Experience, Research and Innovation*, Paris, France. (Conference dates Oct 23–25, 2013)

Info: www.crcc.cnrs.fr/spip.php?article288&lang=en
Contact: Alban Fournier at [afournier\[at\]mnhn.fr](mailto:afournier[at]mnhn.fr)

Submission Deadline: Mar 31, 2013.

Canada Aviation and Space Museum and Canada Science and Technology Museum: *Saving Big Stuff in Tight Economic Times*. Ottawa, Canada. (Conference dates September 25–27, 2013)

Info: [bigstuff2013\[at\]technomuses.ca](mailto:bigstuff2013[at]technomuses.ca)

GENERAL

Feb 13–16, 2013. College Art Association (CAA): *101st Annual Conference*, New York City, NY, USA.

Info: <http://conference.collegeart.org/2013/>

Mar 8–10, 2013. Southeast Regional Conservation Association: *Mold Workshop*, including treatment, remediation, health and safety, Atlanta, GA, USA.

Contact: Ann Frellsen [ann.frellsen\[at\]emory.edu](mailto:ann.frellsen[at]emory.edu) or Matt Johnson [mjohnson\[at\]thefgroup.com](mailto:mjohnson[at]thefgroup.com)

Apr 3–7, 2013. Society for American Archaeology (SAA) *Annual Meeting*, with special session “Archaeometric Methods, Archaeological Materials and Ancient Technologies.” Honolulu, HI, USA.

Contact: Vanessa Muros, [vmuros\[at\]ucla.edu](mailto:vmuros[at]ucla.edu) or Dr. Ioanna Kakoulli, [kakoulli\[at\]ucla.edu](mailto:kakoulli[at]ucla.edu)

Apr 10–12, 2013. ICON and the University of Glasgow: *Positive Futures in an Uncertain World*. Glasgow, Scotland.

Info: www.gla.ac.uk/schools/cca/events/headline_234429_en.html
Contact: [kswales82\[at\]gmail.com](mailto:kswales82[at]gmail.com)

Apr 11–13, 2013. Rathgen Research Laboratory, National Museums, Berlin: *Heritage Science and Sustainable Development for the Preservation of Art and Cultural Assets: On the Way to the Green Museum*, Berlin, Germany.

Info: www.smb.museum/rf
Contact: Sonja Tesche, +49 30 26642 7100, [s.tesche\[at\]smb.spk-berlin.de](mailto:s.tesche[at]smb.spk-berlin.de)

May 6–8, 2013. Instituto de Investigaciones Estéticas of the UNAM: *Converging Views; Collaborations/interrelations for the Study and Conservation of the Patrimony, Eighteenth Colloquium of the Conservation, Study and Defense of the Cultural Heritage Seminar*, Mexico City, Mexico.

Info: www.esteticas.unam.mx
Contact: Instituto de Investigaciones Estéticas, UNAM, Circuito Mario de la Cueva s/n. Zona Cultural, Ciudad Universitaria, Colocan, 04510, Mexico, D.F., +52 55 5665 2465

May 6–7, 2013. German Association of Conservators (VDR): *Jacob Jordaens: Origin-Transformation-Conservation*, Kassel, Germany.

Contact: Anne Harmssen, [a.harmssen\[at\]museum-kassel.de](mailto:a.harmssen[at]museum-kassel.de) or Dr. Justus Lange, [j.lange\[at\]museum-kassel.de](mailto:j.lange[at]museum-kassel.de)

May 13–16, 2013. The National Museum of Denmark: *Conservation in the Nineteenth Century (CiNC)*, Copenhagen, Denmark.

Info: www.natmus.dk/CiNC
Contact: Isabel Brajer, National Museum of Denmark, I.C. Mødestedsvej, Brede, 2800 Kgs. Lyngby, Denmark, Tel: +44 20 20 95 95

May 15–17, 2013. ICOM-CC Theory and History WG: *Conservation, Cultures and Connections*. Copenhagen, Denmark.

Info: www.icom-cc.org/51/news/?id=210 and www.natmus.dk/CiNC

May 19–22, 2013. American Alliance for Museums (AAM): *The Power of the Story, AAM 107th Annual Meeting*, Baltimore, MD, USA.

Info: www.aam-us.org

May 21–25, 2013. Canadian Association for Conservation of Cultural Property (CAC): *39th Annual CAC Conference*. Saint John, New Brunswick, Canada.

Info: www.cac-accr.ca/conferences
Contact: Dee Stubbs-Lee, The New Brunswick Museum, Saint John, New Brunswick, Canada, E2K 1E5, 506-643-2341

May 21–24, 2013. Inter-University Center, Dubrovnik: *Our Modern: Re-appropriating Vulnerable 20th Century Heritage*, Dubrovnik, Croatia

Info: <http://iuc.hr/conference-details.php?id=212>
Contact: Sagita Mirjam Sunara, [sagita.sunara\[at\]gmail.com](mailto:sagita.sunara[at]gmail.com)

Jun 17–21, 2013. Laboratory of Conservation-Restoration and Research (LC2R) *Conservation-Restoration and Health/Security of People and the Environment*, Provence, France.

Info: <http://art-conservation.fr/colloque-2013-english/>

Jun 17–22, 2013. Society for the Preservation of Natural History Collections (SPNHC): *28th Annual Meeting and 10th Conference on Fossil Resources*, Rapid City, South Dakota, USA.

Info: www.spnhc.org/50/meetings

Jun 20–21, 2013. Documentation of Contemporary Art and the Network for Conservation of Contemporary Art (NeCCAR): *Performing Documentation in the Conservation of Contemporary Art*, Lisboa, Portugal.

Info: Alison Bracker, [alison.bracker\[at\]royalacademy.org.uk](mailto:alison.bracker[at]royalacademy.org.uk)

Jul 10–12, 2013. National Center for Preservation Technology and Training (NCPTT): *Fountain Fundamentals, an Ever Evolving Conservation Collaboration*, Kansas City, MO, USA.

Info: <http://ncptt.nps.gov/fountain-fundamentals-an-ever-evolving-conservation-collaboration/>
Contact: Jason Church, [jason_church\[at\]contractor.nps.gov](mailto:jason_church[at]contractor.nps.gov)

Jul 10–13, 2013. University of Evora: *1st International Conference on Innovation in Art Research and Technology*, Caparica, Portugal.

Info: <http://www.inart2013conference.uevora.pt>
Contact: Irina Sandu, Universidade Nova de Lisboa, Campus de Caparica, Caparica, 2829-516, Portugal, +315 21298322, ex. 11305

Aug 28–30, 2013. Archives and Records Association (ARA): *ARA Conservation Conference*, Cardiff, Wales, UK.

Contact: Mark Allen, Conservation Studio, Flintshire Record Office, The Old Rectory, Rectory lane, Hawarden, Flintshire, CH5 3NR, [mark.allen\[at\]flintshire.gov.uk](mailto:mark.allen[at]flintshire.gov.uk)

Sep 9–12, 2013. International Atomic Energy Agency (IAEA): *NINMACH 2013—Neutron Imaging and Neutron Methods in Museums and Cultural Heritage Research*, Garching, Germany.

Info: www.frm2.tum.de/aktuelles
Contact: Alexander Gabov, Sculpture Conservation, Canada, +1 613 539 5533, [alexandergabov\[at\]me.com](mailto:alexandergabov[at]me.com)

Sep 16–20, 2013. ICOM-CC Metals WG: *Metals 2013*, Edinburgh, Scotland.

Info: www.metal2013.org
Contact: James Crawford, [jamesbcrawford76\[at\]gmail.com](mailto:jamesbcrawford76[at]gmail.com)

Sep 25–28, 2013. Hornemann Institute: *Separated-reunited! Conservation and Restoration in Central Europe During the Time of the Iron Curtain and Today*. Hildesheim, Germany.

Info: www.hornemann-institut.de
Contact: Dr. Angela Weyer, Hornemann Institute, D-31134 Hildesheim, Germany, +49 5121 408179

Oct 31–Nov 3, 2013. *Association of Registrars and Collections Specialists Conference*, Chicago, IL, USA.

Info: www.arcsinfo.org

ARCHITECTURE

Mar 26–27, 2013. National Center for Preservation Technology and Training (NCPTT) and The Center for Historic Architecture and Design (CHAD) at the University of Delaware: *Workshop on Petrographic Analysis, Natchitoches*, LA, USA

Info: ncptt.nps.gov
Contact: Jason Church, 645 University Parkway, Natchitoches, LA, 71457

Sep 11–14, 2013. University of the West Scotland: *3rd Historic Mortars Conference*, Glasgow, Scotland.

Contact: Dr. John Hughes, School of Engineering, University of the West Scotland, Paisley Campus, Paisley, PA1 2BE, Scotland, +44 141 848 3268, [john.hughes\[at\]uws.ac.uk](mailto:john.hughes[at]uws.ac.uk)

BOOK & PAPER

Mar 20–22, 2013. The British Library: *Understanding Asian Papers and Their Applications in Paper Conservation*, London, UK.

Info: <https://sites.google.com/site/asianpaperandconservation/home>
Contact: [asianpaperconservation\[at\]gmail.com](mailto:asianpaperconservation[at]gmail.com)

Apr 17–19, 2013. ICOM-CC Graphic Document WG: *Paper Conservation: Decisions and Compromises*, Vienna, Austria.

Info: www.icom-cc.org/52/event/?id=189 and www.onb.ac.at
Contact: Lieve Watteeuw, [lieve.watteeuw\[at\]arts.kuleuven.be](mailto:lieve.watteeuw[at]arts.kuleuven.be) or Christa Hofmanns, [christa.hofmann\[at\]onb.ac.at](mailto:christa.hofmann[at]onb.ac.at)

Sep 2–4, 2013. The Islamic Manuscript Association: *Manuscripts of the Mamluk Sultanate and its Contemporaries, The Ninth Islamic Manuscript Conference*, Magdalene College, University of Cambridge, UK.

Info: islamicmanuscript.org/conferences/2013conference/CallForPapers.html
Contact: The Islamic Manuscript Association, Ltd, c/o 33 Trumpington Street, Cambridge, CB2 1QY, UK, [admin\[at\]islamicmanuscript.org](mailto:admin[at]islamicmanuscript.org)

OBJECTS

Mar 14, 2013. ICON Gilding and Decorative Surfaces WG: *Conserving Context: relating object treatment to collection and settings*, London, UK.

Contact: Claire Daly, [gdsconference2013\[at\]gmail.com](mailto:gdsconference2013[at]gmail.com)

May 13–17, 2013. ICOM-CC Wet Organic Archaeological Materials (WOAM) WG: *12th WOAM Conference*, Istanbul, Turkey.

Info: www.icom-cc.org/42/working-groups
Contact: Tara Grant, Coordinator, WOAM, CCI, 1030 Innnes Road, Ottawa, ON, K1A 0M5, Tel: 613-998-3721, ex. 227, [tara.grant\[at\]pch.gc.ca](mailto:tara.grant[at]pch.gc.ca)

May 20–24, 2013. SUNY Buffalo and the Burchfield Penney Art Center: *Asian Lacquer International Symposium*, Buffalo, NY, USA.

Info: artconservation.buffalostate.edu
Contact: Corinna Rogge, [rogge\[at\]buffalostate.edu](mailto:rogge[at]buffalostate.edu)

Sep 16–20, 2013. ICOM-CC Metal WG: *Metal 2013*, Historic Scotland, Edinburgh, Scotland.

Info: www.metal2013.org

Sep 25–27, 2013. Canada Aviation and Space Museum and Canada Science and Technology Museum: *Big Stuff: Saving Big Stuff in Tight Economic Times*, Ottawa, Canada.

Info: www.sciencetech.technomuses.ca/
Contact: Sue Warren, Canada Science and Technology Museum Corporation, 1867 St. Laurent Blvd., PO Box 9724, Ottawa Terminal, Ottawa, ON, K1G 5A3

Oct 7–10, 2013. ICOM-CC Glass and Ceramics WG: *Recent Advances in Glass, Stained Glass and Ceramics Conservation*, Amsterdam, The Netherlands.

Info: www.icomcorpus2013.nu
Contact: Kate van Lookeren Campagne, University of Amsterdam, [icomcorpus2013\[at\]gmail.com](mailto:icomcorpus2013[at]gmail.com)

PAINTINGS

Apr 30–May 3, 2013. The Getty Conservation Institute (GCI) and the Lunder Conservation Center, Smithsonian Institution (SI): *Cleaning of Acrylic Painted Surfaces (CAPS)*, Washington, D.C.

Info: www.getty.edu/conservation

Jun 28–30, 2013. Conservation Studies at the University of Oslo (UiO): *Public Paintings by Edvard Munch and his Contemporaries*, Brisbane, Australia.

Info: www.hf.uio.no/iakh/english/research/projects/aula-project/munch2013/

PHOTOGRAPHIC MATERIALS

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

Info: www.conservation-us.org/photographicmaterials
Contact: Marc Hamly, [mhamly\[at\]getty.edu](mailto:mhamly[at]getty.edu)

Feb 13–16, 2013. College Art Association (CAA): *The Proof is in the Print: Avant-Garde Approaches to the Historical Materials of Photography's Avant Garde*, New York City, NY, USA.

Info: <http://collegeart.org>
Contact: Lee Ann Daffner, The Museum of Modern Art, 11 West 53rd Street, New York, NY, 10019, Tel: 212 708-9559, Email: [leeann_daffner\[at\]moma.org](mailto:leeann_daffner[at]moma.org)

RESEARCH & TECHNICAL STUDIES

Jun 3–7, 2013. SCIBEC Research Group and the MaSC committee: *User's Group for Mass Spectrometry and Chromatography (MaSC)*, Pisa, Italy.

Info: www.mascgroup.org
Contact: Isabelle Brajer, [isabelle.brajer\[at\]natmus.dk](mailto:isabelle.brajer[at]natmus.dk)

TEXTILES

Nov 12–15, 2013. North American Textile Conservation Conference (NATCC): *Conserving Modernity: The Articulation of Innovation, 9th North American Textile Conservation Conference*, San Francisco, CA, USA.

Info: natccconference.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.

Campbell Center for Historic Preservation Studies

Mount Carroll, IL,
<http://www.campbellcenter.org>
Sharon Welton, Executive Director,
815 244 1173

Apr 16–18, 2013. *Historic Paint Analysis*

Jun 10–14, 2013. *Microscopy for Pigment and Fiber Identification in Art and Artifacts*

Jul 24–27, 2013. *Book Repair for Special Collections*

Jul 12–20, 2013. *Introduction to Parchment*

Canadian Conservation Institute (CCI)

1030 Innes Road, Ottawa,
Ontario, K1B 4S7,
www.cci-iiic.gc.ca

February 4–5, 2013. *Packing and Shipping of Cultural Property* (Unionville, Ontario)

The Centre for Photographic Conservation

233 Standtead Road, London, SE23, 1HU,
England
[cphotoconservation\[at\]cpc-moor.com](mailto:cphotoconservation[at]cpc-moor.com),
Angela H. Moor, [xfa59\[at\]dial.pipex.com](mailto:xfa59[at]dial.pipex.com)

Feb 11–14, or Apr 22–25, 2013. *Preventive Conservation of Photographic Materials (Theory)*

Feb 18–21, or May 20–23, 2013.
Identification of Historic Photographic Processes

Jul 8–Aug 2, 2013. *Master Class I: Advanced Photographic Conservation Techniques*

Apr 15–19 or May 13–17, 2013.
Rediscovering Historic Photographic Processes

Jan 14–Feb 8, 2013. *Master Class II: Going Deeper*

Apr 2–4, 2013. *Suppressed Storage Environments, Systems and Materials for Photographic Albums, Prints, Glass and Plastic Negatives and Positives Including Color*

Mar 18–20, 2013. *Preservation and Conservation of Albums and Photographically Illustrated Printed Books*

Hooke College of Applied Sciences

850 Pasquinelli Drive,
Westmont, IL, 60559-5539
www.hookecollege.com
Christine Gorman,
[Cgorman\[at\]hookecollege.com](mailto:Cgorman[at]hookecollege.com)

Feb 25–Mar 1, 2013. *White Powder Unknowns Part 1*

Mar 4–8 and Oct 21–25, 2013. *Scanning Electron Microscopy*

Apr 16–18 and Oct 22–24, 2013.
Microscope Particle Handling: Particle Isolation, Manipulation and Mounting

May 20–24, 2013. *Forensic Fiber Identification*

Jun 17–21 and Oct 7–11, 2013. *Modern Polarized Light Microscopy*

Jul 17–19, 2013. *Advanced X-ray Microanalysis by EDS*

Nov 5–7, 2013. *Infrared Microscopy*

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Rochester Institute of Technology, GAN
7B, Room 2000, 70Lomb Memorial Drive,
Rochester, NY, 14623-5604
www.ipisustainability.org
[pafpph\[at\]rit.edu](mailto:pafpph[at]rit.edu)

Jan 9, 2013. *The Evolution of New Standards: Defining an Optimal and Sustainable Preservation Environment in the 21st Century*

Feb 6, 2013. *Dealing with Winter Dryness*

Mar 6, 2013. *Understand the Role of Temperature-Relative Humidity Dew Point in Creating a Sustainable Preservation Environment*

Apr 3, 2013. *Fundamentals of HVAC: What Shapes Optimal Preservation Environments*

May 1, 2013. *Best Practices for Collecting and Analyzing Environmental Data*

Jun 1, 2013. *Dealing with Summer Heat and Humidity*

Jul 10, 2013. *Investigate your HVAC System and Identify Potential Energy Savings*

Aug 7, 2013. *Practical Approaches to Environmental Control for Small Institutions*

Sep 4, 2013. *Sustainable Preservation Practices—Key Team Activities*

International Academic Projects

6 Fitzroy Square, London, W1T 5HJ
[info\[at\]academicprojects.co.uk](mailto:info[at]academicprojects.co.uk)
James Black

Feb 4–8, 2013. *Nuevos metodos de limpieza de superficies pictóricas* (Buenos Aires)

Mar–Jun, 2013. *Chemistry for Conservators* (distance learning course)

Apr 2013. *Pigments and the Polarising Microscope* (Somerset, UK).

Apr 16–17. *Introduction to Corrosion* (London, UK).

Apr 22–25, 2013. *Identifying and Making Historical European Papers* (Berlin, Germany).

Jun 3–7, 2013. *Moulding and Casting of Museum Objects* (Denmark).

Jun 20–21, 2013. *Identification of Prints* (London, UK)

Jun 19, 2013. *Caring for Arms and Armor* (London, UK)

Jun 17–19, 2013. *Making Electroform Replicas of Objects* (Denmark)

Jun 18–19, 2013. *Digital Photography of Museum Objects* (London, UK)

Jun 10–14, 2013. *New Methods of Cleaning Painted Surfaces* (London, UK)

Jun 24–28, 2013. *Giltwood Frame & Object Restoration* (Oxford, London, UK)

Jul 2, 2013. *Painting and Illumination in Persian and Indian Books* (London, UK)

Jul 3–5 2013. *Persian and Indian manuscript painting workshop* (London, UK)

Jul 3, 2013. *Identification of Wood* (Part 1) (London, UK)

Jul 4, 2013. *Identification of Wood* (Part II – Practical) (London, UK)

Jul 16–17, 2013. *Introduction to Metal Structure and Metallography* (London, UK)

Jul 18, 2013. *Metallography study day* (London, UK)

Sep–3 days. *Conservation of Globes* (London, UK)

Sep 30–Oct 4, 2013. *Conservation of Glass* (London, UK)

Oct 14–15, 2013. *Conservation of Tracing Paper* (London, UK)

MCN Pro (Museum Computer Network and LearningTimes)

<http://mcnpro.org/sessions/>

Feb 5, 2013. *ePublishing—What You Need To Know, Online workshop*

Rare Book School, University of Virginia in Charlottesville, Virginia

rarebookschool.org
Elizabeth Ott, Program Assistant

University College London

Department of Mechanical Engineering,
Torrington Place, London, WC1E7JE, UK
David A. Scott, [dascott\[at\]ucl.ac.uk](mailto:dascott[at]ucl.ac.uk)

Jul 22–26, 2013. *Ancient and Historic Metals: Technology, Microstructure and Corrosion*

Positions, Internships & Fellowships

SUPERVISORY CONSERVATOR

The Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington DC seeks applicants for the position of Head of the Department of Conservation and Scientific Research. The primary mission of the department is the care and maintenance of the museum collection. To that purpose the department Head interacts with staff throughout the museum and advises senior staff on conservation matters. The incumbent is responsible for the activities of the department, including oversight of a staff of conservators and scientists, budgetary matters and long range planning. Applications will be accepted from January 2–February 4, 2013. Further information on the position, information on the Federal Hiring Process and how to apply is available at www.si.edu/ohr or www.usajobs.gov or by calling the Smithsonian Office of Human Resources at (202) 633-6344. Announcement number: 13R-CR-298309-DEU-FSG

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. These fellowships are for one year with a possible renewal of a second year. Fellowships commence fall 2013 and include a \$35,000 stipend, \$4000 travel/research allowance, \$2000 for medical insurance, and benefits. Fellows work on the Conservation Department's major projects and research related to the projects and collections. The current projects include the preparation of artifacts for exhibit at both NMAI sites: Washington, DC, and New York City. The fellowships are located in Suitland, MD (outside of Washington, DC).

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

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

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Deadline: Completed online applications must be submitted no later than March 15, 2013.

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

All applicants will be notified by May 10, 2013 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://nmai.si.edu/explore/collections/conservation/training/#andrew>

SIX-MONTH PRE-GRADUATE PROGRAM CONSERVATION INTERNSHIP

Smithsonian Institution, National Museum of the American Indian

Individuals interested in entering conservation graduate program specializing in Native American ethnographic and archaeological objects: organic and inorganic materials. Undergraduate degree in art, history, anthropology, or other field related to Native American ethnographic and archaeological material and a 3.0 GPA or better required. Organic chemistry highly recommended. Internship carries a stipend, commences Fall 2013, and is located in Suitland, MD.

Deadline: Online applications must be submitted no later than February 15, 2013. Notification by April 30, 2013. For additional information about how to register and apply via the Smithsonian Online Academic Appointment system, please visit our website: <http://nmai.si.edu/explore/collections/conservation/training/#ctpi>

Positions, Internships and Fellowships are also posted online.

On the AIC blog:

www.conservators-converse.org/category/jobs/

On the AIC website:

www.conservation-us.org/grantsandfellowships



www.kremerpigments.com

New York

247 West 29th Street, NY 10001

Phone: 212 219 2394





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