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Furniture Forensics: Tool Marks As Evidence

The practice of conservation has always involved the technical analysis and study of historic and artistic works, as well as preservation, treatment, and restoration. The deployment of a dizzying array of analytical techniques by conservators has served to emphasize the scientific nature of our work to the rest of the world.

But some of this analysis using big, heavy equipment with obscure names involves the identification and description of materials, and often could just as easily be carried out by an analytical chemist as a conservator. What I believe most distinguishes the analysis of an object by conservators is the combination of understandings they bring to that analysis, including techniques of manufacture and identification of period and regional styles, as well as identification of materials. This combination creates a unique perspective, and when conservators study an object, they will usually reveal much about it that would otherwise have remained unrecognized or un-remarked.

For conservators of wooden artifacts and, in particular, furniture, one primary area of focus in studying objects has been on the tool marks left behind by the original craftsman during the manufacturing process. Because many furniture conservators have at least some, and usually a great deal of experience in actually making furniture, we are perhaps more focused on process than others among students of historic furniture. We care how the furniture was made, and we look specifically for evidence of manufacture. Although there is a long tradition among collectors, dealers, curators, and other connoisseurs of furniture to look for certain tool marks, the approach is visual and not necessarily systematic. They might feel the undersides of the drawers of an 18th century chest for the gentle undulations of a scrub plane, for example, or reject a purported 17th century court cupboard with circular saw marks on the bottom rails. Many report that the ability to analyze tool marks on furniture cannot be taught, that it comes only with years of experience, and that tool marks cannot be photographed. However, conservators have always looked at

continued on page 8

BE SURE TO VOTE ON THE AIC CERTIFICATION PROGRAM

In late January, Professional Associates and Fellows will be asked to cast their ballot on the proposed AIC Certification Program. Take time to review all the information on the certification page of www.aic-faic.org and be fully informed prior to making your decision.

YOUR VOTE IS CRITICAL TO THE FUTURE OF AIC!

AIC NEWS

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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 is: \$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@aic-faic.org.

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From the President



What a difference a year makes. During 2008 we witnessed both a worldwide economic slowdown and a historic presidential election. These events are a reminder of the unanticipated perils and prospects that organizations and individuals confront in any year. In 2008, AIC received generous grants from The Andrew W. Mellon Foundation, National Center for Preservation Technology and Training, and Getty Foundation that will expand our professional education program, convert printed materials to collaborative online resources, and launch an expansion of the FAIC Board and its development activities respectively. Unfortunately, at the same time, AIC and FAIC faced higher operating costs and paper losses on investment accounts, which created ugly year-end financial reports. As we try to anticipate and plan for the future we are often surprised and challenged by events beyond our control. AIC has pursued very conservative budgeting and cash reserve policies and has significant cash reserves to carry the organization through the current economic crisis.

I believe 2009 will be just as challenging and exciting for AIC as 2008. Our organization continues to grow. As part of the strategic planning effort, FAIC is able to hire two new staff members, allowing us to build an active FAIC Board and significantly expand our fundraising capacity. AIC has always had more ideas and projects than financial resources, but AIC's financial health depends on two major sources of revenue, membership dues and the annual meeting. The Board hopes an energetic FAIC will provide additional revenue needed to fund scholarships, outreach, research, and publications.

While it has taken longer than expected to launch the new website and membership database, when the database customizations are complete, we will have an excellent platform on which to highlight our activities, educate the public, and communicate with members. As we try to "green" our organization, the web offers the possibility of reducing our use of paper and simultaneously saving money on postage. The Board plans to integrate web technologies as fully as possible in every AIC project and activity; organization management, member services, education, publications, grants, outreach, advertising, marketing, and fundraising will all have a strong web presence. Finally, after much discussion and study, we will vote in January to implement a professional certification program. AIC members have repeatedly said certification is needed and the Board agrees.

And last, but certainly not least, I want to thank all of the AIC members who continue to volunteer unprecedented amounts of time and expertise to further the goals of our organization, to expand the professional literature, and to educate the public about the importance of conservation of cultural materials.

Have Happy New Year!

—Martin Burke, President
Terrapin Neck Conservation, LLC
martinburke@frontiernet.net

CERTIFICATION VOTING

Letter from the AIC Board of Directors

The AIC Board of Directors unanimously endorses the proposed AIC Certification Program and encourages all AIC Fellows and Professional Associate members to vote YES for certification implementation. It is critical for AIC to hear from all eligible voting members. Expect to see the ballot on certification in January!

A YES vote from 50% or more of eligible members (PAs and Fellows) means that AIC will implement a certification program. The first step will be to obtain funding to support the first two years of program development and the pilot examination. If the vote is under 50%, certification will be shelved for the foreseeable future.

Although according to the AIC Bylaws Associate members cannot take part in this vote, the Board wants to hear from all members who will be eligible to become certified. To provide important information to the Board, a poll for Associates only will be taken at the same time as the formal vote.

The proposed program is the result of a 10+-year investment into research, planning, and legal vetting led by scores of your colleagues and the AIC professional staff. The program reflects extensive feedback, criticism, and discussion conducted over many years and in multiple forums. As indicated by the recent straw poll, the AIC Board stands in agreement with a clear majority of the membership by expressing confidence that implementing the current proposal will raise the professional practice of conservation within the United States and, over time, elevate the standing of conservators working within institutions and privately.

Regardless of the outcome, the Board would like to thank all those members who have participated in developing a certification program for AIC through their work on various committees, working groups, and task forces. It has taken over 10 years and

thousands of hours of volunteer labor. Thank you for your valuable time and consideration.

Please take time to consider the importance of certification to AIC, to users of conservation services, and to you—Please VOTE in January!

Signed,

Martin Burke, AIC President

Conservator in private practice;

Terrapin Neck Conservation, LLC

Meg Loew Craft, AIC Vice President

The Walters Art Museum

Lisa Bruno, AIC Secretary

Brooklyn Museum

Brian Howard, AIC Treasurer

Conservator in private practice;

B.R. Howard & Associates, Inc.

Catharine Hawks, Director,

Committees and Task Forces

Conservator in private practice and Adjunct

Faculty, George Washington University

Paul Messier, AIC Director,

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Conservator in private practice;

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Karen Pavelka, Director,

Professional Education

Conservation Faculty, Kilgarlin Center, The

School of Information, The University of

Texas at Austin

Ralph Wiegandt, Director,

Specialty Groups

George Eastman House

Everything You Need to Know About the Upcoming Vote on the Proposed AIC Certification Program

Who is eligible to vote?

Per the AIC Bylaws, only Professional Associate and Fellow members of AIC will be eligible to vote. For more information on voting rights, please refer to pages AIC-13 – AIC-15 of the 2008 AIC Directory. The AIC Board of Directors is interested in the views of all members regarding certification. At the same time of the certification vote, a nonbinding poll will be sent to Associate members. If you applied for PA status by the application deadline of January 1 and are accepted, you will have the right to vote.

When will the vote take place?

The vote is scheduled to start on January 28, 2009 and end on February 27, 2009.

How will the vote take place?

The vote will take place on Survey Monkey, a secure third party survey and voting website. An email will be sent to all PAs and Fellows with the link to the vote. Two reminders will be emailed out during the voting period.

What if I don't have Internet access or a computer? Will I still be able to vote?

Yes, those PA and Fellow members without access to the Internet may request a paper ballot. A postcard announcing the vote will also be mailed out to all PA and Fellow members.

Will my ballot be secret? Will anyone know how I voted?

No AIC member will be able to see how another member voted. However, to ensure a secure election, voters will need to list their name on the online ballot. This will be viewable ONLY to AIC office staff working on certification and is for the purpose of checking that only those eligible to vote are voting and that no one is voting twice. Once the election has closed, the data will be deleted from the SurveyMonkey site and no hard copy detailing the names of those who voted will be kept. At no point will the names of who voted or who did not vote will be released.

What do I do if I am traveling or my computer goes haywire and I can't login to the voting site?

The voting period is one month long, so, hopefully, everyone will find the time to login. However, if at any point you are having trouble accessing the voting page, you may call the AIC office to request a paper ballot. Also, survey monkey will only accept one vote per computer. Any PAs and/or Fellows that share a computer can contact the office for a paper ballot.

Certification: Facts and Myths

As we prepare for the vote on the proposed AIC certification program, it has become clear that there is still some confusion and uncertainty surrounding the proposed AIC certification program. Detailed information on the proposed model is available on the AIC website. However, following are some of the questions we have received. Hopefully the answers pro-

vided will shed new light on some old myths surrounding AIC certification.

Why can only Professional Associates and Fellows vote? Does that mean you don't care what Associate members think or want us to take the exam?

AIC values the opinions of all of its members equally. Every Associate who meets the requirements should actively consider taking the certification exam if and when it is available. The reason only PA and Fellows can vote for certification is because the vote is a special vote requested by the Board of Directors. For more information on voting rights in AIC you can turn to the AIC Bylaws on pages AIC13–AIC15 of your 2008 Directory.

Will certification be a requirement for membership in AIC?

No, AIC will continue to welcome all conservators and related professionals as members.

Will Professional Associates and Fellows need to take the exam?

Everyone wishing to become certified will need to take the exam. There will be no “grandfathering” of any AIC members.

Who can sit for the exam?

Conservators with a cumulative total of 6 years full-time experience in a combination of conservation education, training, and work experience (including pre-program and apprenticeships) can sit for the exam. At least 3 of these years need to have been spent working and/or studying in a specialty area (as defined within a material specialty). Related professionals, conservation administrators, educators, and assessors with the conservation experience listed above can also sit for the exam.

You will need to be a member of AIC to sit for the exam and to recertify. However, since AIC membership is open to everyone there is no conflict with restraint of trade.

Who would write the exams?

Subject matter experts, conservators recommended by the Specialty Groups, will undergo training by educational consultants in exam question writing. In addition educational consultants will review the questions and assist conservator/writers to create grading rubrics for each question.

Last Call for Nominations - 2009 Board of Directors

February 20 is the last day nominations can be accepted for open positions on the AIC Board of Directors. The current slate includes:

President (2-year term):	Meg Loew Craft (1st term)
Vice President (2-year term):	Pam Hatchfield (1st term); Jane Klinger (1st term)
Director, Com & TF (3-year term):	Catherine Hawks (2nd term)

Additional election information is at www.aic-faic.org. All completed nominations or queries regarding submission of a nomination are to be sent to: Jessica Johnson at johnsonjs@si.edu

Who would be grading these certification tests? Conservators? Consultants?

- A blind review process will be implemented. Grading will be done by trained reviewers in the candidate's specialty. If the grades are too far apart, then the application will be sent to additional reviewers.
- The reviewers will be drawn from the ranks of current PAs and Fellows.
- The reviewers will be trained by education specialists and will use specially designed rubrics for each question, which will outline how to award and subtract points based on the answers given.
- Reviewers will be trained to view all established acceptable forms of conservation approaches as appropriate, regardless of whether it is what “they would do.”
- Reviewers will be trained to evaluate new or different conservation approaches on their own merits.
- Reviewers will be instructed on how to discount minor flaws in writing such as grammar and sentence structure errors, which are frequent in examinations of this type, so that they do not influence the grading.
- The AIC Certification Commission, an independent body, will review all failing exams and will have the right to change the score if it is appropriate.
- AIC will investigate how to offer an oral version of the exam for those with writing disabilities.

For answers to additional frequently asked questions please visit the AIC website at www.aic-faic.org and click on certification. Additional

information on the proposed model is also available on the website.

IAG Highlights

The November meeting of the Internal Advisory Group (IAG) took place at the Equality Center in Washington, DC on Saturday, November 8. Attendees included specialty group, committee, and task force chairs (or designee); AIC News, JAIC, and website editors; AIC board members, and AIC staff. It was a positive and lively meeting that covered a wide range of topics, including:

- 2009 annual meeting general session update
- Potential future annual meeting themes
- Future annual meeting locations
- AIC outreach/marketing/advocacy activities
- Green Task Force update
- The upcoming vote on the AIC Certification Program
- Financial report
- How the AIC staff supports member activities
- Presentation on the new website
- Transformation of FAIC, a strategic planning initiative underway
- Individual goals for moving AIC forward—position papers

For additional information about the IAG meeting, please visit the news page of www.aic-faic.org.

Website Update

The new AIC website development is still under way at time of printing. Delays in our launch have been due to the complexities in migrating our current database to a new, more efficient one integrated with the website. Our web development vendor has been working to finalize the last of the needed cus-

tomized features. These features, intended to make AIC's database and website more efficient, include: online registration for events, customization of online membership purchase and renewal, customized financial reporting to maximize efficiency of e-commerce, and more. We expect to launch the site in February and will announce details via email updates.

FAIC News

February Deadlines for FAIC Grants and Scholarships

Applications are due in February for requests for funding in eight categories that support projects by AIC members. Guidelines and application forms are available at www.aic-faic.org or from the AIC office. All materials must be received by the published deadlines for consideration.

Feb. 1: The "Take a Chance" grant was established in honor of Carolyn Rose, and provides support for conservation research or projects that might not otherwise be funded. A maximum of \$1,000 will be awarded this year.

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

Feb. 1: The Carolyn Horton fund supports continuing education and training for AIC members who are professional book and paper conservators. Awards typically range from \$500 to \$1,000.

Feb. 15: Individual Professional Development scholarships offer support of up to \$1,000 to help defray professional development costs for AIC members who are Professional Associates or Fellows.

Feb. 15: NEH Individual Professional Development scholarships of up to \$1,000 support AIC members attending 2009 FAIC workshops funded by a grant from the National Endowment for the Humanities: "The

Use of Bleaching Treatments in Paper Conservation," "Plastics and Rubber," "Paper and Water," and "Adhesives for Conservation."

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

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

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

Projects should begin no earlier than April 1 for full consideration. Electronic submissions are encouraged. All materials, including any required letters of support, must be received at the AIC office by the published deadlines.

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

Four Tips for a Successful Scholarship Proposal

1. Read and follow the guidelines...

This may sound obvious, but make sure you and your project are eligible. If there is a dollar limit on awards, don't ask for more than the maximum. Make sure to include all requested supporting documents. If something isn't clear, contact the AIC office for guidance.

2. Put your best foot forward...

Detail how the project will benefit you and your career. Show how you are ready to take on the project. Don't assume reviewers know anything about you or your project – attach a full resume and full description of the project if possible. Proofread your application before sending. Be sure letter writers know your project and the submission deadline – you can even provide them with some text or "talking points" for guidance.

3. Rack up some bonus points...

Is there a way you can share your project, such as presentations, articles, or speaking with colleagues at work or in your area? Can you raise additional

support from an employer or other sources? Can you demonstrate financial need?

4. Avoid two common traps...

Remember that scholarships are designed to benefit you, not your employer. Your project may indeed lead to better care for or information about an institution's collection, but if that is the main purpose, reviewers may ask why the institution isn't paying for the project. Also, your project should be proportionate to the level of funding available. Reviewers may see a \$1,000 award in support of a \$50,000 project as a drop in the bucket, and give priority to a more reasonable request. You may want to break a bigger project up into smaller pieces in order to have a more compelling case for funding.

There are many more worthy proposals than can be funded, so don't take rejection personally. Good luck!

—Eric Pourchot, Professional Development Director, epourchot@aic-faic.org

FAIC Workshop Ideas Sought

Suggestions for FAIC education and training events to take place in 2009 and 2010 are currently being sought. FAIC plans to apply for a two-year grant from the National Endowment for the Humanities to support professional development activities for conservation professionals. Ideal projects would have a strong impact on the preservation and access of humanities collections in the United States. Past submissions have ranged from a simple course title to page-long proposals with outlines. Whatever the format, all suggestions are welcomed. Please send to Eric Pourchot, Professional Development Director, at epourchot@aic-faic.org.

Traumatic shock can kill. Can you recognize the symptoms?

Know when it occurs?

—A reminder from the
Health & Safety Committee

Annual Meeting

Break Free From Winter

Imagine yourself in sunny Los Angeles, amongst your colleagues and friends. Reserve your spot at the 2009 AIC Annual Meeting in Los Angeles, May 19-22.

With the theme of Conservation 2.0—New Directions, the 2009 meeting will offer opportunities to...

- Explore how emerging technologies will affect the conservation field. Visit www.aic-faic.org to preview the general session and specialty group abstracts.
- View the latest conservation products and services in the exhibit hall. Visit www.aic-faic.org for a listing of confirmed exhibitors.
- Hone your conservation knowledge and skills in a pre-conference workshops. Check out and register for pre-conference workshops today on www.aic-faic.org.
- Take a behind-the-scenes guided tour at one of LA's top museums or historic sites. Check out and register for conference tours today on www.aic-faic.org.
- Network with your colleagues. Discover the many lunches and other educational and social events that will bring you in contact with your peers.

Just point your internet browser to www.aic-faic.org and then select the meetings tab. Explore the information mentioned above and then register with the online form. Make your travel plans and book your room at the host hotel, the Hyatt Regency Century Plaza. We will see you there – don't forget your sunglasses.

JAIC News

With the closing of 2008 and the beginning of 2009, I want to acknowledge and thank the JAIC editorial staff, associate editors, reviewers, and authors who worked together to produce three wonderful issues in 2007 (the Fall/Winter issue will be delivered shortly). Writing and reviewing a journal is an arduous task that can sometimes seem thankless. We at JAIC recognize that the Journal could not be as

successful as it is without the dedication and hard work of many individuals and we are grateful for their efforts. As the editorial list is available in each issue and the article reviewers are kept anonymous, I have compiled a list of the JAIC authors and book reviewers from 2008. Please join me in commending all who worked on the past year's issues.

JAIC Author Recognition list for 2008:

Miriam Basilio
Michele Barger
Timothy Barrett
Christian De Brer
Sydney Briggs
Melissa Carr
Jennifer Correia
Anne Crowley
Rian M.H. Deurenberg
Scott E. Fulton
Özge Gençay-Üstün
Molly Gleason
Susanne Grieve
Roger Griffith
Gordon Hanlon
Elizabeth Hendrix
Tamara Jaeger
Debra F. Laefer
Allison Lewis
Frank Matero
Joy Mazurek
Shelley Reisman Paine
Ellen Pearlstein
Sylvie Pénichon
Steven Pickman
Susan Rossi-Wilcox
Michael Schilling
Catherine H. Stephens
Jennifer A. Wade
Liz Werden
Glenn Wharton
Paul M. Whitmore

JAIC Book Reviewer Recognition list for 2008

Lauren K. Chang
Jennifer Giacca
Elena Phipps (2)
Nancie Ravenal
Rebecca Anne Rushfield
Jeremy C. Wells

—Michele Derrick, *Editor-in-chief*,
JAIC,mderrick@mfa.org

February 1 is the next manuscript submission deadline for JAIC. To submit a manuscript, first read the guidelines for authors available on www.aic-faic.org. When you are ready to submit, send materials to the AIC publications manager at brodgers@aic-faic.org.

People

Gustavo F. Araoz, AIA, was elected president of the International Council of Monuments and Sites (ICOMOS) during the organization's 16th General Assembly and International Scientific Colloquium, held in Quebec City, Canada, September 29–October 4, 2008. Mr. Araoz currently serves as executive director of the United States Committee for ICOMOS (US/ICOMOS), headquartered in Washington, DC. He is the seventh president of ICOMOS, and the first American ever elected to this office.

Inge-Lise Eckmann has relocated her practice in the conservation of contemporary paintings to the Northern Rockies. Inge-Lise is living in Sun Valley, Idaho, with her husband, Jack Lane, President of the New Art Trust and Director Emeritus of the Dallas Museum of Art.

Christine French has joined the Smithsonian's Museum Conservation Institute as a staff conservation scientist. She completed her Ph.D. in Geology at the University of Maryland where she focused on biogeochemical studies of paleontological specimens. Her areas of interest include the chemical characterization of archaeological and paleontological specimens, as well as the integrity of their organic and inorganic composition through time.

Jennifer Giacca also joined the Smithsonian's Museum Conservation Institute as a staff conservation scientist. She was previously a conservation scientist at the Walters Art Museum, where she was the first scientist to work in the Division of Conservation and Technical Research since 1937. Her most recent projects have included identifying the pigments used in Thai paintings and studying nineteenth-century copper alloys used in small bronze statues.

Emma Richardson has been appointed as conservation research

assistant for Collections Care Department at the National Archives. Prior to her appointment, Emma was pursuing a Ph.D. in Conservation Science.

Dr. Ann Russell has retired from her position as president and executive Director of the Northeast Document Conservation Center (NEDCC) and has assumed the title of director emeritus. Under Dr. Russell's leadership, NEDCC expanded and undertook the conservation of many significant documentary and photographic objects.

Rob Waller has recently retired from the Canadian Museum of Nature. He continues his research and publication on museum collection risk assessment and management and offers training and consulting services that enable museums to embrace the risk-based approach to conservation and collection management. He can be reached at: rw@protectheritage.com

In Memorium

Judith Ann Rieniets (1943-2008)

Judith Ann Rieniets passed away unexpectedly on September 11, 2008 at her home in Petaluma, California. She was a painting and paper conservator in private practice since 1976. She was born May 11, 1943 and grew up in Whittier, California. She was the youngest child of Robert and Merry Rieniets. She is survived by her sister, Merry Morgan of Los Angeles.

Judith Rieniets graduated from California State University, Hayward in 1965 with a degree in Studio Arts after first attending University of California, Berkeley. She earned her M.A. degree in Art History from University of Southern California in 1971. She then worked as the Registrar for the Oakland Museum of California before she attended the Cooperstown Graduate Program in the Conservation of Historic & Artistic Works, State University College at Oneonta, graduating in 1976 with an M.A. degree and a certificate in advanced study in art

conservation. She specialized in painting and paper conservation.

After moving to the San Francisco Bay Area, she established a conservation lab for the Oakland Museum of California where she worked for three years. She then worked in the paintings conservation lab of the M. H. deYoung Museum (Fine Arts Museums of San Francisco) under the direction of Teri Owikawa Picante. She worked again for the Oakland Museum of California as Conservator (paintings and paper) 1982-1984. She then established her private practice in San Francisco in 1986 and moved her practice to Petaluma in 1995. She conserved works of art on paper as well as contemporary and traditional paintings for museums and individuals.

Judith became a Professional Associate of the American Institute for Conservation of Historic & Artistic Works (AIC) in 1989 and a Fellow in 1990. She was a founding member of the Bay Area Art Conservation Guild, serving most recently as treasurer. She also served on the Board of Directors

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tool marks on furniture in a particularly systematic way, and this could collaboratively produce a study of the history of tool marks on wood which would become an invaluable reference for conservators in several specialties, as well as others in allied fields.

Although investigation of the history of tool marks is in its infancy, the study of woodworking tools has been explored extensively. Early books were essentially technical manuals covering current technology, such as *Woodworking Machinery: Its Rise, Progress and Construction 1800-1880*, written in 1880 by M. Powis Bale; or *The Modern Carpenter Joiner and Cabinet-Maker*, written in 1902 by Frank Tiffany and A. MacIntosh. In 1929, Henry Mercer wrote *Ancient Carpenters' Tools*, one of the first studies devoted to woodworking tools in the distant past. Since that time, students of the history of technology have continued to write on the subject. For example, the *Oxford History of Technology*, published in 1956, included sections on woodworking. W.

L. Goodman wrote *A History of Woodworking Tools* in 1964, and in 1968 Charles F. Hummel wrote *With Hammer in Hand: The Dominy Craftsmen of East Hampton*, New York, which studied the tools in the Dominy Shop at Winterthur and included descriptions their furniture. Brooke Hindle has written about the history of technology during "America's Wooden Age," and has covered the technology of wood milling in the 18th century in America. More recent works have reached back even further, such as Geoffrey Killen's *Egyptian Woodworking and Furniture*, published in 1994, and, most recently, Roger Ulrich's *Roman Woodworking*, published in 2006.

Students of woodworking tools are also familiar with the classic period references, such as Joseph Moxon's *Mechanick Exercises*, begun in 1678, Denis Diderot's *Encyclopédie*, first published in 1763, or André Jacob Roubo's *L'Art du Menuisier*, 1769-1775. These books describe the manufacture of various goods, and are illustrated with



Figure 1. Pit saw marks vs hand saw marks. Courtesy of John Childs

plates depicting the tools used. Diderot illustrates the shops in which the work was carried out as well.

Historic-Fasteners.com: A Web-Accessible Database of Historic Screws and Nails

Building on Chris White's *Observations on the Development of Wood Screws in North America* (available at http://www.wag-aic.org/Am_Wood_Screws.pdf), this project will create a searchable database of historic screws and nails that would be accessible to the general public through the internet. While at the Museum of Fine Arts, Boston, White documented, both photographically and metrically, the characteristics of well-provenanced screws from the museum's collections. The proposed database is an attempt to use a "wiki" approach to expand upon this research and to simultaneously make the results available and searchable by a wide audience of conservators and scholars.

Conservators often find it necessary to temporarily remove fasteners during the course of conservation treatments. In cases where the source artifact is of known date and geographic origin, these fasteners can act as important reference materials. Imaging and cataloging the fasteners

in the database before they are replaced will allow these artifacts to be studied and used by the scholarly public in a way that would otherwise be impossible. Freely accessible on the internet, and incorporating sophisticated searching and sorting capabilities, the database will serve as an aid in the identification, dating, and localization of historic screws and nails from un-provenanced sources. Researchers will be able to compare an unknown fastener with detailed technical descriptions and high resolution images to reference fasteners in the database. This resource will be an important compliment to existing literature on patents and inventions, and will help to refine our understanding of how quickly or slowly new inventions were taken up in different parts of the world. The site will educate the user in how to identify key physical characteristics of fasteners, allowing appropriate classification of the fastener and an understanding about the technology used in its fabrication. As the database grows in the future, we hope that the pool of users and contributors will expand to include scholars and enthusiasts from many

allied fields, both in the United States and internationally.

Thanks to generous contributions from The Early American Industries Association <http://www.eaiainfo.org/>, and three AIC specialty groups (The Wooden Artifacts Group, The Objects Specialty Group, and the Architecture Specialty Group) the project is already fully funded. An outline of the structure of the database has been generated and a highly recommended private company has been identified to build the website.

In its 'beta' form, we hope that the database will be populated and tested by a core group of approximately fifteen interested conservators and preservation professionals. These individuals will volunteer their time to refine the structure of the database, write the explanatory text, and begin entering images and descriptive data about fasteners from their collections. If you would like to be a beta user and help to build the website, please contact Arlen Heginbotham at aheginbotham@getty.edu.

Pictorial representations of wood-working tools and activities have a much longer history than written references, and these early depictions also serve as a fruitful source of information. For example, frescos found at Pompeii illustrate men working wood, as do New Kingdom tomb paintings from ancient Egypt. Perhaps the most widely reproduced example is *Joseph in His Workshop from the Mérode Triptych*, c. 1425, which portrays Joseph surrounded by chisels, saws and axes, and wielding a brace (drill). But there are others more important to the history of woodworking, such as Villard de Honnecourt's illustration of a water-powered reciprocating saw in his manuscript of c. 1230.

Interestingly, many of the sources

mentioned briefly in this article fail to illustrate or make reference to a direct link between the tools and techniques of woodworking, and the objects the tools are used to make (or the tool marks). But in the last two decades, as conservators have begun to collaborate in the scholarly study of furniture and have become recognized experts in the analysis of furniture, a number of works on specific groups of furniture

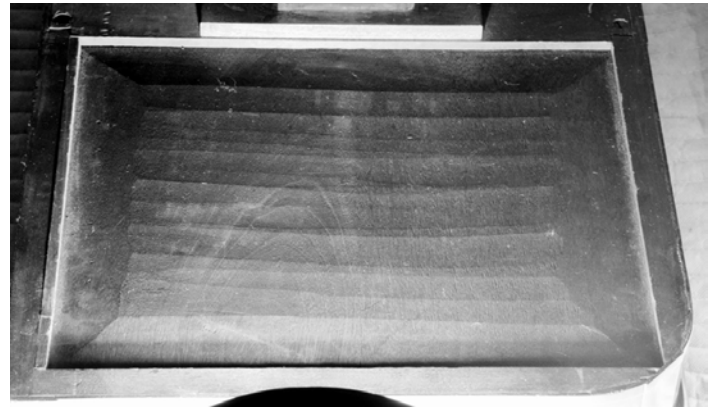


Figure 2. Scrub plane marks. Courtesy of John Childs

have been produced which illustrate tools *and the marks they make*.

For example, two books which were written by scholars who worked with conservators in their studies

Digitally Photographing Tool Marks on Furniture In Situ: A Brief Guide

Photographing tool marks requires eliminating as much subtlety as possible in order to make the marks clear. Because these images are not treatment record photographs, the standards for image type (RAW, JPEG, TIFF etc), white balance, and image size as outlined in the AIC guidelines for digital photography may not be applicable. Therefore, my recommendations for digitally photographing tool marks are as follows:

Equipment Needed

- Digital SLR Camera capable of 10 megapixels or better image size
- Small, light-weight portable camera tripod
- Photoflood lamp fitted with 200 watt bulb
- Extension cord
- Large, focused-beam flashlight such as a Maglite
- Lamp tripod with detachable clamp capable of holding a Maglite

Photographs of tool marks do not need to be in color, but color photographs more accurately imitate real world conditions encountered by investigators, so I recommend taking color images. Usually, in order to obtain the desired results in photographing tool marks, it will be necessary to use advanced settings on a digital SLR. Decide beforehand if you

must take the picture as a RAW image, based on whether or not the image will become part of the permanent record, and/or whether you plan to manipulate it afterwards on your computer. Although you can custom set the white balance, this is unnecessary for pictures of tool marks.

Instead, select a pre-set white balance for the light source you are using, usually incandescent (tungsten), fluorescent, or flash. You should use the aperture priority setting on the camera to allow for the greatest depth of field, because increased depth of field increases the ability of someone looking at the photograph to correctly interpret the tool mark. The digital SLR allows the photographer to review the image instantly, and if the tool mark is not sufficiently visible, the image can be taken again after changing the angles of the camera, light source, or both.

Tool marks are identified by changes or variations in the surface topography of the object, usually on the underside or inside. As in film photography, surface topography is best captured using raking light, or by photographing specular reflection off the object's surface.

Darken the entire space surrounding the piece of furniture, and then move a flashlight beam across the surfaces of the component boards, while at the same time changing your own point of view, until you find the

correct angle of light and view to visually reveal the tool marks you are attempting to record. At this point, set up the photoflood lamp on the lamp tripod to reproduce the raking light angle you have discovered.

Alternatively, arrange the flashlight and tripod using the clamp to create the raking light. Turn off the photoflood lamp once you have found the correct lighting angle. These lamps become hot and can damage objects or surrounding protective materials such as moving blankets. Then set up the camera tripod to allow your camera to reproduce the viewing angle you have discovered, turn the photoflood back on, and take the picture.

Sometimes specular reflection can better reveal tool marks. Using an over head light source, vary your viewing angle until you see the tool marks revealed by a change in specular reflection. Then set up the tripod and camera to reproduce the angle, and take the picture. Review the picture on the monitor on the rear of the camera, and take it again from a slightly different angle if you have not captured the tool marks. Remember to change the white balance of the camera to the correct setting for the light, such as fluorescent if you are using typical overhead lights found in storage areas.

—John Childs, *Historic New England Collections & Conservation Center*

include: *The Furniture of Coastal North Carolina, 1700-1820* (1988), by John Bivins, which illustrates tool marks extensively, and *Fake, Fraud or Genuine?: Identifying Authentic American Antique Furniture* (1991), in which the author, Myrna Kaye, discusses and illustrates tool marks in a systematic way. In 1995, Winterthur published the *Cadwalader Study* by Mark J. Anderson, Gregory J. Landrey, and Phillip K. Zimmerman, a true collaboration between conservators and curator. The purpose of this study was to examine a group of Philadelphia Rococo furniture which had been grouped together stylistically and through provenance, but showed apparent technical differences. The study was comprehensive, including finish analysis, investigations of provenance, construction analysis, and an analysis of tool marks. Carving techniques, and types of tool marks were used to differentiate between groups of stylistically identical objects with the same finish history. The existence of obviously different hands in the execution of objects which could be linked together by other means was an important development in the understanding of the shop practices of 18th century furniture making in Philadelphia. In 1999, another successful collaboration was published by the Metropolitan Museum of Art: *The Gubbio Studiolo and its Conservation* by Olga Raggio and Antoine M. Wilmering. This book resulted from work on the conservation and reinstallation of the Gubbio Studiolo, a Quattrocento paneled room decorated with intarsia and commissioned by Federico di Montefeltro. Wilmering reproduced images of woodworkers at their work from 15th century period sources, and then illustrated the marks these tools would have made from examples found on the boards of the Gubbio Studiolo. More recently, The Peabody Essex Museum in Salem, MA published *The Furniture of John and Thomas Seymour* (2003) by Robert Mussey in conjunction with an exhibition of the same name. Although Mussey does not discuss the tools used by the Seymours or their tool marks at length, his book demonstrates how effectively photographs can depict tool marks.

Photographing tool marks on furniture has been made much easier by recent improvements in the technology of digital photography. New larger LCD monitor screens on the back of digital SLRs make instant review of photographs much easier, allowing the photographer to more accurately assess whether the digital photograph has captured the desired information. In addition, digital SLRs, now available at an affordable price, are capable of capturing images at a sufficient resolution for use in publication. All this has made photographing tool marks on furniture much more effective, expanding the possibilities for publishing numerous examples.

Hopefully, the future holds a deeper collaboration between various furniture conservators and curators with interest and expertise in tool marks on furniture of specific periods and regions who might collaborate on writing an illustrated reference work on the subject. Current experts who have already contributed to the field include Ton Wilmering on Italian Renaissance furniture; Robert Mussey, who has researched woodworking machinery in late 18th and early 19th century America; Hans Piena, curator at the Dutch Open Air Museum in Arnhem, The Netherlands and an expert in tool marks on Dutch furniture of the 17th and 18th centuries; Stephanie Auffret, who wrote her graduate dissertation on 18th century French tool marks; and Yannick Chastang, who has researched and written on French 18th century marquetry techniques. I encourage anyone else with knowledge and interest in a particular area to consider participating in this effort as well, and to contact me and let me know of your interest.

—John Childs, *Historic New England Collections & Conservation Center*

Institute of Conservation (ICON) Announces New Deadline Dates and Email Address

The journal of the Institute for Conservation (ICON) is now being published by Routledge and there are new deadline dates for articles to reach the editor for both the Spring 2010 and Autumn 2010 issues of the Journal of the Institute of Conservation.

Please send full articles based on paper and book conservation for consideration for volume 33 issue 1 (Spring 2010) by February 28, 2009.

Completed articles based on other conservation disciplines for consideration for volume 33 issue 2 (Autumn 2010) should be sent by August 31, 2009. Proposals for articles are welcome before that date.

The editor, Shulla Jaques, can be contacted at a new email address, journal@icon.org.uk

of the Conservators in Private Practice specialty group of AIC in its early days.

There was a gathering in Judith Rieniet's honor to celebrate her life at the home of Lissa Cooley in Petaluma, California, on November 1, 2008. The afternoon was filled with camaraderie amongst colleagues and friends, and we shared our favorite stories and memories about her. Written personal memories and remembrances were subsequently burned and mixed with her ashes. Her ashes were then scattered in San Francisco and Petaluma locations. Donations for a scholarship fund in Judith's name may be sent to the Bay Area Art Conservation Guild, c/o Michael Graves/Arcadia, BAACG Treasurer, 680 8th Street, San Francisco, CA 94103.

—Margaret Geiss-Mooney

Allied Organizations

HERITAGE PRESERVATION

CAP at Museum Conferences 2009

Staff from the Conservation Assessment Program (CAP) is currently planning their attendance at 2009 museum conferences around the country. CAP staffers will be happy to speak about the program at any conservation-related sessions that AIC members may be planning. In addition, CAP brochures are available for distribution at both sessions and booths at all conferences.

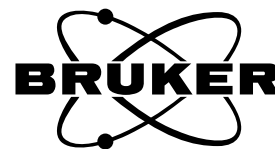
To obtain brochures or to discuss session participation, please contact Sara Gonzales, Coordinator, Conservation Assessment Program, at 202-233-0800, or at sgonzales@heritagepreservation.org.

CAP is a technical assistance program administered by Heritage Preservation and supported through a cooperative agreement with the Institute of Museum and Library Services. CAP helps small to mid-sized

museums to obtain a general conservation survey of their collections and facilities by covering the costs associated with a site visit and assessment report by a conservator.

Risk Evaluation and Planning Program (REPP) Update

With AIC Fellows, Professional Associates, and Collections Emergency Response Team members serving as Preservation Assessors, Heritage Preservation's pilot Risk Evaluation and Planning Program (REPP) is having an impact on emergency preparedness at participating museums. Fifteen site visits have been completed at museums in pilot states Mississippi, Ohio, and Texas. Preservation and Emergency Awareness Assessors analyzed each museum's risk of natural and human-caused disasters and will provide a written report that reviews risks and suggests mitigation tasks. With knowledge of the most likely disasters, museum staff will develop an emergency plan under the guidance of the assessors.



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REPP is similar to the long-standing Conservation Assessment Program (CAP), but with a concentration on risk evaluation and emergency planning and the involvement of a local emergency manager or first responder as the Emergency Awareness Assessor. Current participants in the program already are reporting success in forging ties with the local emergency response structure, including follow-up visits to the museum by emergency personnel, invitations to visit the county emergency operations center, and inclusion in local emergency response planning.

For more information please visit www.heritagepreservation.org/repp. REPP is supported by a grant from the Institute of Museum and Library Services.

AMERICAN ASSOCIATION OF MUSEUMS

Join AAM in Washington for Museums Advocacy Day

Museum professionals from around the country will congregate in Washington, D.C., for AAM's Museums Advocacy Day on Feb. 23-24. The free two-day program will begin with a day of advocacy training, followed by visits to Capitol Hill. Advocates will leave Washington equipped to effectively state their case to public policy makers, a particularly important skill for 2009, when a new Congress and administration will start work on issues that include funding for museum programs and the reauthorization of the Institute of Museum and Library Services.

Experts on the federal government will discuss the changing political landscape in 2009 as part of the training on Feb. 23. Participants will learn tips on meeting with elected officials, statistics that can help solidify their case and how to participate in year-round advocacy, engaging elected officials in the ongoing work of museums. They will also have the opportunity to network with fellow advocates and attend an evening reception with invited members of Congress and staff.

For more information, contact AAM's government relations team at 202-218-7703 or visit www.aam-us.org.

Conservation Membership Organizations

MRCG Annual Meeting

The Midwest Regional Conservation Guild (MRCG) held its 28th Annual Meeting at the Nelson-Atkins Museum (NAMA) in Kansas City, Missouri October 24-26, 2008. 50 Guild members were in attendance and many commented on the spectacular new building and renovation of the original building. The guild's officers, Thomas M. Edmondson and Christine Young (Interim Co-Presidents), Marissa Racht-Ryan (Vice President) and Richard McCoy (Secretary/Treasurer), put together an excellent program that spanned every conservation discipline. In addition to the presentations, the NAMA conservation staff gave a tour of their recently renovated and expanded conservation laboratories. One particular highlight of the tour was the new walk-in spray booth in the objects department.

Presentations by Mary Schafer, Jodie Utter, Marissa Racht-Ryan, and Christine Young focused heavily on specific artists techniques. Others, such as Claire Hoevel, Dean Yoder, Kathryn Este, Jim Cutrone, and Stephen Bonadies, addressed problem solving when considering old repairs and past restorations. M. Randall Ash showed a movie of removing a fresco painting from a storage shed in Taos, New Mexico, Harold Mailand exposed the

intricacies of tapestries, and Gersil N. Kay shed light on LED's. The symposium included presentations by thirteen conservators who covered a wide range of topics and specialties

During the business meeting Kathryn Campbell was elected Secretary of the Guild, and Peter Mecklenburg was elected Treasurer for the forthcoming 2009-2011 term. Lastly, Richard McCoy was presented with the first-annual "Rubber Chicken of Excellence Award" to honor his serving for 4 years as Secretary-Treasurer of the Guild. The Guild is currently making plans for the 29th Annual Meeting. You can visit the MRCG website for information about the Meeting and how to become a member <http://MRCG.wik.is/>.

—Lisa Duncan, Intern at Heugh-Edmondson Conservation Services, LLC, 3rd-year Fellow at the Winterthur/University of Delaware Program in Art Conservation

Conference Review

Climate Change and Museum Collections, IIC Conference, London, September 2008

In September 2008, the IIC London conference included a special symposium about the effects of climate change. This discussion was the first event in IIC's new initiative, Dialogues for the New Century: discussions on the conservation of cultural heritage in a changing world. The full transcript of the talks, including the Q&A session

Climate, Museums, and Change in Great Britain

The National Trust in Britain came out with this statement in 2008:

- We recognise that we have to adapt to climate change and will seek to optimise the opportunities and minimise the risks arising from climate change.
- The Trust understands that climate change cannot be accurately predicted.
- Conservation is about the management of change. It will not always be possible to preserve our properties and chattels entirely unchanged.

The England Biodiversity Strategy identified seven action points that represent what museums could take home from the IIC symposium:

- Climate change is happening
- It is a new and rapidly growing threat
- We need to revise our approaches
- We need to start to adapt our policies and activities now
- There are many things we can do on the basis of existing knowledge
- Our understanding of impacts is still developing
- We need to cope with an uncertain future.

The Noah's Ark Project

Climate change over the next 100 years will likely have a range of direct and indirect effects on the natural and material environment, including the historic built environment. The impact on individual processes can be described, but it is difficult to assess the overall risk posed by climate change using currently available data. Linking global changes to the response of archaeological and historic structures remains a challenge.

The objectives of the NOAH'S ARK Project are:

- To determine the meteorological parameters and changes most critical to the built cultural heritage.
- To research, predict and describe the effects of climate change on Europe's built cultural heritage over the next 100 years.
- To develop mitigation and adaptation strategies for historic buildings, sites, monuments and

materials that are likely to be worst affected by climate change effects and associated disasters.

- To disseminate information on climate change effects and the optimum adaptation strategies for adoption by Europe's cultural heritage managers through a conference and guidelines.
- To provide electronic information sources and tools, including web-based climate risk maps and a vulnerability atlas for heritage managers to assess the threats of climate change in order to visualize the built heritage and cultural landscape under future climate scenarios and model the effects of different adaptation strategies.
- To advise policy-makers and legislators through the project's Policy Advisory Panel.

More information on Noahs Ark is available at <http://noahsark.isac.cnr.it/>

lack of systematic study for mold growth. Immediate concerns include the need to know if we are effectively monitoring the right climatic parameters, better research on how RH affects complex objects, and a better model for light damage.

James Reilly, the director of the Image Permanence Lab, noted that increasing temperatures and climate extremes will cause stress on museum temperature regulation. He spoke about the need to make HVAC systems as efficient as possible.

Sir Nicholas Serota, Director of the Tate Gallery in London, noted that European museum directors are actively looking to reduce their carbon footprint. Some of the efforts under discussion are: increasing recycling programs, new methods of heating and lighting, reducing the number of couriers, having fewer venues for shows but longer exhibition times, modifying construction methods, and altering museum climate standards.

The conclusion focused on the planning that is needed. As climates change, the cultural heritage community must learn to preserve collections without creating a burden for future generations who will need to keep the museums open.

—Mimi Leveque

Worth Noting

Call for Volunteers: Cultural Heritage without Borders

Due to unforeseen delays, Cultural Heritage without Borders is now facing a UNESCO deadline and needs volunteers, conservation students, carpenters, and others with a strong interest in conservation to help complete the conservation of painted wood in the Hadum Mosque in Gjakova, Kosova. Volunteers are welcome until the end of January, 2009. Cultural Heritage without Borders offers some accommodations. Contact todycezar@sapo.pt or todycezar@hotmail.com

New Website for AICCM

In October 2008, The Australian Institute for the Conservation of Cultural Materials (AICCM) launched

that followed is available at www.iiconservation.org/docs/IIC_climate_change_transcript.pdf.

The session was introduced by Jerry Podany, IIC President, and was moderated by Sarah Staniforth, Historic Properties Director, National Trust, UK. Her summary of the papers addressed the issues of how changing climate will impact museums as a result of more frequent natural disasters, significantly warmer or cooler temperatures, and increased mold and insect activity.

Christina Sabbioni, Research Director from the Italian Institute of

Atmospheric Sciences and Climate, spoke about Noah's Ark, a project of the European Commission to see what can be done to mitigate damage to outdoor cultural property. This project has produced the Vulnerability Atlas, with maps indicating the threats of climate change to cultural heritage and strategy guidelines for dealing with it.

May Cassar, head of the British Centre for Sustainable Heritage at University College, London, called for more research to better understand the effects of changing environment on indoor collections. She discussed the many unknown factors, such as the

Additional Resources on Climate Change and Museums

- Look at the English Heritage website for *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment*. www.english-heritage.org.uk/upload/pdf/Conservation_Principles_A4%5B1%5D.pdf
- For the Center for Sustainable Heritage at University College, London, see www.ucl.ac.uk/sustainableheritage/index.htm

- The think tank DEMOS has links to conservation issues at www.demos.co.uk/projects/tag/~conservation
- The Image Permanence Institute preservation calculator is at www.imagepermanenceinstitute.org/shtml_sub/dl_prescalc.asp
- The British Museums Association has a sustainability site with important information on green museums at www.museumsassociation.org/sustainability.

its new website, www.aiccm.org.au. The project's aims were to develop informative and useful resources about conservation for the public and to provide better services for members. The AICCM site has a strong focus on Australian collections, resources and stories, but also provides links to many international resources. Some features of the new website include: access to AICCM publications; image galleries of conservators at work; examples of damage caused by inappropriate cleaning, repair, storage, and display; a glossary of definitions of types of damage; links to online resources about caring for different types of materials; event listings; online commerce; and more.

MA Program in Art Crime Studies

The Association for Research into Crimes against Art (ARCA) is pleased to announce a new masters program in the study of art crime. It will provide instruction in a variety of theoretical and practical elements of art crime: its history, nature, impact, and what can be done to curb it. Topics include art his-

tory and the art trade, museums and conservation, art security and policing, criminology and criminal investigation, law and policy, and more. The interdisciplinary program will be taught by twelve visiting lecturers, each lecturing for two week clusters within their given fields of expertise. The first program will be held May 25–Aug 31, 2009 in the city of Amelia, Italy. No more than thirty students will be accepted. For more information, visit www.artcrime.info/education. Note: According to program website, "the program is unaccredited, and is best considered a specialization/professional training program."

Call for Papers: Journal of Art Crime

The Journal of Art Crime, published by ARCA, is the first peer-reviewed academic journal in the study of art crime. This biennial publication welcomes interdisciplinary articles from both academics and professionals, related to art crime, its history, and its repercussions. Relevant fields include criminology, law, art history, history,

sociology, policing, security, archaeology, and conservation. The journal will also include book and exhibition reviews, conference write-ups, capsule summaries of major recent art crimes, and editorial columns. Submissions are welcome at any time. Essays should be 4000-9000 words in length and adhere to MLA style guidelines. For more information on the journal and how to submit material, visit www.artcrime.info/publications.

Grants and Fellowships

Please see the AIC website for grant opportunities and deadlines. Visit www.aic-faic.org



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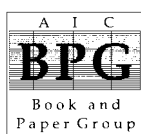


SPECIALTY GROUPS



ARCHITECTURE

ASG did not submit a column for this issue.



BOOK AND PAPER

2009 AIC Annual Meeting: Your Executive Council has been busy working with the AIC office to prepare an excellent program for us for the 2009 Annual Meeting in LA this May. Some updates on this meeting are below.

Book and Paper Group Speakers

Chosen: After reading an unprecedented 34 abstracts and having many internal discussions, the BPG Review Panel selected 17 presentations for the Book and Paper Group Session. In addition, Library Collections Conservation Discussion Group (LCCDG) and Archives Conservation Discussion Group (ACDG) are each including one of the submissions in their program so that, in effect our membership will hear 19 presentations in all. Though the majority of the speakers practice in the U.S., the roster also includes speakers from Taiwan, Wales, the Netherlands, and Canada.

Discussion Groups at Annual Meeting:

As you may know, at last year's Denver meeting several of our members expressed frustration that our two discussion groups, the LCCDG and ACDG, were presented concurrently. Just as a reminder, we have therefore set aside the entire morning of the Thursday, May 21 for these important talks. LCCDG will meet from 8:30–10:00 a.m., then ACDG will pres-

ent from 10:30–noon. See the November newsletter for the topics.

Book and Paper Group Reception: The BPG reception is scheduled for Thursday, May 21, 2009, from 6:30–9:00 p.m. We are delighted to report that assistant program chair, Jodie Utter, has managed to reserve the loggia and terrace of the Huntington Art Gallery at the Huntington Library. Visit the webpage of this wonderful venue at www.huntington.org/ArtDiv/HuntingGall.html. The Huntington Library has graciously donated the use of their elegant space. We hope to see you all there.

—Sue Murphy, BPG Chair
suemurphy2@mac.com



CIPP

Happy New Year to all! Please join me in welcoming Catherine Williams who has agreed to serve as interim treasurer. We thank Katie Powell, who stepped down for personal reasons, for a terrific job. Catherine will serve out the remainder of the term until the elections. The position of treasurer for next year is still open for nominations.

Call For Nominations: We'd like to remind everyone that the call for nominations for CIPP Board positions is still open. Please consider nominating individuals that you feel are competent, passionate, and informed about the important issues facing Conservators in Private Practice. We must continue to elect dynamic and effectual board members to serve the membership and represent our views within the AIC. Nominees should ideally be PAs or Fellows, members of AIC for at least 5 years, and have been CIPP members for at least two years. The positions, which will become vacant in April, are as follows:

Vice Chair (1 year term with an additional year as chair and a third as Chair Emeritus). The Vice Chair is responsible for coordination of publications and works with the Second Director to plan the annual meeting program.

Treasurer (2 year term). The Treasurer works in cooperation with the AIC to maintain the financial records of CIPP and accounting thereof. Publishes annual financial reports and distributes the reports to the membership.

Director (3 year term). The First director is responsible for planning the CIPP dinner and business meeting at the annual meeting and making sure that the dinner is listed in the registration booklet and final program. Serves as Second Director and Third Director in successive years.

Nominating Committee (3 year seasonal commitment, third year as chair). The nominating committee is responsible for compiling a slate of candidates for the CIPP board and nominating committee from the membership body.

If you are considering running for a position on the CIPP Board, or would like to nominate someone, please contact the chair, Linda Roundhill, or another Nominating Committee Member:

Linda Roundhill, Chair
(artconservation@comcast.net), Paul Garbarini, Scott Haskins.

CIPPNEWS-L listserve: The CIPP membership made the listserve an exciting and vital component of our group this past year. We all realize that we have much to share with each other and the listserve is one of our most important tools for communicating. Make sure you don't miss anything – join the cippnews-l. Simply send your name and email address to Jan Hessling at hessling@mindspring.com. If you feel you missed any part of an earlier discussion you can go back and search the posts in the archives. You'll



need your email address and your password. Full instructions on accessing the archives can be found on the CIPP web site.

2009 AIC Annual Meeting:

Plans are well under way for the CIPP workshop at the AIC Annual Meeting in Los Angeles. We are pleased to present an exciting group of speakers and look forward to the ensuing dialogue. This workshop will provide a taste of many new directions in business trends for conservators in private practice. Presentations will provide ideas and tips to help you learn how to improve your business efficiency and bottom line in the areas of marketing with AIC, web design, use of databases and "greening" your practice. Join us for a half day of shared ideas and discussions on how to improve our work environments.

—Victoria Montana Ryan, CIPP Chair
acs@artcareservices.com



ELECTRONIC MEDIA

2009 AIC Annual Meeting:

EMG plans for a full and interesting 1.5 days worth of professional presentations on the topics of: preservation and conservation of installation art; the preservation, archiving, and migration of formats; and the emulation and preservation of web based art. For further program details on the EMG sessions and a full list of speakers and titles please visit the annual meeting pages of www.aic-faic.org.

EMG is also sponsoring a day-long workshop on "The Conservation of Magnetic and Optical Media." The workshop introduces the topics of videotape, audio recording, and optical media preservation. Participants will learn about the variety of media formats: their history, technology and deterioration phenomena as well as the basics of proper care and preservation

of these media formats. The workshop is going to take place at the conference hotel on Tuesday, May 19th, 2009. For more information on the EMG workshop please visit the annual meeting workshops page of www.aic-faic.org.

The EMG business meeting will take place on Thursday morning, May 21st, in the session room from 8:30 – 9:30 a.m. This is a free event that will segue directly into the morning talks.

Please plan on attending the EMG session, the EMG workshop and the EMG Business Meeting. Registration information can be found at www.aic-faic.org. We look forward to seeing you in LA.

New EMG Treasurer/Secretary: The EMG board welcomes Martha Singer, who has kindly consented to help out as the new treasurer/secretary serving for the interim until the end of the 2009 term.

The AIC Guide to Digital Photography and Conservation

Documentation: This comprehensive guide to photographic equipment, software, and processing also provides recommendations for conservators on the use of digital equipment and the long term accessibility and preservation of electronic records. The publication has been extremely well received by the conservation profession. The first edition is selling quickly and another 1000 have been ordered for the IMLS "Connecting to Collections" Bookshelf. In addition to the huge success within the conservation profession, the publication is reaching out to allied professionals using digital photography for documentation. Congratulations and thanks to the editor Jeffrey Warda and the authors Franziska Frey, Dawn Heller, Dan Kushel, Timothy Vitale, and Gawain Weaver for this notable achievement!

The AIC Guide to Digital Photography and Conservation Documentation is available for sale at the AIC office (\$20 for members and \$30 for non AIC members). Please visit the AIC website and download the publications catalogue and order form.

Membership and EMG

listserv: The EMG membership grew to about 170 in 2008, which is great news. Don't forget to renew your membership. If you are not a member yet, please consider joining EMG for only \$20 to support our initiatives and programs. With the membership, you will receive the EMG Optical Pen for proper labeling of optical media. The EMG listserv is available for posting questions and comments. If you are an EMG member and would like to be included in the EMG listserv, please check the EMG Website <http://aic.stanford.edu/sg/emg/about/listserv.html> for details.

—Christine Frohnert, EMG Chair
c.frohnert@verizon.net



OBJECTS

2009 AIC Annual Meeting:

Soon you'll be seeing registration information for the 2009 Annual Meeting in Los Angeles. Program Chair Helen Alten has put together an excellent program of speakers for us, and our sessions are spread over two days so that there will be more opportunities to attend presentations from other specialty groups. Because of difficulty in organizing a restaurant that fit our budget, the OSG Business Meeting will be held at the hotel over appetizers. If anyone would like to go out for a social evening, I can organize a group booking – please contact me if you're interested.

Note from Patricia Griffin, Postprints Editor: Editing on 2007 Postprints is nearly complete and the volume will be sent to press this year. Editing on the 2008 Postprints is beginning. Thus far only 5 authors have submitted papers. Editing on the long awaited Occasional Papers 1 (begun in 2004 to test CD publication) is nearing completion. She is currently awaiting corrections from four authors.



OSG "Grants": I have only received one comment on the subject of how to manage requests for financial support from OSG. Without further input from the membership, I will propose at the 2009 Business Meeting a refinement of the status quo: proposals must be submitted to the Group Chair in advance of the Annual Meeting, where they will be presented to the membership for a vote.

—Howard Wellman, OSG Chair
wellmanconservation@comcast.net



PAINTINGS

2009 Annual Meeting: We hope that many of you will attend the 2009 annual meeting in Los Angeles. This year, PSG and RATS will host a joint session. The PSG session list of papers to be presented is now available in the annual meeting section of www.aic-faic.org.

IAG Meeting: In November, I represented PSG at the AIC Internal Advisory Group meeting. It was a very interesting to learn about AIC's projects and goals. We heard about new directions and initiatives, one of which is the Green Task Force.

One of the most exciting parts of the day was the unveiling of AIC's new website. It is not online yet, but it should be up and running soon. The design of the new website is much flashier and more modern than the current website. In addition, and perhaps more importantly, it looks like the new website will be easier to navigate. The AIC staff has put a lot of work into the new site and we thank them for their terrific efforts.

The Certification Implementation Task Force also gave a report at the meeting. They informed us that later this month they will ask the membership to vote on whether we want to go ahead with the certification program or table it indefinitely. See pages

3-4 in this newsletter.

At the IAG meeting I was talking with several other specialty group chairs and Ralph Wiegandt, the Specialty Group Director. Some of the specialty groups are much more active than others and we all agreed that the specialty groups could benefit from more inter-group dialogue. Therefore, we are probably going to have a meeting for the SG chairs later this year. I will be sure to bring you a full report.

FAIC Professional

Development Ideas: FAIC has asked us for ideas on how to provide preservation and access to humanities collections in the U.S. through education and training activities. They will use these ideas to persuade the NEH to help fund those activities. Over the past six years, the NEH has granted FAIC nearly \$690,000 in support of education and training, including program costs, administration, and scholarships for attendees. Future funding is of course not guaranteed, especially in the current budget climate, so it is important for us to identify areas where education programs can make a real impact. If you have ideas for educational programs for 2010 and 2011, please submit them to me by February 12th and I will forward them on to FAIC. Submissions can range from a simple title to a page-long proposal, complete with outlines.

PSG Award for Outstanding Contributions to the Field of Painting Conservation:

This is your last chance to recommend a colleague for the PSG award. Applications are due on January 15th. The award will be presented for the first time at the 2009 Annual Meeting in Los Angeles. It includes a year's membership to AIC and PSG. Candidates must be a member of AIC and PSG. More information

—Joanna Dunn, PSG Chair
j-dunn@nga.gov



PHOTOGRAPHIC MATERIALS

PMG Winter Meeting: If you haven't already registered for the 2009 PMG Winter Meeting you can find the registration form as well as all of the relevant materials on the PMG website at <http://aic.stanford.edu/sg/pmg/meetings.html>. The site also contains information regarding the Winter Meeting Angels Project. The recipient of the Angels Project is the Arizona Historical Society. Consider volunteering your time on January 25 (the Monday after the meeting) for this worthy project!

Business Meeting in Tucson: If you are attending the winter meeting this year, please make a point of coming to the business meeting. There are some important issues on the agenda that need your input! Also, the new PMG officers will be announced at the business meeting. Come show your support by welcoming them into service.

Future Meeting Venues: PMG is looking for possible future venues for the Winter Meeting in 2011. If you are interested in proposing a site, please contact Lyzanne Gann at fotocons@airpost.net before the meeting to set a time for your presentation.

I look forward to seeing you all in Tucson!

—Adrienne Lundgren,
PMG Chair, alun@loc.gov



RESEARCH AND TECHNICAL STUDIES

Happy New Year from RATS, and many thanks to the members who contributed news to the column!

Nominations: The chair of the Nomination Committee, Cindy Connelly Ryan, welcomes letters of interest or letters of nomination from or about any RATS member interested in serving as next year's program chair, to be followed by a year as chair. Because the current program chair is a practicing scientist, the next PC should be a practicing conservator, according to the RATS bylaws. The Committee will consider all nominations received by January 31. Please submit your nominations to crya@loc.gov.

Greening Conservation: RATS members Patricia Silence and Jennifer Wade have been serving on the AIC Green Task Force, which is charged with investigating the implementation of green practices for AIC itself and the conservation profession. Look for updates from the GTF soon on the new website, and at the Annual Meeting.

Getty Publication: A ten-year collaborative project, *The Getty Murúa*, has been published by the Getty Research Institute. Co-edited by Thomas B.F. Cummins and Barbara Anderson, it is a book of scholarly essays and serves as a companion volume to the new facsimile edition of this important manuscript on the history of Peru. A symposium was held in October 2008 at the Getty, to coincide with an exhibition *The Marvels and Measure of Peru* in celebration of the manuscript at the Getty Research Institute. The volume as a whole incorporates a series of articles focusing on in-depth study of the production, history and significance of the manuscript by the research team that included scholars/conservators/scientists from the Getty, Harvard University, The Metropolitan Museum of Art, Yale University, Copenhagen Royal Library,

and Catholic University (Lima).

Presentation on Pigments: A paper in preparation by Lynn B. Brostoff, Silvia A. Centeno, Polonca Ropret, Fabien Pottier, Peter Bythrow, and Virginia Lladó-Buisan, titled "Complementary Application of Raman Spectroscopy and X-Ray Diffraction for the Identification of Synthetic Organic Artists' Pigments," was presented in Munich, Germany in September for a scientific workshop titled "Permanent Yellow, Irgazine Red, Heliogen Blue and Co. - Towards an improved micro-identification of synthetic organic pigments and dyestuffs in works of modern art." The paper spurred interest in this subject, especially with regard to generating expanded (and shared) XRD databases for artist SOPs, along with Raman databases.

2009 AIC Annual Meeting: We are all looking forward to the excellent presentations scheduled for the RATS Sessions at the Annual Meeting, which will run Thursday morning, May 21, and all day Friday, May 22. At the Business Luncheon on Friday, Newport Corporation will fund the lunch and keynote speaker Jim Druzik of the Getty Conservation Institute. Participation is limited to the first 40 applicants. Member tickets will be a mere \$5 for a \$65 plated lunch (\$25 for non-members). Hope to see you there!

Annual Meeting Workshop: The NCPTT will be hosting a half-day workshop on the uses of eddy currents in conservation at the meeting in LA, specifically how eddy currents can be used for a) identification of metals (ferrous and non-ferrous), b) measuring the thickness of corrosion, and c) the recovery of serial numbers and/or images beneath corrosion. Attendees will learn the theory of eddy current analysis and will assemble a working portable eddy current tester. The primary objective is to give the attendee the skills necessary for using eddy current analysis in the field of heritage preservation.

—Jennifer Wade
jwad@loc.gov



TEXTILES

IAG meeting: The AIC IAG meeting was held in November and many topics were discussed. The IAG is the mid-year meeting of the AIC Board and Staff with chairs of Specialty Groups, Committees, Task Forces, and with editors of the various AIC publications. One of the most important topics at the meeting was certification: all TSG members are here informed of the upcoming January vote. According to the AIC by-laws, only PA's and Fellows may vote. The remaining membership will be polled for their opinions on the subject. Please consult pages 3-4 in this newsletter and the AIC certification website for the latest information.

Other information from the meeting (thanks to Deborah Trupin, Chair of the AIC Awards Committee's, wonderful notes) is that the new AIC website should be launched soon. The delay is due to a complex database migration and special customizations—this will help staff coordinate between groups and activities. Following the website launch, existing conservation catalogs will be brought online using "wiki" software. Modeled after Wikipedia, the goal is to make the catalogs easier to update as materials and methods change. However, unlike Wikipedia, updating the site will not be open to the public but to members of individual specialty groups or editorial committees appointed by the specialty groups.

The following is from Eric Pourchot, AIC Professional Development Director:

"This winter, it again will be the time to assemble all of our best and brightest ideas on how to provide reservation and access to humanities collections in the U.S. through education and training activities, and per-



suaude the NEH to help fund those activities. It is an exciting opportunity – the NEH has granted FAIC nearly \$690,000 over the past six years in support of education and training, including program costs, administration, and scholarships for attendees. Future funding is of course not guaranteed, especially in the current budget climate, so we must continue to identify areas where education programs can make a real impact...Past submissions have ranged from a simple title to page-long proposals, complete with outlines.

Whatever the format, all suggestions are welcomed, and I will work with appropriate people to flesh them out into full proposals as needed. Also, it is important to remind people that, just because they suggest an event, it doesn't mean that they personally have to plan/teach/host/clean up after it (although those roles are always welcomed, too!).” If you have any suggestions for Eric please get them to me by February 1st.

Hope you all have a wonderful Holiday Season

—Anne Murray, TSG Chair
anne_murray@msn.com



WOODEN ARTIFACTS

Happy New Year to all of you, and thank you again for letting me represent you over the last year in AIC. We all have something to look forward to in a new calendar year, but one thing we can look forward to with real pleasure is AIC's 2009 Annual Meeting in Los Angeles this May. Please come if you can!

Regarding the meeting's theme the website says it "...will highlight the ways in which emerging technologies will affect the conservation field," which expresses an ambition that's emergent enough to allow for very creative explo-

ration in the general session and the specialty groups. Of key interest for me are less the emergent technologies than their affect. Since our technology is mostly adapted from applications in other disciplines, the medical field for instance, it is the ways of adaptation that are inherently creative.

In addition to the WAG session, the General Session should not be missed this year. As always, it casts a broader frame through which we are able to view our own disciplines and specialties. This year, the sessions will concentrate a strong focus on imaging technology, which is a rapidly developing technology. Imaging always touches on the deeper issues of human experience, perception, and authenticity.

Another important thread is green conservation awareness, green practices, and green values within a greening and maturing profession. We now have more developed sciences, environmental and material, to inform and guide our practices. And as world citizens, in a forward looking profession, we increasingly find ourselves mindful that responsible energy use, chemical and material use, and green conservation values are significant, desirable, and ethically responsible goals.

WAG program chair, John Childs, has put together a far reaching program in addition to his most important role of securing a great restaurant for the WAG dinner. WAG will investigate new materials and techniques as well as some of the most fundamental and universal principles of conservation, such as adhesion and cohesion, and new ways of cleaning old things of old dirt. These issues present some of the perennial questions of conservation treatment: What are the forces that bind, where do they begin and where do they end?

The Annual Meeting always offers workshops to develop our professional skills and become better conservators. A fascinating array of topics include eddy current metal testing; the use of portable noninvasive XRD/XRF testing technology; magnetic and optical media conservation; health, environmental and

pest management, and development of professional and business strategies.

And I haven't mentioned what may be most exciting: Our venue is Los Angeles, which also presents fantastic opportunities for human experience and perception. So many opportunities in fact, that AIC will feature tours of some of the finest West Coast, Arts & Crafts architecture and gardens, some of the greatest art collections in North America, and premier conservation labs, both before and after all of the sessions. So you may be wise, or you may be exceedingly indulgent to anticipate staying an extra day. This is one of those happy opportunities where both inclinations converge seamlessly.

John and I will see you there!

—Peter Muldoon, WAG Chair
muldoonp@si.edu

COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

August 2-7, 2009. Chemistry Solutions, 42nd IUPAC Congress. Glasgow, UK—Contact: www.iupac2009.org. Oral abstract submissions accepted until January 16, 2009; poster abstract submissions accepted until June 5, 2009.

September 21-25, 2009. 8th International Conference on Lasers in the Conservation of Artworks (LACONA 8). Sibiu, Romania—Contact: lacona8@inoe.inoe.ro or Andrea Bernath, andrea.bern@muzeulastra.ro

GENERAL

February 23-24, 2009. The IPM Working Group, hosted by the American Museum of Natural History in New York City—Contact: www.museumpests.net, rachael@arensteinconservation.com, duncan@amnh.org

February 26-28, 2009. Building Museums Symposium 2009, Mid-Atlantic Association of Museums, Washington, DC—Contact: www.midatlanticmuseums.org/buildingmuseums.html, maamquestions@gmail.com

April 1-3, 2009. DigCCurr 2009: Digital Curation Practice, Promise and Prospects, Chapel Hill, North Carolina—Contact: Rachael Clemens, rclemens@unc.edu or www.ils.unc.edu/digccurr2009/.

April 5-10, 2009. 12th International Seminar Forum, UNESCO University and Heritage. Hanoi, Republic of Vietnam—Contact: <http://universityandheritage.net>, 2009seminar@fuuh.upv.es

April 24, 2009. Going Green: Towards Sustainability in Conservation. The British Museum, London, UK—Contact: goinggreen@britishmuseum.org, +44 (0)20 7323 8678

April 30–May 4, 2009. 2009 AAM Annual Meeting, The American Association of Museums, Philadelphia, PA—Contact: aam-us.org

May 29-31, 2009. The Canadian Association for Conservation of Cultural Property, 35th Annual Conference. Vancouver, British Columbia—Contact: Heidi Swierenga, Program Chair, 604-822-2981, heidiswi@interchange.ubc.ca

OBJECTS

June 1-3, 2009. Forum for the Conservation and Restoration of Stained-Glass Windows, New York, NY—Contact: www.forum2009ny.org

PAINTINGS

May 17-18, 2009. Facing the Challenges of Panel Paintings Conservation: Trends, Treatments and Training. The Getty Center, Los Angeles, California—Contact: Sue Ann Chui, schui@getty.edu

COURSE OFFERINGS

Campbell Center for Historic Preservation Studies
Emergency Preparedness, Response, and Recovery (May 11-14); Know the Hazards in Your Collections (June 1-3); Permanent Storage Solutions for Complex Objects (June 3-6); Integrated Pest Management (June 5-6); Caring for Metal Artifacts (June 10-13); Design and Construction of Mounts for Exhibits (June 15-18); Advanced Matting for Exhibitions and Decorative Mounting; (June 22-25); From Mummies to Moon Rocks: Practical Solutions for Advanced Collections Care (June 22-26); Historic Wood Graining (June 29-July 3); Outdoor Public Art (July 6-8); Packing and Shipping (July 8-10); Rigging and Moving of Fine Art/Artifacts (July 13-17); Care and Preservation of Furniture and Other Wooden Objects (July 13-16); Care of Photo Collections I (August 3-5); Care of Photo

Collections III (August 6-8); Introduction to Costume Replication: Pattern Making and Construction Techniques (August 10-14); Recovery of Wet Photographs (Aug 10-12); Audiovisual Preservation on a Shoestring (Aug 21-22); Replication Workshop: Molding, Casting and Sculpting in Museum Exhibits (August 17-21); Dying Cellulose Fiber Paper with Fiber Reactive Dyes (August 24-28); Traditional Gilding (September 28-October 3); Microscopy for Conservators (October 5-9); Mastering Inpainting (October 5-9). Mt. Carroll, IL. Note: Scholarships available for select courses through AIC—Contact: Campbell Center; (815) 244-1173; Fax: (815) 244-1619; registrations@campbellcenter.org; www.campbellcenter.org

Centre for Photographic Conservation Courses

Preservation and Conservation of Photographic Materials (April 20-June 5, 2009); Preservation & Conservation of Photographic Materials—Theory (April 13-15, 2009); The Identification of Photographic Processes (April 27-29, 2009); MASTER CLASS – Advanced Photographic Conservation Techniques (June 15- July 17, 2009); Rediscovering Historic Photographic Processes (April 20-24, 2009); Preservation of Photographic Negatives: Paper, Glass and Nitrate, Acetate and Polyester sheet and roll film systems—Theory (April 30-May 1, 2009); Suppressed Storage Environments, Systems & Materials for Photographic Albums, Prints, Glass & Plastic Negatives & Positives including Colour (October 5-7, 2009). UK—Contact: Angela Moor, +44 020-8690 3678; Fax: +44 020-8314 1940; cphotoconservation@cpc-moor.com; www.cpc.moor.dial.pipex.com

COURSES, CONFERENCES, AND SEMINARS



2009 PROFESSIONAL DEVELOPMENT WORKSHOPS

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the AIC website (www.aic-faic.org) or from the AIC Office: (202) 452-9545, ext. 0.

REGIONAL WORKSHOPS

- The Use of Bleaching Treatments in Paper Conservation*, San Francisco, CA, May 11-15
 - Workshops, AIC Annual Meeting, Los Angeles, CA, May 19
 - CIPP 2.0 Workshop; Conservation of Magnetic and Optical Media; Eddy Current Metal Testing for Conservation; Integrated Pest Management for Collections; Networking 101; New Noninvasive Portable Instrument: XRD/XRF; Respirator Fit Testing; Saving Energy in HVAC and Lighting Systems for Conservation Environments; Senior Officials All Hazards Preparedness
 - Plastics and Rubber*, Omaha, NE, June 8-12
 - Paper and Water*, Austin, TX, July 28-31
 - Paper and Water*, Buffalo, NY, August 4-7
 - Paper Connoisseurship, Williamstown, MA, September 28-29
 - Adhesives for Conservation*, Shepherdstown, WV, October 5-9
- *Event is funded in part by a grant from the National Endowment for the Humanities. Special scholarship funds available for U.S. residents. FAIC scholarship application deadlines are February 15 and September 15

CO-SPONSORED WORKSHOPS

- Modular Cleaning System, NYU, March 17-20
- Microscopy for Art Conservators, NYU, June 1-5 (tentative)
- College of Microscopy, IL, 5 courses

FAIC ONLINE COURSES

Estimating Conservation Projects, January 22–February 18
Digital Photography 101 for Conservation, February 26–March 25
Professional Responsibility in Conservation, April 16–May 13
Mitigating Risk: Contracts and Insurance for Conservation, May 28–June 24
Records and Information Management for Conservation, June 25–July 22
Establishing a Conservation Practice, July 30–August 26
Laboratory Safety for Conservation, September 10–October 7
Marketing for Conservation, October 22–November 18

See the AIC website for complete course listings and FAIC co-sponsored courses.

Cornell University
Preventive Care Workshops (November 21-23). Ithaca, NY—Contact: Michelle Cowles, mw69@cornell.edu, 607-255-5068, www.library.cornell.edu/preservation/announcements/index.html

International Academic Projects
Chemistry for Conservators (by correspondence) (March-June; Sept-December 2009); Cleaning Painted Archaeological/Architectural Surfaces (June 30–July 2, 2009, Herculaneum, Italy); Conservation of Fluid Preserved Biological Specimens (July 21-24, 2009, London, UK); Conservation of Glass (March 23-27, 2009, Corning,

NY and September 14-18, 2009, London, UK); Deacidification of Paper (June 16-17, 2009, London, UK); Digital Photography of Museum Objects (June 23-24, 2009, London, UK); Giltwood Frame & Object Restoration (July 6-10, 2009, Oxford, UK); Identification of Paper Workshop (July 6-7 2009, London, UK); Identification of Wood (June 29-30, London, UK); Integrated Pest Management (July 22-23, 2009, Liverpool, UK); Mounting Museum Objects for Exhibition (July 28-30, 2009, Manchester, UK); New Methods of Cleaning Books and Paper (June 22-26, 2009, London, UK); Pigments and the Polarising Microscope (April

20-24, 2009, Somerset, UK); Plastics: History, Technology, Conservation (September 21-23, 2009, London, UK); Preservation of Medieval Books (July 27–August 21, 2009, Italy); Preserving Maps (October 11-12, 2009, London, UK) Globes: History, Technology, Conservation (October 13-14 2009, London, UK)—Contact: James Black, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, UK; +44 207 380 0800; info@academicprojects.co.uk

McCrone Research Institute
Polarized Light and Forensic Microscopy (March 16-20, June 8-12); Indoor Air Quality: Fungal Spore

COURSES, CONFERENCES, AND SEMINARS

Identification (April 20–24); Advanced Polarized Light Microscopy (March 23–27 and September 14–18); Hair and Fiber Microscopy (April 6–10); Microscope Cleaning, Adjustment and Maintenance (April 13–14); SEM/X-Ray Spectroscopy (April 27–May 1). Chicago, IL—Contact: Lauren Logan, (312) 842-7100; registrar@mcri.org; www.mcri.org

Northern States Conservation Center Online Courses/Online Museum Classes

The Problem with Plastics (January 19–23 and August 10–14); Keeping Small Animals on Exhibit (February 16–20 and July 13–17); Collection Protection – Are you Prepared? (March 2–6 and September 7–11); Fundamentals of Museum Volunteer Programs (March 2–27 and October 5–30); Storage Facilities and Furniture (March 2–27); Collections Management Policies for Museums and

Related Institutions (March 2–May 15 and September 14–November 27); Disaster Plan Research and Writing (March 9–April 17 and August 31–October 9); Museum Management (March 30–May 1 and August 31–October 2); Integrated Pest Management (March 30–May 15 and October 5–November 13); Condition Assessments (April 13–17 and October 12–16); Care of Textiles (May 4–29 and November 2–27); Materials for Storage and Display (May 4–29 and November 2–27); Fundraising for Collections Care (May 4–29); Care of Archaeological Artifacts from the Field to the Lab (May 4–29); Preservation Environments (May 4–29 and November 2–27); Museum Microclimates (July 6–31); Making Museum Quality Mannequins (August 31–September 25); Storage for Infinity (August 31–October 9)—Contact: Helen Alten, helen@collectioncare.org

Starting with the March 2009 issue, individual course listings will only be listed once a year in print, but the complete list will be available on the AIC website. Throughout the year, only new courses will be listed, space-permitting.

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POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

WORCESTER ART MUSEUM

Paper Conservator

The Worcester Art Museum seeks a Paper Conservator to examine, treat and monitor works of art on paper, and supervise the work of the paper conservation laboratory.

Responsibilities include assisting the chief conservator in the development of a long-range plan addressing the goals and priorities for the conservation of the Museum's collection of works of art on paper. The paper conservator will work with the scientist on technical investigations to comprehend condition, manufacture or authenticity, and be encouraged to contribute new information into exhibitions, professional presentations and/or publications. The successful candidate will also be expected to interact with staff in other Museum departments, as well as collectors, donors, educators and the public.

The successful candidate should demonstrate superior hand skills and have mastered a wide variety of treatment options that conform to museum standards and practices. Excellent oral and written communication skills are essential, as is some familiarity with digital documentation techniques.

A master's degree from a recognized conservation graduate training program, or equivalent apprenticeship training is required, as well as a minimum of four years of post-graduate experience.

The Worcester Art Museum has a four-day work week and offers health insurance and other benefits. Salary is commensurate with qualifications and experience. For consideration, please submit a cover letter and curriculum vitae by January 21st to the Director of Human Resources, Worcester Art Museum, 55 Salisbury Street, Worcester, MA 01609, humanresources@worchesterart.org. The Worcester Art Museum is an equal

opportunity employer committed to diversity.

CORNING MUSEUM OF GLASS

Assistant Conservator

The Corning Museum of Glass seeks an Assistant Conservator to work with the world's largest and most comprehensive collection of art and historical glass of more than 45,000 objects. Responsibilities include the physical care of the collection, including examination, handling, cleaning, conservation and restoration of glass objects. Carries out original research, writes condition reports, assists with exhibitions and monitors objects on display and in storage. Successful candidate will possess a Master's degree in conservation and minimum two years experience as an objects conservator. Experience handling contemporary

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Conservator

We are currently seeking a Conservator to manage and execute the conservation, exhibition and stewardship of a collection of over 40,000 ancient Mesopotamian cuneiform tablets dating from 2,900 BCE to the Christian era, as well as 1,000 ancient Mesopotamian clay art objects. This is a very special part-time, 4-year, fixed duration position which will support a special initiative to conserve portions of the collection that have never been conserved at all or are in need of repair.

The selected candidate will possess a Master's degree in Assyriology, preferably with experience in the conservation of ancient cuneiform tablets. Proficiency in reading cuneiform script; thorough knowledge of professional museum practices; and excellent written/verbal communication, organizational and management skills also required.

To learn more about this outstanding opportunity at Yale University, visit

www.yale.edu/jobs

and apply online for position 6212BR.

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POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

glass desired. Excellent research and writing skills required. Competitive salary and benefits. E-mail, fax or send cover letter and resume to Julie McAlinn; mcalinnja@cmog.org, fax, 607-248-1598, or mail to Corning Museum of Glass, One Museum Way, Corning, NY 14930. An Equal Opportunity Employer.

LOS ANGELES COUNTY MUSEUM OF ART

Andrew W. Mellon Conservation Fellowship

The Conservation Center at the Los Angeles County Museum of Art will award a total of three Andrew W. Mellon Fellowships in the Conservation Center. The five conservation sections - Paintings, Textiles, Paper, Objects and Conservation Research - each invite applicants. The fellowships, which are full time positions for one year, include a stipend of \$28,080 (\$2,340 per month) plus benefits. A \$2,000 travel allowance for study/research will be allocated at the discretion of the section head and the Director of Conservation.

The fellowship will focus on the study, examination and treatment of works of art in the collections of the Los Angeles County Museum of Art. Successful candidates will gain considerable experience treating works of art in well equipped, production-oriented conservation laboratories. Conservation involvement in permanent collection exhibitions and special exhibitions will enhance training opportunities. Collaborative projects with the Center's Research Laboratory are possible. Successful candidates will have the opportunity to participate in informal lectures, symposia, and workshops and to visit and collaborate with nearby cultural institutions. The deadline for applications is March 13, 2009. Successful candidates will be notified by April 1, 2009.

Fellowship positions will be available beginning Fall 2009.

Eligibility: Candidates will be considered who have graduated from a recognized conservation training pro-

gram, with the appropriate specializations, or who have similar training or experience. For the Conservation Research section, a Master's degree in chemistry or materials science or equivalent training and experience is required.

Application Procedure: Interested candidates must submit the following material:

A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.

Letters of recommendation from three professional references.

A short statement of the candidate's interest and intent in applying for the fellowship.

The above material should be sent to:

Mr. Adam Kaplan, Human Resources
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

cc: Mark Gilberg
Director, Conservation Center
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

LOS ANGELES COUNTY MUSEUM OF ART

Andrew W. Mellon Conservation Fellowship (Postdoctoral)

The Conservation Center of the Los Angeles County Museum of Art is offering a three-year postdoctoral fellowship for a scientist interested in contributing to the field of art conservation. This position reports to the Senior Conservation Scientist and works collaboratively with all conservation staff and curatorial departments.

The Conservation Center's research laboratory enjoys a reputation for excellence in both service and research and has a long tradition of providing training opportunities for young conservators and scientists interested in the care and preservation of paintings, works of art on paper, tex-

tiles, and three-dimensional objects. The fellow will be expected to participate in the daily activities of the laboratory including the technical examination of works of art using modern analytical equipment in the Center's Research Laboratory (FTIR, XRD, XRF, UV-VIS, PLM, MFT and TL) while engaging in at least one significant research project on the conservation of modern materials in museum collections. This project will seek to elucidate the mechanism of decay of specific modern materials in the museum's collections while offering potential preservation strategies. All research will be carried out collaboratively with LACMA conservators and scientists and may include scientists from outside LACMA. Publication in the professional literature and participation in symposia, seminars and other professional meetings will be strongly encouraged.

Eligibility

Candidates must have a PhD in one of the physical sciences. A strong background in materials science or polymer science is desirable. The degree must have been obtained within the last five years. Previous experience in a museum environment is not required, but a strong interest in the visual arts is important. Excellent written and verbal skills as well as an interest in collaborative and multi-disciplinary research are essential.

Terms

The postdoctoral fellowship will be three years beginning Spring/Summer, 2009 and ending in 2012. Fellows will be provided an annual stipend including benefits starting at \$56,240 with an annual cost of living increase. Fellows will also be provided a travel allowance and program funds for the purchase of equipment and supplies.

Application Procedure

Interested candidates must submit the following materials:

- A curriculum vitae including biographical information and list of publications
- A cover letter containing a short statement of the candidate's interest and intent in applying for the

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

fellowship

- Three letters of recommendation
Application Deadline

Completed applications must be received no later than February 1, 2009. Applications should be mailed to:

Adam Kaplan
Human Resources
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles CA 90036.

CC: Mark Gilberg
Director, Conservation Center
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles CA 90036.

Questions may be addressed to:
Dr. Frank Preusser, Senior
Conservation Scientist, Conservation
Center, Los Angeles County Museum
of Art, 5905 Wilshire Boulevard; Los
Angeles, California 90036; 323 857-
6269; fprouser@lacma.org.

PHILADELPHIA MUSEUM OF ART

Mellon Fellowship in Paintings Conservation

The Philadelphia Museum of Art offers a Mellon Postgraduate Fellowship in Paintings Conservation, beginning September 1, 2009 and ending August 31, 2010. The Fellowship may be extended for up to three years. Applicants should be graduates of a recognized conservation training program or have equivalent experience. The Fellow will examine, conduct research and perform treatments on paintings in the Museum collection and will participate in preservation activities throughout the Museum.

Each fellowship includes a stipend of \$31,000, health insurance, \$3,000 in travel funds, and \$2,000 for research support. Applicants should send a letter with a statement of interest; a resume; transcripts of graduate and undergraduate courses; several samples of examination reports and treatment records with photographs; any published treatments or

research; and two supporting letters from conservation professionals familiar with the candidate's work to: Mark Tucker, Vice Chair of Conservation and Senior Conservator of Paintings, Philadelphia Museum of Art, P O Box 7646, Philadelphia PA 19101-7646. All application materials must be received by March 1, 2009. EOE

THE MENIL COLLECTION

Andrew W. Mellon Fellowship in Painting Conservation

The Menil Collection is pleased to offer a fellowship in painting conservation supported by the Andrew W. Mellon Foundation. The term of the fellowship is one year with the possibility of renewal. The fellowship will provide an opportunity for the conservator to participate in all departmental activities associated with a diverse and distinguished collection that includes significant holdings of 20th century and contemporary art. As an integral part of the department, the candidate must have an interest in the variety of issues associated with the study, documentation, and care of such a collection.

The fellowship will commence in the fall of 2009. The stipend is \$31,000 and will include all benefits, including health, dental, and vacation, granted to full-time employees of the Menil. Generous travel funds are available. Candidates should be recent graduates of a recognized training program or have equivalent experience and they should have excellent communication skills. Applications should include a curriculum vitae with e-mail address and telephone number(s), a letter of intent, and three letters of recommendation. These should be sent to Suzanne Maloch, Manager of Human Resources, The Menil Collection, 1511 Branard St., Houston, Texas 77006 USA.

WORCESTER ART MUSEUM

Andrew W. Mellon Conservation Fellowships

The Worcester Art Museum is offering two advanced fellowships for fall 2009. Applications will be accepted in paintings, objects and paper conservation. Two candidates will be chosen. The appointments are for one year with the possibility of renewal for two additional years. The successful candidates will participate in all departmental activities including examinations, treatment, analysis, exhibitions and loans, and will interact as staff members with other Museum departments. Technical research opportunities exist and the fellows will be encouraged to prepare a paper for publication.

Applicants should be graduates of a recognized training program and have excellent written and oral communication skills. Salary is in the mid-\$30s plus benefits with generous travel and research allowances. For consideration, please submit a letter of intent, resume and three letters of recommendation to the Director of Human Resources, Worcester Art Museum, 55 Salisbury Street, Worcester, MA 01609. humanresources@worchesterart.org Applications will be accepted until February 27th, 2009. The Museum is an equal opportunity employer committed to diversity.

SMITHSONIAN INSTITUTION, NATIONAL MUSEUM OF THE AMERICAN INDIAN

Andrew W. Mellon Advanced Training Fellowships in Object and Textile Conservation

The National Museum of the American Indian (NMAI) is offering 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 2009 and include a \$32,000

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

stipend, \$5000 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 conservation careers specializing in material culture of indigenous peoples from North, Central and South America. The applicant should have a proven record of research, writing ability, and proficient English language skills (written and spoken). Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

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

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

- Two letters of recommendation from conservation professionals familiar with the applicant's work and one letter of personal reference.

All material must be received by March 15, 2009 and sent to: Marian A. Kaminitz, Head of Conservation
National Museum of the American Indian/Smithsonian Institution
Cultural Resources Center, MRC 538
4220 Silver Hill Road
Suitland MD 20746

E-mail address for inquiries only: kaminitzm@si.edu. Finalists will be invited for an interview and asked to submit a portfolio of completed projects.

All applicants will be notified by May 25, 2009 of the selection committee's decision.

SMITHSONIAN INSTITUTION, NATIONAL MUSEUM OF THE AMERICAN INDIAN

Pre-Graduate program Conservation Internship

Conservation Internship: 12-months – commencing Fall 2009 offers a \$16,000 stipend, \$1,000 for research and/or internship conference or research travel, plus partial health insurance. Individuals interested in pursuing conservation graduate program specializing in Native American ethnographic and archaeological objects: organic and inorganic materials. Undergraduate degree in art, history, anthropology or fields related to Native American ethnographic and archaeological material required; organic chemistry highly recommended; 3.00 GPA or higher required. Submit curriculum vitae, undergraduate transcripts, post-undergraduate coursework; three letters of recommendation, one attesting to candidate's academic work. Include cover letter stating reasons for applying. Send to: Marian Kaminitz, Head Conservator, Smithsonian Institution, National Museum of the American Indian, Cultural Resources Center, MRC 538, 4220 Silver Hill Road, Suitland, MD

20746. Deadline: Postmarked no later than February 15, 2009. Notification by April 30, 2009. Additional information can be found at: <http://www.nmai.si.edu/subpage.cfm?subpage=collections&second=conserv&third=training#ctpi>

LOS ANGELES COUNTY MUSEUM OF ART

Camilla Chandler Frost Summer Internship

The Los Angeles County Museum of Art Conservation Center is offering two internships for summer study in the following areas: objects conservation, textiles conservation, paintings conservation, paper conservation and conservation science.

Description: The Camilla Chandler Frost Conservation Internship Program Endowment pro-

THE
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FOUNDATION

Request for
application

2009 Conservation Fellowship

The Etruscan Foundation Conservation Fellowship is available to objects conservators and/or graduate students enrolled in North American conservation programs.



The 2009 Etruscan Foundation Conservation Fellowship is made possible through the generous support from the Ferdinando & Sarah Cinelli Trust.

APPLICATION DEADLINE
February 20, 2009
For application details go to:
www.etruscanfoundation.org

Richard F. String, *Executive Director*
The Etruscan Foundation
P.O. Box 26 • Fremont, MI 49412
T: 231 519 0675 • F: 231 924 0777
Email: office@etruscanfoundation.org
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POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

vides funding for travel from a conservation student's school and a stipend while working at the Los Angeles County Museum of Art. This year's stipend is \$320 per week (\$2,560 for eight weeks, \$3,200 ten weeks, or \$3,840 twelve weeks). The stipend is intended to pay for food and lodging. A travel allowance of \$1,000 is provided to reimburse the student for round trip travel from the graduate school location to Los Angeles and to offset relocation expenses (as appropriate).

Internship Opportunities:

Conservation Related Projects:

Projects will be tailored to the student's skill level to enable the student to gain experience with basic conser-

vation procedures in a large museum setting.

Conservation Research Projects: The conservation science laboratory is currently undertaking a number of research projects involving the examination, documentation, and analysis of works of art. These projects should appeal to students interested in obtaining experience on a number of instruments routinely used in conservation research.

Questions regarding specific activities and projects should be addressed to the following members of staff:

John Hirsch, Head, Objects Laboratory (jhirsch@lacma.org)
Catherine McLean, Head, Textiles

Laboratory (cmclean@lacma.org)
Joe Fronek, Head, Paintings Laboratory (jfronek@lacma.org)
Janice Schopfer, Head, Paper Laboratory (jschopfer@lacma.org)
Frank Preusser, Head, Research Laboratory (fpreusser@lacma.org)

Term: The internship will run from eight to twelve weeks, depending upon the agreement between the student, section head and the Director of Conservation.

Eligibility: To be eligible for the C.C. Frost Summer Internship Program, a candidate must be enrolled full time in a recognized graduate school conservation program or an advanced undergraduate chemistry major and successfully complete the museum's employment application and background check performed by LACMA's Human Resources Department. The Conservation Center received very few J-1 Visas annually; therefore international students should be aware of this limitation.

Application Procedure:

Interested candidates should submit the following materials in English: curriculum vitae, a letter of interest in the particular project and two supporting letters from conservation/university professionals or teachers familiar with the student's work.

Materials should be postmarked no later than March 13, 2009 and sent to:

Mr. Adam Kaplan, Human Resources
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

cc: Mark Gilberg
Director, Conservation Center
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

The decision for the Summer of 2009 will be made by April 1, 2009. Successful applicants will be notified by telephone and mail.

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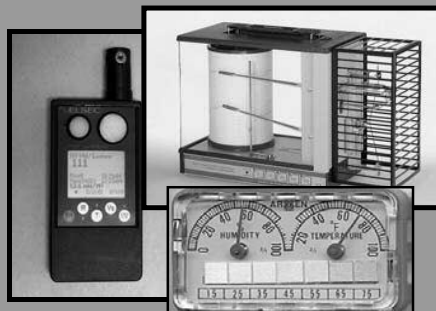
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