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AIC's 38th Annual Meeting

The Conservation Continuum:
*Examining the Past/
Envisioning the Future*

May 11-14, 2010
Milwaukee, WI

More information and online
registration available at
[www.conservation-us.org/
meetings](http://www.conservation-us.org/meetings)

Education in Electronic Media Art Conservation: Where We Are and Where We Should Be

By Christine Frohnert and Martha Singer

Electronic Media Art

Technology has always influenced and informed various forms of art. The incorporation of technology into works of art, whether visibly or covertly, serves to anchor a work to its historical specificity and to grant it a more full cultural identity. Therefore it comes as no surprise that artists increasingly use electronic media.

The first kinetic artwork known with electric components is the *Kinetic Construction (Standing Wave)* by Naum Gabo, which dates to 1920. In the late 50s and 60s artists' implementation of technology-based components into their artworks increased rapidly with the technological revolution and the availability of technical products. Early developments started with film, kinetic art, video art, and installation art and continued to evolve into current, "digitally born," computer-based and Internet art.

Consequently, the preservation of these artworks is of increasing concern for our profession. The preservation of technology-based art heritage adds even more challenges as new technologies become available exponentially. As a prominent art form, electronic media artworks are omnipresent in museums and collections, raising numerous questions regarding their documentation, storage, migration, emulation, re-installation, and conservation.

Technology-based artworks are significantly different from traditional objects in many aspects. Electronic artworks require different approaches than, for example, a "traditional" painting. The most obvious vulnerability of electronic art is rapid technological obsolescence, which has provoked new strategies for preservation. Electronic art is sensitive to damage, loss, misinterpretation, and incorrect installation than a traditional artwork, due to its very specific and sensitive relationships to time, space, and concept.

Since damage or loss in technology-based art cannot be seen by simply examining the physical material and may not be immediately apparent, injury is often inadvertently ignored by conservators unless they have appropriate training in this field. In fact, one often finds last-minute problems just prior to an installation. Issues such as a software platforms that no longer exist or an integral electronic element that no longer works can be impossible to adequately conserve at this point.

A very specific knowledge and skill-set in technology-based media is needed to understand and analyze preservation issues for electronic artworks. Often, to preserve the visual integrity, conservation concepts can only be developed based on a complete understanding and documentation of the technology used in the

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AIC NEWS

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Deadline for March editorial submissions (brodgers@conservation-us.org): February 1, 2010.
We reserve the right to edit for brevity and clarity.

ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads 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@conservation-us.org.

AIC NEWS STAFF

Lisa Goldberg, Editor
James Martin, Editor, New Materials & Research
Eryl P. Wentworth, Managing Editor
Brett Rodgers, Production Editor
Ruth Seyler, Marketing Director
Eric Pourchot, Institutional Advancement Director

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From the Executive Director



As we usher in the New Year, I look to achievements in 2009 to inspire expectations for 2010. In short—if we're using our rapidly increasing pace as any indication for the future, we need to tighten our seatbelts!

In April, AIC and FAIC launched a new interactive website and online membership database. In June, FAIC assumed responsibility for Conservation Online and the Conservation DistList. Both initiatives are providing us with the tools we need to disseminate information and create dialogs—among ourselves and with the broader community of those who care for cultural and artistic materials. Work will continue throughout 2010 to add content to these resources and enhance their value.

AIC advocacy and AIC and FAIC outreach efforts expanded and matured in 2009. Posted on the website is a summary that offers tips about how specialty groups and individual members can join us in advocacy and outreach activities. Please visit www.conservation-us.org/outreach take a look and let us know how you'd like to join in!

Strong support from federal agencies and foundations has continued throughout 2009, support that allows us to better serve our members and the profession.

- We have just learned that NEH has awarded FAIC full funding for a two-year grant for professional development programming and scholarships—the fourth such grant in a row!
- An advisory group is shaping the first photographic conservation programs being developed as part of the \$1 million endowment grant from the Andrew W. Mellon Foundation.
- In 2009, the Getty Foundation and IMLS awarded significant funds for FAIC to undertake an important strategic planning process. A three-year strategic plan is now being created and the strategies in support of the goals will be implemented beginning in 2010.
- A CoOL stakeholders meeting and DistList survey—sponsored by the Getty Conservation Institute, NCPTT, and Samuel H. Kress Foundation—have allowed the Foundation to assess the value of CoOL and begin to plan for its future.
- A Getty Foundation grant will once again support travel costs to our Annual Meeting for Latin American and Caribbean scholars, creating international exchanges that advance our profession.

With these initiatives and many others in the works, we are accelerating into 2010. So, buckle up, 2010 promises to be a terrific ride!

—Eryl P. Wentworth
Executive Director

AIC News Blog

Visit the AIC blog at www.conservation-us.org/news for up-to-date stories and postings. Register on the site to post comments or sign up for RSS feeds of the various blog categories.

AIC News

Membership Directory Changes

AIC's 2010 Directory will be shipped in late January. Though the format remains similar to past editions, this year we're streamlining the Directory in an effort to keep the cost of printing and postage down. Front matter, including staff, board, and committee leadership will be edited to avoid redundancy. Additionally, the lists of Fellows and Professional Associates will be removed from the back of the directory, and made available online (visit the Member Center at www.conservation-us.org). Fellows and PA membership types will be identified clearly within individual listings in the print version. Plans for a members-only, online directory on AIC's password-protected website are currently underway.

Take A Stand! AIC Position Papers

With improvements to our expanding website, the time has come to try to advocate for our common goals. AIC should take a stand on timely issues and let its viewpoint be known. Position papers provide a means of asking for support of conservation issues or expressing an opinion about a controversial topic. The audience for the position papers is intended to be the general public, collectors, museum personnel, and browsers of our website – not conservation professionals. Position paper topics should be generally agreed upon by the conservation community. The blog or specialty group list serves are a better place for discussion of material that is not agreed upon within the conservation community.

The AIC has one excellent position paper addressing *Conservation and Preservation in Collecting Institutions* that has been online since 2002. This paper is located in the About AIC page (www.conservation-us.org/aboutaic, scroll down to Position Papers) or can be found by searching for “position paper” on the website.

A practice of producing

Become an AIC Advocate

In today's tough times, advocacy is more important than ever. AIC continues to partner with organizations such as the American Association of Museums and National Humanities Alliance to advocate for funding and recognition for conservation and preservation in the U.S. However, we cannot do it without you.

How can you help AIC advocate on your behalf?

Join our advocacy-efforts list

AIC is developing a list of members who would like to be contracted beyond emergency efforts to assist AIC in broader advocacy work for the arts and humanities. You will be sent additional email blasts when action is needed on Federal issues and to keep you informed of actions being taken that might affect the arts and humanities. Also, we may be able to expand our efforts and advocate for state issues if needed.

To join the list today:

- Log in to the AIC website, click on Manage Your Profile, scroll down to Interests, and select Advocacy Alerts
- Or email resyler@conservation-us.org and ask to be added to the list

Attend an Arts-related Capitol Hill Day

- National Humanities Alliance – March 8-9, 2010
- American Associations of Museums – March 22-23, 2010
- Americans for the Arts – April 12-13, 2010

For more information on AIC Advocacy Efforts, please visit www.conservation-us.org/advocate

additional position papers has not been established, however, several new position papers are currently being developed and a draft procedure for preparing these papers is being tested. Ideally, the papers will be persuasive, roughly 2-3 pages in length, and have a brief bibliography that is accessible online. If appropriate, sidebars with short stories, images, or supporting facts may be added. Volunteer authors are at work on papers on the following topics:

- Addressing the recent loss of training positions
- Encouraging emergency planning and support of AIC-CERT
- Stolen or looted archaeological artifacts
- Potentially changing museum standards in response to environmental sustainability

It is envisioned that the position papers will be professionally edited and adopted by an AIC Board vote prior to being posted on the website. The position papers will remain posted until outdated or no longer relevant.

If you have ideas for topics, would like to participate, or have

suggestions or questions regarding position papers, contact Meg Craft at mcraft@thewalters.org.

—Meg Loew Craft, AIC President, *The Walters Art Museum*, mcraft@thewalters.org

Template for Contracting Conservation Services

CIPP announces the new AIC Template for Contracting Conservation Services. Designed for AIC/CIPP by attorney Jessica Darraby of the Art Law Firm, this legal template allows a conservator, in consultation with an attorney, to craft a contract exactly suited to their needs. No contract can be “one size fits all” and this is why the template is helpful: it flags business issues, provides options, and enables conservators to select what is appropriate for their situation. Along with the template itself, there are two accompanying documents, referred to as exhibits, that allow for descriptions and proposals or you can insert your own format.

Additionally, there are two accompanying documents: an introductory letter highlighting the benefits of the template, and a guide on how to use the template that includes a

Last Call for Nominations – 2010 AIC Board of Directors

February 12 is the last day nominations can be accepted for open positions on the AIC Board of Directors. The current slate includes:

Secretary (2-year term):	Lisa Bruno (running for second term) Evan Kopelson Stephanie Lussier
Treasurer (2-year term): Director, Communications (3-year term):	Brian Howard (running for second term) Barbara Heller Richard McCoy Nancie Ravenel

All completed nomination or queries regarding submission of a nomination are to be sent to a member of the Nominating Committee: Teresa Moreno (tkmoreno@email.arizona.edu), Mary Striegel (striegelm@nsula.edu), or Vicky Cassman (vcassman@udel.edu).

series of FAQ's. After reviewing the documents, should you have questions about customizing the template for your particular needs, you may consult Jessica Darraby directly at her firm's website (www.artlawfirm.com).

This entire five-document template package is now available to non-CIPP members for the low rate of \$25. With payment of the fee you will be able to link to the PDF files. Or, you may wish, for the same amount, to join CIPP and enjoy these new documents along with all the other publications and benefits of being a CIPP member!

To purchase, visit the AIC online store at www.conservation-us.org/shop and select the General category.

—Victoria Montana Ryan,
Art Care Services

Wiki

AIC's recently created wiki website is now available at www.conservation-wiki.com. The site contains electronic versions of the four specialty group catalogs within a collaborative platform allowing ongoing updates and additions. Though only specialty group editors can make direct changes to the text, members can visit the site and register to post comments and track changes on favorite pages. If you're interested in starting a new online catalog for your specialty group, contact your specialty group chair. If you have another idea for wiki-based content, contact AIC Publications Manager Brett Rodgers at

brodgers@conservation-us.org.

IAG Report

Reports on the state of AIC and lively discussions about our future took place at the November 2009 Internal Advisory Group (IAG) meeting in Washington, D.C. A report is now available on the AIC website at www.conservation-us.org/coredocs.

Staff Transition

Recently, Meetings Coordinator Amanda Knowles left AIC to pursue new opportunities. We thank her for her work with us, and welcome new staff member Haley Smit. Haley is taking on the role of Meetings and Operations Assistant. We look forward to working with her!

FAIC News

Help Us Help You! Survey of End Users of Conservation Services Initiated

Who uses conservation services? How do they locate and select a conservator? How much do they spend on conservation services? These are some of the questions addressed in FAIC's survey of end users of conservation services, which is being launched this month.

The survey is designed to gather information from a wide variety of sources, such as individuals, museums, libraries, archives, galleries, auction houses, insurance companies, and corporate collections. To reach these

sources, we are asking you to encourage your clients (past, present, or future) to complete the survey. All you need to do is to provide them with the link to the on-line survey. It is then up to the client to participate or not. You do not need to reveal to anyone who those clients are.

The responses will be anonymous, and data will be confidential. All information will be analyzed and presented in an aggregate format, and in such a way that specific responses cannot be tied to a particular individual or institution. No personal identification information will be collected.

Why should you do this? The results of the survey will be shared at no cost with all AIC members. The more responses we have, the more useful the final data will be. For the first time, this survey will help provide information on the people and organizations that use conservation services. For example, a preliminary survey of small museums, libraries, and archives conducted last summer suggests that there are obstacles to finding and selecting a conservator that FAIC, AIC, and AIC members can actively help to remove.

Please direct your clients to the survey at: www.surveymonkey.com/s/N98KGDJ
If you would like to preview the survey first, you can do so by going to: www.conservation-us.org/surveypreview.

The survey will remain active through at least May of 2010, and results are expected to be available in the summer. For more information, please contact Eric Pourchot, FAIC Institutional Advancement Director, epourchot@conservation-us.org, 202-452-9545, ext. 5.

CoOL Update

Conservation Online (CoOL) and the Conservation DistList have now been stabilized on a new server under the auspices of FAIC. In the fall, FAIC held an international meeting of stakeholders in CoOL and the DistList to share ideas about maintaining and improving CoOL in the future. Development is already underway, beginning with a survey of CoOL and DistList users. The survey

link was sent to DistList subscribers in late December, and is posted on CoOL (www.cool.conservation-us.org) and the AIC home page (www.conservation-us.org). If you haven't already completed the survey, please take a few minutes to do so.

FAIC Receives Getty Foundation Grant for Latin American and Caribbean Scholarships

The FAIC received a \$62,000 grant from the Getty Foundation to support participation by conservation professionals from Latin America and the Caribbean at AIC's 38th Annual Meeting. Since 1997, Getty Foundation funding has enabled over 170 individuals from the region to participate in AIC meetings.

In addition to supporting travel expenses for at least twenty conservators to the AIC Annual Meeting in Milwaukee this May, the grant will provide translation assistance for a workshop on risk assessment and a Spanish-language tour of conservation labs in the Milwaukee area. Six scholarship recipients will be presenting papers for AIC Specialty Groups this year, and fourteen recipients will present posters and abstracts on their current research.

AIC members benefit from the scholarship program through the opportunity to learn more about conservation work and research in the rest of the western hemisphere. To volunteer to be a mentor (no special language skills required) or to help edit presentation, poster, and abstract materials (in Spanish or Portuguese), please contact Beatriz Haspo, Project Coordinator, or Eric Pourchot, Project Director, at becas@conservation-us.org

The twenty conservators come from seven different countries:

Maria Paula Alvarez, Colombia
Gabriela Ammirati, Argentina
Maria Casas, Mexico
Ana Paula dos Santos, Brazil
Federico Eisner, Chile
Jucara Quinteros Farias, Brazil
William Gamboa, Colombia
Francisca Gili, Chile
Eugenia Guidobono, Argentina
Pilar Hernandez Romero, Mexico
Aranzazu Hopkins-Barriga, Mexico

Griselda Kluppel, Brazil
Hector Meneses, Mexico
Juliana Assis Nascimento, Brazil
Adriana Paez Cure, Colombia
Nora Perez, Mexico
Catalina Rivera, Chile
Liliana Saldivar, Peru
Eliette Nathalie Wierdak Carlesso, Venezuela
Rosemary Yvette Zenker Alzamora, Peru

FAIC Receives NEH Grant

The National Endowment for the Humanities Preservation and Access Division has awarded FAIC full funding (\$202,243) for professional development activities over a two-year period. This includes support for 9 workshops (6 of these are new course topics) and 48 scholarships. This is the 4th such grant in a row that we have received from NEH.

February Deadlines for FAIC Grants and Scholarships

Applications are due in February for funding requests in eight categories that support projects by AIC members. Guidelines and application forms are available at www.conservation-us.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 \$1,500 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 2010 FAIC workshops funded by a grant from the National Endowment for the Humanities: "Hinging and Matting Oversize Works," "Digital Imaging," "Conservation of Outdoor Sculpture," and "Characterization of Silver Gelatin Photographs."

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@conservation-us.org or 202-452-9545, ext. 5.

Annual Meeting

AIC's 2010 Annual Meeting will be held in Milwaukee, WI, May 11-14. Under the theme *Conservation Continuum – Examining the Past / Envisioning the Future*, we're offering some exciting programs and events.

This year's **Opening Reception** will be held at the Milwaukee Art Museum, the first Santiago Calatrava-designed building completed in the United States. Mingle with old friends and meet new ones while watching the sunset from this modern museum "ship" on Lake Michigan. Discover the cathedral-like space of Windhover

Register Online for the Milwaukee Annual Meeting!

Visit www.conservation-us.org/meetings and click on **Register Today**. Once you choose an Annual Meeting registration option, follow the instructions to choose other Meeting events such as workshops, tours, and specialty group programs.

Hall and, weather-permitting, the Burke Brise Soleil wings will open and close for us during the reception. The Baker/Rowland Galleries will be open until 9:30 p.m., allowing you to experience some of the museum's far-reaching collection, including works by Winslow Homer, Auguste Rodin, Edgar Degas, Claude Monet, Henri de Toulouse-Lautrec, Pablo Picasso, Joan Miro, Georgia O'Keeffe, and Andy Warhol. One Opening Reception ticket is included with each full and May 12 one-day registration. Additional tickets for guests of attendees may be purchased in advance or at the registration desk before 5:00 p.m. on May 12. No tickets will be available for purchase at the door. Complimentary refreshments will be served and a cash bar will be available.

Workshop options include:

- Copyright for Conservators
- Hinging and Matting of Oversize Works
- Current Challenges in Fire Safety for Cultural Institutions
- Assessing Risks to Your Collections
- Eddy Current Metal Testing for Conservation
- CIPP Workshops: The Conservator Behind the Curtain—The Importance of Telling Your Conservation Story,
- Respirator Fit Testing.

Tours include:

- Harley Davidson Museum Conservation Labs, Storage, and Collections
- Historic Forest Home Cemetery
- Captain Frederick Pabst Mansion
- Milwaukee Art Museum: Conserva-

tion Labs and Collections Tour

- Bradley Family Foundation Sculpture Garden Tour
- Windy City Weekend: A Chicago Art, Architecture, and Conservation Overnight Tour

For more information on registration for all events, contact the AIC office at (202) 452-9545 or visit www.conservation-us.org/meetings.

JAIC News

Recognition

With the closing of 2009 and the beginning of 2010, I want to take the time to thank and acknowledge the JAIC editorial staff, associate editors, reviewers, and authors who worked together to produce three wonderful issues in 2009 (the Fall/Winter 2009 issue currently being delivered). Writing and reviewing a journal publication is an arduous task that can sometimes even seem thankless. We at JAIC recognize that the *Journal* could not be as successful as it is without the dedication and hard work of these individuals and we are grateful for their efforts. As the editorial list is available in each issue and the names of the JAIC article reviewers shall remain anonymous, I have compiled a list of the JAIC authors and book reviewers from 2009. Please join me in commending all who worked on the *Journal* issues this past year.

2009 Author Recognition List

Mechthild Baumeister
Alberto Bravin
Christina Bisulca
Catherine Coueignoux
Amy Davidson
Michele Derrick
Lisa Kronthal Elkin
Monique Fischer
Carolyn Frisa
Nonie Gadsden
Daniel Hausdorf
Susan Heald
Anna Hodson
Basiliki Vicky Karas
Kristoph Krug
Renate Maile-Moskowitz

JAIC Submission Deadline

February 1 is the next manuscript submission deadline for JAIC. To submit a manuscript, first check the guidelines for authors available on www.conservation-us.org/jaic. For more information, contact the AIC publications manager at brodgers@conservation-us.org.

Angela Meincke
Richard Newman
Matt Pearson
Liisa Porra
Adriana Rizzo
Christina Rozeik
Gwen Tauber
Melvin J. Wachowiak
Julie Wolfe
Arie Wallert
Joris Dik

2009 Book Reviewer Recognition List

Cynthia Kuniej Benry
Dale Kronkright
Sarah Lowengard

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

Allied Organizations

HERITAGE PRESERVATION

Heritage Preservation Announces Highest Honor

Heritage Preservation is pleased to announce that its highest honor, the Heritage Defender Award, has been given to Angelica Rudenstine, Program Officer for Museums and Art Conservation at the Andrew W. Mellon Foundation, and Anne-Imelda Radice, Director of the Institute of Museum and Library Services (IMLS). The Heritage Defender Award is presented to individuals whose nationally significant contributions to preserving cultural heritage are extraordinary.

In March of 2010, both recipients will be leaving the positions where they have done so much good for our nation's heritage. Ms. Rudenstine is retiring next March from her position at the Andrew W. Mellon Foundation. During her 16 years

at the foundation, the Museums and Art Conservation Program has awarded 358 grants totaling more than \$250,000,000. Her signature initiatives have included support for photograph conservation and for strengthening the role of science within conservation. Ms. Rudenstine received her award on November 17, 2009 at Heritage Preservation's annual meeting.

When Anne-Imelda Radice became the Director of IMLS in 2005, she launched the Connecting to Collections Initiative to address the recommendations of the Heritage Health Index. Results of this initiative have included the National Conservation Summit, the Connecting to Collections Bookshelf, a three-year program of American Heritage Preservation Grants, a new program of statewide planning grants, and four regional forums.

For more details on the Heritage Defender Award please visit: www.heritagepreservation.org/am/2009DefenderAward.html.

Alliance for Response Initiative Gains Momentum

In the fall of 2009, four new Alliance for Response Forums in Vermont, Denver, Raleigh, and Savannah brought together individuals from collecting institutions and historic sites with first responders and emergency managers. In Harrisburg, PA, regional library organizations piloted a smaller "metro" model with local funding.

Since 2003, Heritage Preservation's Alliance for Response initiative has sponsored or co-sponsored 18 Forums nationwide to help build bridges between the cultural heritage and emergency response communities. The project was launched and sustained with funding from Fidelity Investments through the Fidelity Foundation.

All the 2009 Forums were well attended, attracting 400 participants from more than 200 different organizations. Heritage Preservation provides templates and guidance on program content and meeting planning, but the list of Forum invitees and specific agenda are developed by a local steering committee and suited to

the needs of the community.

This year's Forums were particularly successful in attracting participants from outside cultural heritage; often 30 percent of the audience represented the public safety, emergency management, and security fields. State and local emergency officials were also prominently featured on the agendas and expressed eagerness to work with cultural concerns.

Heritage Preservation has received a grant from the National Endowment for the Humanities to extend Alliance for Response through 2011. The grant will support three new Forums, two "leadership institutes" on working with emergency managers and building disaster assistance networks, and an outreach campaign for emergency professionals. For more information, visit www.heritagepreservation.org/AfR.

THE INSTITUTE OF MUSEUM AND LIBRARY SERVICES (IMLS)

Salzburg Declaration on the Conservation and Preservation of Cultural Heritage

On October 31, 59 cultural heritage leaders from 32 countries, including representatives of Africa, the Middle East, South America, and Asia, unanimously passed the Salzburg Declaration on the Conservation and Preservation of Cultural Heritage (http://www.imls.gov/pdf/Salzburg_Declaration%20.pdf). The declaration marked the culmination of "Connecting to the World's Collections: Making the Case for Conservation and Preservation of our Cultural Heritage," the Salzburg Global Seminar (SGS) held October 28 - November 1, 2009 under the auspices of IMLS and SGS. The declaration will be widely distributed to cultural ministries and other policy-making entities; it has already been translated into Arabic. The seminar built on the findings of "Connecting to Collections: A Call to Action," IMLS's multi-year initiative on collections care, putting them into a global context. It combined presentations by leading experts in conservation and preservation throughout the world

with small working groups tasked with making practical recommendations for future action on specific topics. As has been previously noted, AIC's publication, *The AIC Guide to Digital Photography and Conservation Documentation*, was selected to be included in the *Connecting to Collections Bookshelf* as part of this initiative.

New Publications

Conservation: Principles, Dilemmas, and Uncomfortable Truths, edited by Alison Richmond and Alison Bracker, is a collection of papers by contributors from a wide variety of disciplines on the ethics and principles guiding the conservation of works of art, archaeological artifacts, buildings, monuments, and heritage sites. 268 pages. Published by Elsevier, 2009.

The Digital Print: Identification and Preservation, by Martin C. Jürgens, describes the major digital printing processes used by photographers and artists over the past 40 years and provides guidelines for identification and care. 310 pages. Published by the Getty Conservation Institute, 2009.

Giardini storici: a 25 anni dalle Carte di Firenze: esperienze e prospettive, edited by Laura Sabrina Pelissetti and Lionella Scazzosi, presents proceedings of a conference held in 2006 on historic gardens and their conservation. 775 pages. Published by L. S. Olschki, 2009.

Monumenti effimeri: storia e conservazione delle installazioni, by Barbara Ferriani and Marina Pugliese, is the first book published in Italy dedicated to the history and conservation of installation art. 279 pages. Published by Electa, 2009.

Romantic Modernism: Nostalgia in the World of Conservation, by Wim Denslagen and translated from the Dutch by Donald Gardner, analyzes the origins of the preference among conservationists for honesty and authenticity, which gave rise to their rejection of historicist restorations. 261 pages. Published by Amsterdam University Press, 2009.

—Sheila Cummins, Research Associate for Collection Development, Getty Conservation Institute

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Case Study 1

The Brandenburg Gate: Nam June Paik's 1992 video installation is formed in the shape of the Brandenburg Gate and is covered with monitors that show scenes from politics, culture, and sports, emphasizing different living conditions in the west and east of Germany. The artwork was designed as a walk-in sculpture with the same set of flattering images on both the west and the east side of the work. Paik used this as a metaphor for the experience that differences were disappearing from the media worlds of both East and West Germany.

The artwork was made shortly after the fall of the Berlin Wall and its presence and history are deeply linked to the technology of that time. The artwork consists of 217 cathode ray tubes (CRTs) in 5 different dimensions. Each CRT body was specifically modified in Korea before the artwork entered the collection of the Museum Ludwig in Cologne, Germany. Even though the Museum was provided with sets of extra CRTs, the lifetime of the artwork is dependent on the ability to repair the existing CRTs and keep them running. Clearly, replacement with flat screens is not an option! The CRTs together build the sculptural integrity and the monitors act as an image carrier – as a panel or a canvas. Once the CRT's can no longer be replaced or repaired anymore, the artwork can only exist in its various forms of documentation to be saved for future generations.



Case Study 1. Nam June Paik, *The Brandenburg Gate* 1992, Museum Ludwig, Rheinisches Bildarchiv, Cologne, Germany

creation of these objects with reference to its specific installation environment.

Examples may include:

- Documentation of a video installation with all of its authentic components in its specific environment including documentation of light, sound, and movement
- The development of a migration strategy to copy sub master formats on a regular basis to uncompressed archival formats
- The identification of authentic image errors vs. image errors due to

degradation of the media format material itself

- The identification of electronic hardware components that are part of the authentic sculptural integrity of the artwork and those which can be replaced
- The re-installation of the artwork and all its components in different environments
- Development of a long term strategy to preserve the technology-based artwork
- Consultation with the artist and

technicians

- Continuous learning to keep track of the latest conservation developments in the field and upcoming new technologies
- The ability to conduct surveys within electronic media collections to identify core issues

Conservation Education

There is increasing recognition that the preservation of electronic art raises special issues that most conservators have not been trained to

Case Study 2

Soundings: Robert Rauschenberg's 1968 work is a great example of an early interactive audio and light kinetic installation. *Soundings* is an eight-foot high and thirty six-foot long wall made of three layers of plexiglass. The front layer is mirrorized; behind, there are two layers of plexiglass with black and white silkscreen images showing a chair at different angles. When viewers walk into the room, they see nothing but the mirrored image of themselves. If they start clapping their hands, speak, or sing, microphones above the installation pick up the audio signal and lights behind the plexiglass panels illuminate the artwork from behind in relation to the frequency of the individual voice. The system is sensitive to different ranges of the human voice, so that different people who speak the same words will cause different visual effects, using four frequency bands that respond individually to different voices. Rauschenberg's intent was to create a one-to-one response, so people understand that art literally "talks" to individuals differently.

When created, the artist/engineer group Experiments in Art and Technology (E.A.T.) developed a system that changed the intensity of a light bulb in proportion to the loudness of the sound signal, using a silicon controlled rectifier (SCR) circuit, which had just become available at that time. A simple mis-connecting and incorrect wiring of the audio intake can result in a fatally wrong installation of the artwork contradictory to the artist's intent, which can destroy its responsiveness. Conserving an installation means knowing how to put together every single detail! That is why meticulous documentation by a conservator is so essential to the authenticity of the work and an active part of conservation.



Case Study 2. Robert Rauschenberg, *Soundings*, 1968, Museum Ludwig, Rheinisches Bildarchiv, Cologne, Germany

address. This specialization is covered in various ways by conservation programs outside the U.S., such as the Modern Materials and Media program at the University of Arts in Berne; the Modern Materials/Industrial Heritage and Audiovisual/Photographical Heritage programs at the HTW (Hochschule für Technik und Wirtschaft) in Berlin; the conservation of New Media

and Digital Information program in Stuttgart, as well as the Modern Materials program at the Cologne Institute of Conservation Sciences, which is also creating a modern and contemporary art curriculum; the program of Conservation and Restoration of Modern and Contemporary Art at the University of Amsterdam and Maastricht; as well as the interdisciplinary media art

courses at McGill University and the University of Quebec, Canada. See box 1 (page 10) and table 1 (page 12).

In the U.S., some of the technical knowledge relevant to the conservation of electronic media is covered in related fields such as archival and library sciences. However, there is currently no electronic media conservation training program that specifically targets art conservators

Box 1. Electronic Media Group Education Panel

At the 2009 AIC Annual Meeting in Los Angeles, EMG held a panel discussion about possible ways to train U.S. professionals in the conservation of time-based media. Indeed, it is widely recognized in the field that most U.S. conservators have not been trained to address the special issues associated with electronic art. In contrast, some European conservation programs cover this material in various ways as part of their general curriculum. Thus, the panel was organized to provide an overview the European approaches and start thinking about what could be done to address this need in the U.S.

Although scheduled to last 30 minutes, this lively discussion (with participation from the audience) was cut short after an hour as it was the end of the day. The following is a summary of these discussions. EMG hopes that this conversation will continue.

The discussants included:

- Agathe Jarczyk Video Conservator and Lecturer at the Bern program in Switzerland
- Vivian van Saaze, Maastricht University, Netherlands Institute for Cultural Heritage
- Fenna Yola Tykwer, Conservator (graduate of Bern program), ZKM
- Gaby Wijers, Conservator, Netherlands Institute for Media Art, also lectures at the University of Amsterdam
- Thomas Zirlewagen, freelance Conservator, Zurich, former head of ZKM/ Center for Art and Media

After introducing themselves, the European participants described how students are trained in the conservation of electronic art at their institution. At least four different European conservation programs offering a specialization in electronic art were identified, as described in table 1. By contrast, in the U.S. there is currently no training program specifically targeting art conservators. U.S. conservators can acquire specific skills that can be used for preserving electronic art by taking courses in related fields such as archives.

This review of European initiatives also highlighted that different programs approach electronic art from a wide variety of perspectives (archival, librarian, technical, scientific, etc.).

In response to this description of European initiatives, North American attendees began an interesting discussion about the philosophy that should guide the design of conservation programs focused on electronic art in the U.S. Should we be giving those with a background in the ethics and philosophy of conservation the time to build their technical skills or the other way around? Should the conservation of electronic art be like that of traditional arts where conservators have most of the

For further information regarding the EMG Education Panel 2009, download the pdf transcript at: <http://cool.conservation-us.org/coolaic/sg/emg>

skills to do the work? Or should conservators function as intermediaries between curators and video/audio/computer technicians? What should be the unique set of skills that electronic art conservators should acquire?

—Martha Singer

within its curriculum. Currently, U.S. art conservation programs build on established values in the conservation profession such as ethics, material focus, analytical thinking, collaboration with affiliated professions, and critical communication skills. Contemporary art and electronic media conservation issues are added through internships, lectures, and regularly offered elective

courses in such programs as those at NYU.

The permanent creation and integration of educational programs for the documentation and conservation of technology-based art in advanced U.S. conservation programs is one of the core concerns of AIC's Electronic Media Group (EMG). Transfer of knowledge is essential, because the

current situation clearly indicates that many conservators are overwhelmed by the complex challenges they face for which they have received no training in the past. EMG addresses these needs to some degree within its programming, the development of continuing education options for electronic media conservators, and through its upcoming periodical publication. EMG would welcome working with the various national programs to help create curricula and to serve in alliance within the programs worldwide.

A few internationally available programs focus on specific aspects within the wide range of electronic media art conservation. A wider view of the variety of education needs in the electronic media field can be viewed by compiling all of these into one table. Table 1 details information about the programs known to the authors and provides a general overview of the educational challenges facing the field of education in electronic media preservation, by grouping educational opportunities under different technological categories.

Individual and Organizational Activities

Since the mid 90s engaged and determined individuals have pioneered the field and worked to build a body of published research, including case study research and ethical discourses. Several major museums and art collections have created positions for conservators that are solely devoted to the preservation of media art. However, in spite of these important developments, there are still few opportunities for most professionals to gain practical in-depth experience and hands-on technical knowledge that can be brought back to their institutions. Conferences and workshops have been organized to provide continuing education on the documentation and conservation of technology-based art. A list of the most popular of these events can be found in box 2 (page 11).

Future Needs: How to Create an Electronic Media Conservation Curriculum?

Given the variety of specialized content, it is impossible to develop a curriculum without collaboration between experts. Setting such curricula will require creativity and ingenuity as well as close consultation and collaboration with the existing programs worldwide. Consultation

with other programs that have established curricula, like the NYU Moving image Archiving and Preservation, Modern Materials and Media Conservation

at the University of Arts in Bern, Switzerland, and the New Media and Digital Information program in Stuttgart, Germany is essential for networking and mutual growth. Partnering between programs with slightly different focus and affiliated professions brings the added benefit of opening our eyes to other approaches within similar fields, which often results in innovation for our field.

As within all the other specializations in conservation, knowledge of material technology is key. Within electronic media conservation, it is essential to understand the technology of electronic media components such as signals, cables, connectors, film and video formats, display devices, analog-to-digital transferred art, and digitally born art.

What makes this difficult is that administrative officials in both educational institutions and museums must be convinced of the need for such a syllabus in a time of growing budget constraints. Continuity and sustained support are serious issues, especially for two very innovative programs that are currently under threat. The Kilgarlin Center at University of Texas, School of Information, is currently not accepting

students who wish to join the Master of Science in Information Studies program with a highly specialized book, paper, and digital information conservation training curriculum.

The program is undergoing revision; conservation-related course offerings will remain, but the certificate program will probably not be offered with the same focus as previously. In addition, the Conservation of New Media

38% or 1.8 billion artifacts are in unknown condition, The condition of almost half the 86 million film reels, videos, DVDs, records, cassettes, CDs, and MP3s in public collections is unknown, leaving them in probable jeopardy.

—Source: *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections.*

and Digital Information graduate program in Stuttgart, Germany, is also in danger of discontinued support. Given the rapidly increasing need of education in our profession,

the possible loss of these programs is a huge setback for our field!

The development and continuous support of Electronic Media Programs is crucial to ensure the preservation of our pioneering art and technology for future generations. If we don't act now the information and the artworks will be lost forever!

—Christine Frohnert, Conservator for Contemporary Art, Cranmer Art Conservation, AIC EMG Chair; and Martha Singer, Objects/Sculpture Conservator specializing in Modern/Contemporary Art, Singer Conservation, AIC EMG Secretary/Treasurer

Suggested Reading:

Lacerte, Sylvie. Les Enjeux Pédagogiques, in *Artpress – Arts Technologiques Conservation & Restauration/Media Arts Conservation and Restauration*, No.2, 2009

Schubiger, Irene (ed). Reconstructing Swiss Video Art from the 1970s to 1980s. Zürich: Active Archives, Museum of Art Lucerne, jrp/ringier, 2009.

Shanken, Edward A. *Art and Electronic Media*. London: Phaidon, 2009.

Sterrett, Jill. Art on View. In *Artpress – Arts Technologiques Conservation & Restauration/Media Arts Conservation and Restauration*, No.2, 2009

EMG Panel Discussion 2002, Education Needs for Electronic Media Conservation. http://206.180.235.133/sg/emg/library/html/2003-miami-education-panel/miami_panel_1.htm

New Media Art Preservation:

http://en.wikipedia.org/wiki/New_media_art_preservation

Inside Installations:

www.inside-installations.org

Disclaimer: The information summarized in the article was assembled to the authors' best current knowledge. If you notice any incorrect or dated information, please contact the authors Christine Frohnert c.frohnert@verizon.net or Martha Singer martha_singer@hotmail.com. The authors will update the information on the EMG website accordingly.

Box 2. Conferences/Organizations/Research Projects:

AIC General Session 2000
TechArchaeology
Electronic Media Group (EMG)
Independent Media Art Preservation (IMAP)
Documentation and Conservation of the Media Arts Heritage (DOCAM)
Fondation Langlois
Variable Media Network
Seeing Double
Media Matters
How Durable is Videart?
Modern Art: Who Cares
404 Object not Found
INCCA: Inside Installations
40 Years Videart
VDR Electronic Media Group:
Copy-Digitize-Restore?
Reconstructing Swiss Video Art: from the 1970s and 1980
Active Archives
Media Art Histories

Table 1. Electronic Media Art Conservation Education (Master Programs)

Conservation of:	Moving Image	Film	Modern Materials	A/V Media	Installations	Kinetic Art
U.S. Conservation Programs:						
NYU, Institute of Fine Art Conservation Center Sub-Specialty: Conservation of Modern and Contemporary Art www.nyu.edu/gsas/dept/fineart/ifa/curriculum/conservation.htm	-		L	L	L	L
Buffalo State College, Art Conservation Department www.buffalostate.edu/depts/artconservation/	-		L	L	L	L
University of Delaware, Art Conservation Department www.artcons.udel.edu	-		C			
University of Texas, Austin, Information Science www.ischool.utexas.edu/programs/masters/curriculum.php	The program is currently not accepting students for a conservation certificate and undergoing revision (School applications are still accepted)					
U.S. Archive Preservation Programs:						
G. Eastman House, Rochester L. Jeffrey Selznick School of Film Preservation http://selznickschool.eastmanhouse.org/	C		-	C	-	-
NYU, Moving Image Archiving and Preservation www.nyu.edu/visch/preservation/program/curriculum.shtml	C		-	C	C	-
UCLA, Moving Image Archive Studies www.mias.ucla.edu/	C		-	C	-	-
Conservation Programs outside the U.S. with Established Electronic Media Conservation Curricula:						
HKB Berne, Switzerland, Conservation of Modern Materials and Media www.hkb.bfh.ch/konservierung.html?L=2 http://courses.hkb.bfh.ch/	C		C	C	C	C
FHTW Berlin, Germany Modern Materials and Industrial Heritage Audiovisual and Photographical Heritage http://krq.fhtw-berlin.de/	-		C	-	C	C
ABK Stuttgart, Germany Conservation of New Media and Digital Information www.mediaconservation.org	-		-	C	C	-

C: Curriculum; L: Occasional Lectures/ Elective Course

In Memoriam

Toby Raphael (1951-2009)

Toby Raphael, an objects conservator from Shepherdstown, WV, Fellow of AIC, and member of the Ethnographic Group, ICOM, and Washington Conservation Guild, died unexpectedly on November 4, 2009.

Toby Raphael was born in Hollywood, California in 1951. He attended the University of California in San Diego and graduated in 1973 with a double major in Visual Arts and Latin American Studies. He continued his education at George Washington University in Museum Studies under the tutelage of Carolyn Rose, and graduated in 1977 with a specialization in Anthropological Conservation. He also completed a course of study in Conservation Science at ICCROM in Rome, Italy in 1980. Toby's contributions to conservation can be summed up with the words "leather" and "exhibits," and he generously and enthusiastically shared what he knew about those subjects through publication, training, and mentoring.

Toby was a leather artist and known for his finely worked leather purses. His passion for leather and Native American objects drove his early conservation and research interests. He conducted research on the treatment of skin products at the Central Research Laboratory in Holland in 1982, and as a Getty Fellow helped to develop a publication for their training program on the preservation of skin products. In 1984 Toby cofounded the *Leather Conservation News*, served as its editor-in-chief and was a frequent contributor. He was also assistant editor and contributing author to an AIC publication titled *Recent Advances in Leather Conservation*, 1985. He gave numerous invited papers and conference presentations on treatment and preservation of leather. Who can forget Toby's quest for what he called the "collagen bullet" that would solve all the problems in leather conservation?

Toby's thirty-one year career as an objects conservator first with the National Park Service, and then with the National Museum of the American Indian, led to his other professional

interest, exhibits conservation. Beginning in the late 1980s, Toby began assembling materials for what would ultimately become the *Exhibit Conservation Guidelines*, published in 1999. The CD-ROM publication details how to integrate conservation practice into the exhibit planning, design, and fabrication process. With the publication of the Guidelines, Toby's interest in exhibits broadened to include the creation of a set of exhibition standards that would ensure that conservation is an integral part of exhibit planning and implementation. He received an FAIC Samuel H. Kress Conservation Publication Fellowship in 2005 to complete his manuscript on "Conservation Standards for Museums Exhibitions." The Standards project is ongoing and is being considered for the AIC wiki site; it will be an enduring legacy of his contributions to our profession.

Toby loved to travel. He would return to West Virginia excited from his latest trip, ready to share what he learned and talk about the people he met, only to begin immediately planning his next adventure. Although

What do

- ♦ *Jefferson's draft of the Declaration of Independence,*
 - ♦ *Lincoln's Gettysburg Address,*
 - ♦ *The Magna Carta, and the*
 - ♦ *Louisiana Purchase Agreement*
- have in common?**

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B. COOL-WHITE FLUORESCENT	Dark	Dark	Dark	Dark
C. DIMMED INCANDESCENT	Dark	Dark	Dark	Dark
D. UV-FILTERED FLUORESCENT	Dark	Dark	Dark	Dark
E. NR-16 HALOGEN	Dark	Dark	Dark	Dark
F. IR-FILTERED HALOGEN	Dark	Dark	Dark	Dark
G. NOUVIR® FIBER OPTIC LIGHTING	Dark	Dark	Dark	Dark
H. RED FILTERED ACRYLIC FIBER	Dark	Dark	Dark	Dark
I. REM FILTERED ACRYLIC FIBER	Dark	Dark	Dark	Dark
J. UNEXPOSED (CONTROL)	Light	Light	Light	Light

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Toby traveled the world, he returned again and again to the part of globe he loved best, South and Central America. Toby was fluent in Spanish and felt at home teaching, lecturing, and conducting research in Chile, Argentina, Mexico, Brazil, Peru, Guatemala, and Costa Rica. As a regular Fulbright Scholar, he made frequent trips to consult on exhibits, conduct training on a variety of topics, and to bring awareness and understanding of North American conservation practices to South America.

Toby was a social person and passionate in his beliefs. Meeting him was to fall instantly into friendly companionship. His deep interest in people was somehow immediately evident and genuine. Family, friends, and professional colleagues miss sharing his dreams and honor his many contributions to conservation.

A Quaker service was held to celebrate his life on November 14, 2009. Toby is survived by his wife Hali Taylor, sons Seth and Jonathan, and his sisters Elaeh Raphael, Bettina Raphael, also an objects conservator, and brother David Raphael.

—Martin Burke, *Shepherdstown, WV*

Grants and Fellowships

Clare Hampson Scholarship Fund Publication Grant

Clare Hampson was a founding member and Secretary of the Institute of Paper Conservation for over twenty years before her untimely death in 2002. She was deeply committed to promoting professional development opportunities for her colleagues. To support this aim, a new program is being launched to encourage individuals engaged in the field of book or paper conservation, or in related activities to enable them to complete an article or a chapter of a book to peer reviewed publication standards.

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

Applications are invited by authors with advanced drafts based on completed research. Funding can be sought to support time away from work, travel, subsistence, and translation, as well as illustration costs. The award panel is keen to support individuals who have not yet published and to facilitate this, editorial support and mentoring may be provided to successful candidates. Grants can be sought up to UKP 3,000.

Further information and application forms are available at www.icon.org.uk, or by contacting sophie@zedat.fu-berlin.de.

Health and Safety

OSHA Updates Standards for Personal Protection

SOURCE: 74 FR 46350-46361 Sept 9, 2009.

Effective October 9, 2009, OSHA regulations have updated safety standards referenced in each of the personal protective equipment standards. The new standards are incorporated by reference into section 1910.6 of the code. Also provided in the rule are addresses and contact information for ordering these standards. All of the standards are American National Standard Institute (ANSI) standards except those for foot protection which are American Society for Testing and Materials (ASTM) standards. A summary eye and face, head, and foot protection standards are below:

1910.133 Eye and face protection.

(b) *Criteria for protective eye and face protection.*

(1) Protective eye and face protection devices must comply with any of the following consensus standards: (i) ANSI Z87.1-2003; (ii) ANSI Z87.1-1998; (iii) ANSI Z87.1989

1910.135 Head protection.

(b) *Criteria for head protection.*

(1) Protective head protection devices must comply with any of the following consensus standards: (i) ANSI Z87.1-2003; (ii) ANSI Z87.1-1997; (iii) ANSI Z87.1986

Better an expiration date on your respirator than you! Reorder your cartridges before they are finished (do you know how many hours the cartridges are good for?) **and get fit tested every year.**

—A reminder from the Health & Safety Committee

(An Appendix B for Non-Mandatory Compliance Guidelines for Hazards Assessment and Personal Protective Equipment Selection also provides a history of changes in head protection which have redesignated the electrical protective classifications for helmets. Readers interested in these criteria and our advice for hard hat use in art and theater and send an SASE.)

1910.136 Foot protection. (b) *Criteria for foot protection.*

(1) Protective foot devices must comply with any of the following consensus standards: (i) ASTM F-2412-2005 “Standard Test Methods for Foot Protection,” ASTM F-2413, “Standard Specification for Performance Requirements for Protective Footwear.”

(ii) ANSI Z41-1999 (iii) ANSI Z87.1986

After each of the rules above, there is another provision which says that eye, face, head, or foot “protection devices that the employer demonstrates are at least as effective as head protection devices that are constructed in accordance with one of the above consensus standards will be deemed to be in compliance with the requirements of this section.”

Employers are unlikely to institute testing sufficient to prove a protective device meets the same level of protection that those meeting ANSI or ASTM standards. However, this does give the employer an option to choose equipment that meets even more recent standards than those listed by OSHA, since ANSI or ASTM will have done the required testing.

New standards are released every few years and ACTS advice usually is to purchase equipment that meets the most recent standards.

—Reprinted in part from ACTS FACTS
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People

James Hamm has been appointed Interim Director of the Art Conservation Department of Buffalo State College (BSC-ACD) while the faculty conducts a search for the new director. He will continue to teach a selected number of paintings classes and mentor the paintings majors. Tracy Dulniak, a 2001 BSC-ACD graduate working at Great Lakes Art Conservation is teaching all other paintings classes while maintaining her private practice.

Carol Mancusi-Ungaro was selected as a 2009 fellow of the American Academy of Arts and Sciences. Carol is the first practicing conservator of art to be elected to this body. The press release can be found at www.amacad.org/news/new2009.aspx

Elena Phipps, senior museum conservator will be leaving the Metropolitan Museum of Art after 33 years. She plans to continue her research and publications on textile materials, techniques and cultural history. Her forthcoming publication, *Cochineal Red: The Art History of a Color* (Metropolitan Museum of Art and Yale University Press), is expected to be out at the end of January, 2010. After January 1, she can be reached at Elena@ephipps.org.

Mervin Richard, long time assistant to Director of Conservation Ross Merrill, has been officially appointed to fill the vacancy created when Merrill left The National Gallery of Art for health reasons.

Third year graduate students at Buffalo State College are currently in their year-long internships: **Megan Berkey** is at the de Young Museum in San Francisco (Paintings); **Christina Finlayson** is at the Legion of Honor, San Francisco (Paper); **Im Chan** is at the Morgan Library and Museum, New York (Paper); **Melody Chen** is at the Museum of Fine Arts Boston

(Paper); **Jenny Dennis** is at the Cleveland Museum of Art (Objects); **Eileen Sullivan** is at the Cleveland Museum of Art (Paintings); **Jennifer McGlinchey** is at the Museum of Fine Arts Houston (Photography); **Nathan Sutton** is in Kansas City's Nelson-Atkins Museum of Art (Paintings); and **Claire Walker** is at the Art Institute of Chicago (Paintings).

New Materials and Research

Modular Cleaning Program

The newest version of the Modular Cleaning Program (MCP) is available for download from Conservation Online (CoOL) at <http://cool.conservation-us.org/byauth/stavroutdis/mcp/>. This version supports aqueous cleaning systems as well as Carbopol-based solvent gels. It also introduces a new graphic display for visualizing the polarity and aromaticity of solvents, solvent mixtures, and solvent gels.

The program is built using FileMaker Pro 9, but there are runtime versions available for both Windows and Mac computers that don't require the user to own FileMaker. As before, a registration number is required to unlock the database. Previously issued registration numbers will work with the new version. New users should email Chris Stavroudis (cstavrou@ix.netcom.com) for a registration number. The MCP is for use by professional conservators. Therefore, when requesting a registration number, please provide information about your professional status.

—Chris Stavroudis, *Conservator in Private Practice, Los Angeles, CA*

Conference Review

“Conservation Documentation: On-going Projects and Perspectives,” September 19, 2009 at the Wallace Collection

On September 19, 140 members of the ICOM-CC Working Group on Paintings met at the Wallace Collection in London. The

meeting, entitled “Conservation Documentation: On-Going Projects and Perspectives,” was organized by Tiarna Doherty and Dr. Gunnar Heydenreich. Papers centered on three themes: developments in the use of digital technology to aid technical study; archiving and providing access to conservation documentation for both professional and lay audiences; and the development of web-based conservation research tools.

The use of computer scanning to interpret x-radiographic images was featured in two talks. Richard Johnson of Rice University demonstrated his technique for scanning x-ray films to automatically generate canvas thread counts. The technique is more accurate than traditional human thread counting and makes counting the entire area of a painting possible. Primary and secondary cusping can be identified, and the warp and weft of a canvas shown. With that, paintings sequentially made from the same roll of canvas have been identified. Meta Chavannes of the Rijksmuseum demonstrated the use of digital stereo-X-radiography; two X-radiographic images taken roughly 10cm apart could be resolved in three dimensions with the aid of a pair of cheap 3-D glasses. The technique allows one to visualize objects buried inside an object, such as a nail inside a piece of wood, or to separate what is on the front and backside of a two-sided canvas.

Many of the presentations were devoted to the development and use of conservation databases as either stand-alone data management software systems or as components of larger collection management systems within institutions. *MetigoMap*, a digital mapping system (www.metigo.de/metigo_map.php?lang=en) was presented by Julia Burdjewicz of the Academy of Fine Arts in Warsaw and was noted for its availability to students and academic institutions for a small fee. Independent database systems developed to provide access to conservation information for in-house conservation, registration, and curatorial staffs are in use at the Thyssen Bornemisza Collection (presented by Helene Desplechin,) and the Conservation Center Kanut, in Tallinn, Estonia (presented by

Kriste Sibul and Andres Uueni). The conservators at the Royal Pavillion in Brighton have put Mimsy XG to use as a way to archive both current and all historic conservation records (presented by Janet Brough and Jenny Hand.)

Rosie Freemantle (Tate London) and Jacqueline Ridge (National Gallery of Scotland) have used a database to help enable the extensive traveling of “Artist Rooms,” a shared collection of travelling 1100 works of contemporary art accessible to young audiences across Britain. For the tour, each object was given a digital passport for condition, display and handling instructions. Borrowers were provided with images of the works on CD rather than sheaves of photographs and report forms.

Amsterdam’s Rijksmuseum has been especially challenged due to the ongoing renovation of the Museum. Cathy Jager, Bas Nederveen, and Rene Blekman discussed how the collection has been made available to the public through the “Rijksmuseum 7000” project, an

online resource. To serve a similar purpose, Iris Schaefer of the Wallraf-Richartz-Museum Cologne presented “The Online Publication of the Cologne Research Project ‘Painting Techniques of the Impressionists and Post-Impressionists.’” She explained how the website provides virtual tours through an exhibition of 75 paintings and includes extensive and detailed reports on the techniques (www.museenkoeln.de/impressionismus).

The afternoon session was led off by a presentation by Alison Gilchrest from the Museums and Art Conservation Program of The Andrew W. Mellon Foundation. She gave an overview of “Digital Formats, Institutional Priorities and Public Access: the Mellon Foundation Initiative in Conservation Documentation,” and outlined the Foundation’s support of digital conservation projects. This began with a series of meetings called to order by Angelica Rudenstine, Program Officer of the Foundation, who gathered American and English museum directors, scientists, curators, and

conservators to openly debate questions of policy, ethics, values, and resources that govern professional and public access to digital documentation. These meetings led to an overall consensus on directions and institutional needs. The Mellon Foundation then solicited proposals and directly supported three digital research pilot projects.

All three projects aim to make the collaborative work of curators, conservators, art historians, and museum scientists available as online research tools and enable partners to share technical, archival, and art-historical information via an interactive and freely accessible website. The Mellon-supported projects included: The Raphael Research Resource (<http://cimanng-london.org.uk/documentation/>), which is centered on ten paintings by Raphael at the National Gallery, London, and which comprises two hundred years of documentation on Raphael, is being made available digitally as part of the Gallery’s website; “The Rembrandt Database: An

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Zentrum für Bucherhaltung GmbH, Mommsenstr. 7, D-04329 Leipzig, Tel. +49 (0) 341 25989-0, Fax -99, E-Mail info@zfb.com

Inter-Institutional Research Resource for Art Historical, Conservation, and Technical Documentation on Rembrandt Paintings” (www.rembrandtdatabse.org), which makes art historical and conservation documentation on Rembrandt paintings electronically accessible; The Andrew W. Mellon Pilot Project on the Master of the Fogg Pietà – Maestro di Figline (MFPMFP), which represents an international collaboration for creating a web-based research tool that allows professionals to share and consult about documentation and technical information on the various pieces of a single altarpiece that are now owned by a variety of museums (www.mfpmfp.org).

Joseph Padfield of the London National Gallery presented “ConservationSpace – Open Source Application Design and Development, By and For the Conservation Community.” This website is supported by the Research in Information Technology Program (RITP) of the Andrew W. Mellon Foundation (<http://rit.mellon.org/>). The ConservationSpace project aims to examine the documentation practices and requirements in the field of conservation to inform the development of a software application that will support and help to manage conservation work, its documentation, and related scientific data (www.conservationsspace.org/Blog/).

The end of the day was devoted to short presentations and a panel discussion between four developers of commercially available collections management systems. Their representatives were Andrea Boyes of Willoughby Associates, Bert Degenhart Drenth from ADLIB Information Systems, Jay Hoffman, from Gallery Systems, and Marcel Zemp from Zetcom AG.

All these systems are broad databases used by registrars, administrators, and curators but contain conservation components. For years commercially available digital databases have been found lacking among the conservation community and the four owners were on hand to present how each of their software programs was being developed to meet the conservation community’s needs. Some time was

spent discussing the advantages of open source software systems, which require that each institution maintain, develop, and upgrade its database software, and proprietary systems that put the burden of maintenance on the software company.

—Mark Aronson, *Yale Center for British Art*, and Joyce Hill Stoner, *Winterthur/UD Program in Art Conservation*

Worth Noting

Conservation Course Re-emerges

The University of Canberra Conservation Course has now re-opened with its first new group of students. John Greenwood, who taught conservation for 21 years at the University of Lincoln in the U.K., is now the Course Convener, Senior Lecturer in Cultural Heritage Conservation. The program in Canberra graduated many students since 1978, now scattered all over the world. The staff is currently developing an up-to-date alumni list. If you would like to get in touch to offer placements for students or for more information, contact john.greenwood@canberra.edu.au.

Tate Releases Research Results on Acrylic Paint Care Study

In October, the Tate issued a press release announcing the completion of a three-year research project, the Tate AXA Art Modern Paints Project (TAAMPP). The results provide new information for conservators and artists about the properties of acrylic-based paints. According to the announcement, a key finding of the project related to the examination of surfactant components – a detergent-like material which stabilizes the paints when wet but which can move to the surface to produce a grey-ish tone when dry, attracting dirt and dust. Water-based cleaning treatments can rapidly remove this material and do not appear to have a detrimental effect on the long-term performance of these paints. More information on the project is available at www.tate.org.uk/research/tateresearch/majorprojects/conservation_modernpaints.htm

New Practical Conservation Studies Program In Israel

The new “Saving the Stones” Conservation Training Internship in Acre, Israel is run by the International Conservation Center (ICC), and is a joint project of the Israel Antiquities Authority (IAA), the Old Acre Development Company, and the Municipality of Acre, supported by the Israel National Commission for UNESCO. Participants join local conservation teams and archaeologists to save the ancient stone fortifications, preserve ancient materials, and safeguard the local cultural heritage. The program opens twice a year, in February and September; each semester lasts for five months. There is also a shorter summer program. More information is available at www.antiquities.org.il/akko/information.asp

ANAGPIC

Buffalo State College Art Conservation Department (BSC-ACD)

Since its inception in 1970 in Cooperstown, Buffalo State College’s Art Conservation Department has emphasized an interdisciplinary approach that enriches the student experience and provides excellent training for developing real world problem-solving skills. The graduate program stresses the importance of understanding and respecting the aesthetic and cultural significance of artworks and artifacts requiring conservation. Students develop scientific and technical skills to identify and better understand the materials employed in the fabrication of those artworks and artifacts, expanding their knowledge of the mechanisms of deterioration and developing the means for their stabilization. Underpinning every conservation activity is the solid foundation of two years study and practice of the procedures of examination and documentation.

The BSC-ACD hosted the annual ANAGPIC conference in the spring of 2009, attended by over 110 students and faculty from the six member institutions. Guests were treated to a tour of Frank Lloyd Wright’s 1905 Darwin

Martin House and a private reception at the Albright-Knox Art Gallery, and student talks were followed by a banquet at the new Burchfield-Penney Art Center. In June, we hosted the Institute of Museum and Library Services (IMLS) forum, "Stewardship of America's Legacy: Answering the Call to Action," in cooperation with AIC and Heritage Preservation. It marked the fourth and final meeting of the Connecting to Collections national tour. In August, we hosted the FAIC-sponsored Water & Paper workshop, attended by 14 professional paper conservators from around the country. The workshop was co-taught by former Buffalo State College paper conservation Professor, Dr. Irene Brückle, now at the State Academy of Art and Design in Stuttgart, Germany, and her colleague Dr. Gerhard Banik, from the University of Applied Arts in Vienna.

In the past few months, students have shared their research and treatment projects at various public venues and national conferences. Jennifer McGlinchey ('10) presented "Photograph Conservation in Alaska," describing her internship at the Alaska State Library's Historical Collections, during the recent WAAC Conference in Juneau. Claire Walker ('10) presented the background story and summary of her second year research project to members of the Garrett Club in Buffalo. She was able to reasonably confirm an earlier attribution of a Madonna and Child painting to the 16th century Italian artist Andrea Schiavone through imaging, materials analysis, historical research, and treatment. Megan Berkey, Christina Finlayson, Eileen Sullivan, Nathan Sutton (all class of 2010), and Elizabeth Nunan ('09) participated in the poster session at 2009 AIC Annual Meeting in Los Angeles.

Faculty projects involving students often combine research, treatment and/or service to the community. James Hamm supervised the conservation of nine James Joyce family portraits in the Poetry Collection at the University at Buffalo with recent graduates Cynthia Albertson, Ana Alba, and Katrina Bartlett (all class 2009) in preparation for the conference "Eire on

the Erie, the North American James Joyce Conference," held in Buffalo last June. Dan Kushel and Greg Smith co-authored a paper in the *Journal of Chemical Education* with Elizabeth Nunan and Claire Walker, entitled "Inexpensive Near-infrared Imaging of Artwork Using a 'Night Vision' Webcam for 'Chemistry in Art' Courses." Judy Walsh completed a condition survey of the Albright-Knox Art Gallery's print room with alumni Stephanie Porto ('09) and Christina Finlayson that helped the gallery secure a substantial IMLS conservation grant to upgrade storage. Aaron Shugar led advanced handheld XRF training sessions for the George Eastman House, Rochester, NY, conservation staff and department students. Jonathan Thornton recently agreed to act as a consultant for the City of Buffalo for an outdoor sculpture conservation campaign that will involve Marianne Russell Marti ('87) of Russell-Marti Conservation Services and department objects conservation majors.

Our long-term renovation project for the department's expansion into the third floor of Rockwell Hall proceeds according to schedule. The plan shuffles some existing department functions to the third floor, including dedicated rooms for book and photograph conservation flanking the main paper treatment room, a larger library, student lounge, expanded photo suite, and radiographic facility. The abandoned spaces on the second and ground floors will be reconfigured to expand the science labs and wood shop, while also carving out a "swing" lab for multiple disciplines and visiting specialists. In addition to gathering all our functions in the north wing of Rockwell Hall, the department will gain about 30% more space. The expected date of completion for the third floor portion of the project is late 2011, while the remaining work should be completed within the following two years. Meanwhile, classes will continue as everyone looks forward to moving day.

—James Hamm, Professor & Interim Director, *Meredeth Lavelle*, Senior Administrative Assistant, artcon@buffalostate.edu

Specialty Groups

Specialty Group Columns Moving Online!

Thanks to consensus among AIC staff, board members, and AIC Specialty Group officers at the IAG meeting in November 2009, the Specialty Group columns are now moving online. The columns will be posted in the Specialty Group section of the AIC news blog, available at www.conservation-us.org/news or click on News on the website's left-side navigation bar.

The columns will continue to be written by the current chairs and will be submitted and edited according to the same editorial schedules and guidelines as before. However, new benefits include increased length limits, posting full color photos and other media, live hyperlinks, user comment area, electronic archiving, and more.

Special announcements related to the Specialty Groups will be published throughout the year in this print publication. The Specialty Groups section will appear on an "as-needed" basis, similar to the other sections that appear in *AIC News*.

To access the columns visit the blog at www.conservation-us.org/news and choose Specialty Groups in the Categories box on the left. In order to post comments on blog posts, or to follow postings via RSS feed, you will need to register on the blog. Your login information from the main AIC site does not apply to the blog site.

JAIC Publication Reviews

The editors of the *Journal of the American Institute for Conservation* are always looking for book reviewers to assess titles that have been published in recent years. Please contact Harriet Stratis, Book Editor, at hstratis@artic.edu, or Michele Derrick, Editor-in-Chief, at MDerrick@mfa.org for more information.

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.conservation-us.org/courses) or from the AIC Office: (202) 452-9545, ext. 8.

FAIC WORKSHOPS

- **Digital Imaging*** with Dawn Heller and Tim Vitale, April 2010, Wilmington, DE
- **Hinging and Matting Oversized Works*** with Hugh Phibbs, May 11, 2010, Milwaukee, WI
- **Mastering Inpainting** with Debbie Evans and Jim Bernstein, June 28-July 2, 2010, Shepherdstown, WV
- **Conservation of Outdoor Sculpture*** with various instructors, Summer 2010, San Francisco, CA
- **Artist Pastels: History & Use** with Thea Burns, August 4-6, 2010, Buffalo, NY
- **Characterization of Silver Gelatin Photographs*** with various instructors, organized by Erin Murphy, September 30-October 1, 2010, New York, NY

*With financial support from the National Endowment for the Humanities, FAIC offers scholarships up to \$1,000 to help defray registration and travel expenses for participants in the FAIC workshops supported by NEH. All current AIC members who are U.S. residents or citizens are eligible. The deadline is February 15.

FAIC ONLINE COURSES

- **Digital Photography 101 for Conservators** with Yosi A. R-Pozeilov, February 18-March 11, 2010
- **Estimating Conservation Projects** with Sarah Lowengard, April 15-May 6, 2010
- **Mitigating Risk: Contracts and Insurance for Conservation** with Sarah Lowengard, June 3-24, 2010
- **Records and Information Management for Conservation** with Holly Robertson, July 29-August 19, 2010
- **Establishing a Conservation Practice** with Sarah Lowengard, September 16-October 7, 2010

FAIC CO-SPONSORSHIPS

- **Modular Cleaning Program** with Chris Stavroudis, March 11-14, 2010, Palm Beach, FL
- **Emergency Preparedness, Response and Salvage in Museum Collections** with Barbara Moore and MJ Davis, February 25-26, 2010, Hollywood, FL
- **Microscopy for Art Conservators** with Gary J. Laughlin, Ph.D., October 4-8, 2010, Chicago, IL

2010 AIC ANNUAL MEETING WORKSHOPS

- **Hinging and Matting of Oversize Works***
Hugh Phibbs, Coordinator of Preservation Services, National Gallery of Art
- **Current Challenges in Fire Safety for Cultural Institutions**
Organized by AIC Health and Safety Committee, with various instructors
- **Assessing Risks to Your Collection**
Robert Waller, Protect Heritage Corp.
- **Copyright for Conservators**
Organized by Kendra Roth and Gwynne Ryan, representing INCAA-NA.
- **CIPP Workshop: The Conservator Behind the Curtain – The Importance of Telling Your Conservation Story**
Organized by Susan Lunas, Program Chair & Vice Chair of CIPP, with various instructors
- **Eddy Current Metal Testing for Conservation**
Curtis Desselles, Jason W. Church, and Mary F. Striegel, NCPTT. Organized and presented by the National Center for Preservation Technology and Training
- **Respirator Fit Testing**
Dawn Bolstad-Johnson, MPH, CIH, CSP, Industrial hygienist, Phoenix Fire Department. Organized by AIC Health and Safety Committee
- **College of Microscopy and McCrone Associates, Inc. presents an Overview in Analytical Techniques**
A special invitation is extended to AIC Members by McCrone Associates, Inc. and the College of Microscopy to attend a free day long client seminar.

COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

July 2010. Chemistry for Cultural Heritage Conference, Ravenna, Italy—Contact: www.euchems.org/Divisions/Heritage/index.asp. Abstracts accepted until April 2010.

July 8-10, 2010. Sixth Islamic Manuscript Conference, Central Asian Islamic Manuscripts and Manuscript Collections, University of Cambridge, U.K.—Contact: Fax: +44 1223 302 218, tima@islamicmanuscript.org. Abstracts accepted until January 31, 2010.

July 12-16, 2010. INTER/MICRO 2010, Chicago, IL—Contact: 312-842-7100, intermicro@mcri.org, www.mcri.org. Abstracts accepted until April 15, 2010.

November 4-7, 2010. Costume Colloquium 2: Dress for Dance, Florence, Italy—Contact: dressfordance@costume-textiles.com, www.costume-textiles.com. See website for info on abstract submissions.

GENERAL

March 3, 2010. 9th International Infrared and Raman Users Group Biennial Conference, Buenos Aires, Argentina—Contact: www.irug9.org

March 17-20, 2010. Society for California Archaeology (SCA) annual conference, Riverside, CA—Contact: www.scahome.org/meetings_events/index.html#2010_meeting

March 23-25, 2010. Multidisciplinary Conservation: A Holistic View for Historic Interiors, ICOM-CC Interim Meeting, Rome, Italy—Contact: www.icom-cc.org/51/news/?id=45

March 25-26, 2010. 2010 ICON CONFERENCE, Cardiff University, U.K.—Contact: ICON website or HendersonLJ@cardiff.ac.uk.

May 5-6, 2010. 2nd International Mountmakers Forum, Smithsonian Institution, Washington, D.C.—Contact: Shelly Uhlir, uhlirs@si.edu

May 23-26, 2010. "Museums Without Borders," AAM Annual Meeting, Los Angeles, CA—Contact: www.aam-us.org

May 24-26, 2010. YOCOCU – YOUTH in the CONSERVATION of CULTURAL HERITAGE, Palermo, Italy—Contact: www.yococu.com, info@yococu.com

May 31-June 1, 2010. "Biodiversity, 2010 and beyond, science and collections, 25th anniversary!," SPNHC, Ottawa, Canada—Contact: http://140.247.98.87/?q=announcements/annual_meetings.html

September 20-24, 2010. IIC Congress 2010: Conservation and the Eastern Mediterranean, Istanbul, Turkey—Contact: iic@iiconservation.org

August 21-25, 2010. International Foundation for Cultural Property Protection 12th Annual Conference, Seminar, Exhibits & Certification Program, San Francisco, CA—Contact: 800-257-6717, www.ifcpp.org

September 22-25, 2010. AASLH Annual Meeting, Oklahoma City, OK—Contact: aaslh.org

October 11-15, 2010. Call for Posters: Interim Meeting of the ICOM-CC Metal Working Group, Charleston, SC—Contact: 843-744-2974 ext. 20, lnasane@clemson.edu

ARCHITECTURE

September 22-24, 2010. 2nd Historic Mortars Conference, Prague, Czech Republic—Contact: hmc2010@itam.cas.cz, +420 283880458

BOOK AND PAPER

Spring, 2010. "Out of Sight—Out of Mind?" International Association of Book and Paper Conservators Symposium, Prague, Czech Republic—Contact: Birgit Reissland, birgit.reissland@icn.nl

Please note, individual course listings are now listed once a year in print. Complete CCS listings and institutional contact info are available online at www.conservation-us.org/ccs

OBJECTS

April 6-9, 2010. CAA 2010 Annual Conference on Computer Applications and Quantitative Methods in Archaeology, Granada, Spain—Contact: www.caa2010.org

May 24-28, 2010. The 11th ICOM-CC Wet Organic Archaeological Materials Working Group Conference, Greenville, NC—Contact: Kristiane. straetkvern@natmus.dk

June 24-26, 2010. Archaeological Iron Conservation Colloquium in Stuttgart, Germany—Contact: www.iiconservation.org/events

July 15, 2010. In situ technical imaging for art and archaeology: a symposium in conservation science, London, U.K.—Contact: imaging@bm-mellon-symposia.org.uk

PAINTINGS

September 16-18, 2010. ICOM-CC Paintings Group Workshop: Current Practice and Recent Developments in the Structural Conservation of Paintings on Canvas Supports, Finland—Contact: tannar.ruuben@metropolia.fi

PHOTOGRAPHIC MATERIALS

May 27-28, 2010. 4th International Conference on Preservation and Conservation Issues in Digital Printing and Digital Photography, London—Contact: Lauren Stacy, lauren.stacy@iop.org, www.iop.org/Conferences/

COURSES, CONFERENCES, AND SEMINARS

RESEARCH & TECHNICAL STUDIES

July 1-3, 2010. Chemistry for Cultural Heritage (ChemCH), Ravenna, Italy—Contact: www.socchimdabc.it/pages/OrgDivis.htm

TEXTILES

March 25-26, 2010. Joint Working Group Session of the Icon Textile and Ethnography Groups, ICON Conference, Cardiff, U.K.—Contact: Arianna Bernucci, arib@nhm.ac.uk

NEW COURSE OFFERINGS

McCrone Research Institute
Polarized Light and Forensic Microscopy (Chicago: March 29-April 2, May 31-June 4, August 23-27, November 29-December 3), Advanced Polarized Light Microscopy (Chicago: February 8-12, August 30-September 3, October 4-8), Sample Preparation and Manipulation (Chicago: February 15-19), Indoor Air Quality: Fungal Spore Identification (Chicago: April 12-16),

Microscope Cleaning, Adjustment and Maintenance (Chicago: March 8-9), SEM/X-Ray Spectroscopy (Chicago: May 17-21, December 6-10), Practical Infrared Microspectroscopy – FTIR (Chicago: May 24-28, August 16-20, December 13-17), Microchemical Methods (Chicago: June 7-11), Raman Microscopy (Chicago: June 22-24), Fluorescence Microscopy (Chicago: July 5-9), Hair and Fiber Microscopy (Chicago: November 1-5)—Contact: 312-842-7100; Fax: (312) 842-1078; registrar@mcri.org; www.mcri.org

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

NATIONAL MUSEUM OF THE AMERICAN INDIAN

Pre-Graduate Program Conservation Internship

Conservation Internship:
6-months – commencing Fall 2010 offers a \$8,500 stipend and \$1,000 for 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, 2010. Notification by April 30, 2010. Additional information can be found at: <http://www.nmai.si.edu/subpage.cfm?subpage=collections&second=conserv&third=training#ctpi>

NATIONAL MUSEUM OF THE AMERICAN INDIAN

Andrew W. Mellon Advanced Training Fellowships in Ethnographic & Archaeological Object & 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 2010 and include a \$32,000 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 a conservation career specializing in material culture of indigenous peoples from North, Central and South America. The applicant should have a proven record of research, writing ability, and proficient English language skills (written and spoken). Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

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 U.S.;
- 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, 2010 and sent to: Marian A. Kaminitz, Head of Conservation, National Museum of the American Indian/Smithsonian Institution, Cultural

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

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 10, 2010 of the selection committee's decision.

PHILADELPHIA MUSEUM OF ART Mellon Fellowship in Paper Conservation

The Philadelphia Museum of Art offers one Andrew W. Mellon Postgraduate Fellowship in Paper Conservation. Beginning September 1, 2010 and ending August 31, 2011, the Fellowship may be extended 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 treatment on works of art on paper in the Museum collections and will be expected to participate in preservation activities throughout the Museum.

The Fellowship will focus on conservation of European and American art on paper and include work on Indian paintings, East Asian scrolls and screens, as well as minor work on photographs. The Fellow will work with the two staff paper conservators in the new state-of-the-art laboratory which opened in spring 2007.

The fellowship includes a stipend of \$31,500.00, 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; samples of examination reports and treatment records with photographic documentation, including any published treatments or research; and two supporting letters from conservation professionals familiar with the candidate's work to: Human Resources, Philadelphia Museum of Art, P O Box 7646, Philadelphia PA 19101-7646. EOE. www.philamuseum.org/jobs/.

All application materials must be received by March 1, 2010.

MUSEUM OF MODERN ART Thomas Walther Project Assistant Conservator

With the generous support of The Andrew W. Mellon Foundation, The Museum of Modern Art (MoMA) will conduct an unprecedented, four year, collaborative investigation of the Museum's Thomas Walther Collection of modernist photography, significantly advancing the record of knowledge on each of the works in this collection and how they were made. The Conservation Department announces a three-year project assistant conservator position beginning in September 2010 to work on the conservation of photographic materials in the collection as well as undertaking material and historical research. The candidate will work with a wide range of photographic materials, with a focus on the characterization of the Thomas Walther Collection of photographs in the Museum's Department of Photographs. In addition, the candidate will participate in a broad range of routine conservation departmental activities including treatment, loan preparation, courier responsibilities, travel, and all aspects of collection care. It is desirable that the candidate should demonstrate a willingness to learn or adapt existing expertise with evolving documentation and imaging systems. Applicants should be graduates of a recognized graduate-level program in conservation or be able to demonstrate the acquisition of equivalent skills and knowledge through work experience. Two years work-related experience required. Applicants should have a demonstrated commitment to the profession of conservation and scholarly advancement. Record keeping and strong organizational skills are required.

This is a fully integrated position at MoMA, working under the supervision of the Museum's Andrew W. Mellon Conservator of Photographs and in close collaboration with the Sally and Michael Gordon Scientist, Associate Scientist, Museum conservators and curators, conservation advisors, other members of the project team, and administrative personnel as needed. The salary is \$60,000 per year with full benefits. Travel associated with the project will be encouraged and supported.

The deadline for completed

application materials is February 15, 2010. Please send curriculum vitae, references, and one-page summary outlining your background and interests in technical and conservation scholarship of the Museum's photography holdings to James Coddington, Agnes Gund Chief Conservator, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019. The Museum of Modern Art is an equal opportunity employer and considers all candidates for employment regardless of race, color, sex, age, national origin, creed, disability, marital status, sexual orientation or political affiliation.

MUSEUM OF MODERN ART Mellon Fellowship in Paper Conservation

The Museum of Modern Art offers a one-year renewable advanced fellowship in the conservation of works of art on paper beginning in September 2010. The applicant should be a graduate of a recognized conservation training program. The Paper Conservation Department works closely with many curatorial departments: Prints and Illustrated Books, Drawings, Architecture and Design and Film. The candidate will work on a wide range of modern and contemporary works and participate in all departmental activities including analysis and treatment of collection materials, preparation of works for exhibition and loan, and courier responsibilities. The Mellon Fellow functions as an integral part of the department dealing with conservation, curatorial and administrative responsibilities as needed. There will also be opportunities for research and technical analysis in areas of interest in modern/contemporary art.

The closing date for applications is Feb. 15, 2010. Salary is \$40,000.00 plus generous benefits, including four weeks paid vacation. Applicants should send a resume with a list of references to: James Coddington, Agnes Gund Chief Conservator, The Museum of Modern Art, 11 W. 53rd St., New York, N.Y. 10019. The Museum of Modern Art is an equal opportunity employer and considers all candidates for employment regardless of race, color, sex, age, national origin, creed, disability, marital status, sexual orientation or political affiliation.

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A NEW TRIAL VERSION OF OUR WEBSITE WILL BE LAUNCHED IN SUMMER 2009