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AIC's 39th Annual Meeting

Early registration is available now for AIC's 2011 Annual Meeting in Pittsburgh, PA, May 17-20, 2011.

*ETHOS, LOGOS, PATHOS:
Ethical Principles and Critical
Thinking in Conservation*

More information and online registration are available at www.conservation-us.org/meetings

Memories of Milwaukee

By Pamela Hatchfield

The 38th annual meeting of the AIC was titled "Conservation Continuum: Examining the Past, Envisioning the Future." It examined changes in philosophy and practice of conservation in the 21st century.

General Session

The general session began with a thought-provoking paper by George Wheeler, "Identity Crisis: Critical Identity: the Future of Conservation and the Role of AIC in its Development." During his presentation, he examined recent texts on conservation theory and discussed the notion of conservation as an evaluative, interpretive process of critical decision-making, rather than blind adherence to absolute principles. He noted that in the act of conservation or preservation, we must consider the intersection of the temporal, physical materiality of the object, its aesthetic qualities, the object as an historical entity, its unique trajectory through time, and the task of conveying all of these realities to the future. He urged conservators to rely with confidence on the weight of their own authority and experience in making judgments about treatment and preservation, rather than on the authority of other fields for external validation.

Shelly Smith presented "With Patience and Fortitude: Keeping Conservation Relevant in a Changing Institution." This paper examined an ambitious reorganization and merging of the Research and Branch libraries at the New York Public Library. The project encompassed a reworking of the mission statement, extensive renovations, collection and laboratory relocation, and re-envisioning of the role of conservation and its public profile. The focus of conservation and preservation has shifted from caring for the collection to the development of public education programs and outreach opportunities. New media including web-based technologies are now used to weave conservation into programming, supporting and enhancing the educational mission of the library.

The project described by Fenella France and Holly Krueger, "P3: Pen, Preservation, Politics—Establishing a Longitudinal Study for the Exhibition and Storage of Herblock Drawings," illustrated the incorporation of long-term assessment of exhibition and storage conditions into the preservation program for a very large collection of political cartoons by Herbert Block given to the Library of Congress in 2001. Non-destructive hyperspectral imaging conducted at regular intervals allowed evaluation of the stability of materials and supports used in drawings and original artists' materials in the collection.

Patricia Silence presented "Challenges of Sustainable Conservation in the 21st Century" for the AIC Green Task Force. This paper challenged the conservation community to expand our definition of preventive conservation to include the

AIC NEWS

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Deadline for September editorial submissions (brodgers@conservation-us.org): August 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

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Brett Rodgers, Production Editor
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From the President



The 38th Annual Meeting held in Milwaukee was a success. Over 750 participants enjoyed a thoughtfully crafted general session, the IIC Roundtable, and a beautiful reception in the Quadricci Pavilion (2001), designed by Spanish architect Santiago Calatrava, hosted by the Milwaukee Art Museum. To the pleasure of all, the Milwaukee Art Museum graciously closed the iconic, mobile Burke Brise Soleil wings during the reception. I sincerely thank: General Session Planning Committee Rebecca Rushfield, Mark Rabinowitz, Patty Silence and Pam Hatchfield;

Local Arrangements Committee; the Milwaukee Art Museum; Poster Co-chairs Angie Elliott and Rachel Penniman; Specialty Group program chairs; Ruth Seyler and the AIC staff; and all the speakers. As the wrap up from the 2010 meeting continues, the planning for the next meeting in Pittsburgh is underway.

My thanks also go to outgoing board members and committee chairs, Paul Messier (Board Communications Director), Jerry Podany (Awards Committee), and Christine McCarthy (Bylaws Committee) for all their dedication and hard work. I welcome new board member Nancie Ravenel and all those new to positions of leadership within the specialty groups.

Please watch for and participate in the upcoming discussions regarding changing environmental standards with respect to sustainability, economic woes, and reducing the carbon footprint. The discussion started with the Boston roundtable, *Rethinking the Museum Climate*, that reviewed the temperature and relative humidity standards for loans and the IIC Roundtable, *The Plus/Minus Dilemma: The Way Forward in Environmental Guidelines*, that started looking at a broader range of issues including lighting and other “green” activities. The Green Task Force is very active and has just posted an interesting discussion about the safety and use of LED lights.

The content of the AIC website and CoOL has been growing dramatically. The opportunities for participation have correspondingly increased—check out the blog and wikis. Take advantage of these member benefits!

Best wishes!

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

Getty Trust President and CEO James N. Wood, 1941-2010

AIC was deeply saddened to learn that James N. Wood, President and CEO of the J. Paul Getty Trust, passed away suddenly of natural causes in June. Under his leadership, The Getty has been a generous and dedicated partner on various AIC projects. We extend our heartfelt condolences to his family, as well as the board and staff of The Getty. Please read a statement about Wood by Chairman of the Board of Trustees of the J. Paul Getty Trust at www.getty.edu/news/press/statement_from_chairman/index.html.

AIC News

Bylaws Revision Approved

In a 85 to 6 vote by Professional Associates and Fellows at the Members Business Meeting on May 13, a revision to Section VII of the AIC Bylaws was approved. The vote followed a presentation by Tom Braun, member of the AIC Bylaws Committee, and discussion from the floor. The new language, on amending the Bylaws, reads:

These Bylaws may be amended, repealed or altered, in whole or part, by a vote (including electronic vote) of not less than two thirds (2/3) of the Fellows and Professional Associates casting a vote at which a quorum is present (members who vote by electronic vote are deemed present). Notice of any proposed Bylaw change or changes must be furnished in writing (which may include an electronic transmission) to the members entitled to vote not less than thirty (30) days prior to the vote.

E-newsletter

As noted in the May 2010 issue of *AIC News*, and beginning with the current issue, *AIC News* will be sent to AIC members in both the usual print form as well as in the form of an e-newsletter. The e-newsletter will be sent to all AIC members with an up-to-date email address on file with us. If you have a new email address, be sure to log in to AIC's site, click on manage your profile, and correct any out of date information.

The e-newsletter should arrive in your inbox within several days of the print version. Article titles and highlights will link to full text versions of the articles online in the *AIC News* section of AIC's website, www.conservation-us.org/aicnews. When the next issue of *AIC News* is published in print and online, the current issue articles will be moved into the archive section, a members-only section of the site.

This new, additional member benefit will allow AIC members the option of accessing important news stories in different formats.

Your 2010 Board of Directors

AIC is pleased to announce the election of **Nancie Ravenel** to the AIC Board, as Director of Communications, for a three-year term. The Director of Communications oversees and coordinates internal and external communications through AIC print publications, AIC website, Conservation OnLine (CoOL), and other electronic media, in addition to serving as board liaison to the AIC Publications Committee. The Director of Communications also promotes public awareness of AIC and FAIC strategically and in coordination with the AIC and FAIC Boards and Executive Director.

Two AIC officers were also elected for second terms on the Board. **Lisa Bruno**, winning a contested election, will serve for two additional years as AIC Board Secretary. In addition to regular Board duties, the Secretary is responsible for reviewing and approving drafts of meeting minutes prior to their approval by the AIC Board. The Secretary also serves as the liaison to the AIC's four standing committees. **Brian Howard** will also serve for two additional years as AIC Board Treasurer. The Treasurer reviews the financial status of AIC on a regular basis, reviews the annual budget request prepared by the Executive Director, and presents the agreed-on budget to the Board of Directors in November. The Treasurer serves as the chair of the Financial Advisory Committee and oversees financial investments. The AIC Treasurer also serves as a voting *ex officio* member of the FAIC Board of Directors.

AIC Board members represent a cross-section of AIC members and are leaders in the field. The eight-member board creates policy that guides the organization and supports its members.

Website Highlight: Video

AIC has begun posting special conservation-related video on its site. Visit www.conservation-us.org/ video to view the current featured videos. If you know of great conservation videos, or would like to submit a video to AIC's site, contact Brett Rodgers, AIC Communications Director, at brodgers@conservation-us.org.

The AIC Guide to Digital Photography and Conservation Documentation

AIC's recent publication, *The AIC Guide to Digital Photography and Conservation Documentation*, has been a tremendous success in helping conservators and allied professionals access the tools and software they need for digital photographic documentation and digitization projects. The book's accolades include being picked up by the Institute of Museum and Library Service's *Connecting to Collections* bookshelf initiative and the selection of the Guide's authors as recipients of the Society of American Archivists' 2009 Preservation Publication Award. The only problem with this success is that now the book has completely sold out

and there are no more copies available for sale.

Rather than print more copies in the short term, AIC is working with the Guide's authors to produce an updated second edition. The new edition will feature fresh content on topics such as a streamlined workflow using Adobe Lightroom software and the introduction of inexpensive options for profiling your camera to help conservators control color accuracy in their images. The entire book will be updated to reflect recent advancements in digital photographic tools and technology. Additionally, new screenshots of the capture process and other illustrations will be added throughout the text. Finally, the book will be printed with an improved binding, making it more resilient for long-term use and ensuring that it is able to lie flat on any work counter or desk. The second edition is currently scheduled to launch at the 2011 Annual Meeting in Pittsburgh.

The Samuel H. Kress Foundation has generously committed to helping fund the production of this new edition. Additionally, AIC's Board of Directors has also pledged to fund the remaining project budget in order to

Meet Your 2011 Specialty Group Officers

AIC thanks and congratulates everyone who ran for specialty group offices for the 2010-2011 program year. This year AIC was able to consolidate all specialty group elections into one ballot. All votes were checked to make sure only current members of that specialty group voted in each election. The single ballot format has enabled AIC to streamline the election.

In the interest of space we have listed here only the Chair, Program Chair, Secretary, and Treasurer positions, since those are positions common to all groups. Other officers are listed on each group's webpage at www.conservation-us.org/specialtygroups.

**Designates election winner*

ASG

Chair: Joshua Freedland
Program Chair: Patricia Miller*
Secretary/Treasurer: Leslie Friedman

BPG

Chair: Penley Knipe*
Program Chair: Jo Martinez-Kilgore
Secretary/Treasurer: Jennifer Teper
Asst. Program Chair: Jamye Jamison*

CIPP

Chair: Susan Lunas
Vice Chair/Program Chair: George Schwartz*
Secretary: Maria Sheets
Treasurer: Catherine Williams

EMG

Chair: Christine Frohnert
Program Chair: Fletcher Durant
Assistant Program Chair: Jeff Martin*
Secretary/Treasurer: Martha Singer

OSG

Chair: Carolyn Riccardelli
Program Chair: Sanchita Balachandran*
Secretary/Treasurer: Julia Lawson*

PSG

Chair: Laura Rivers*
Program Chair: Patricia Favero*
Secretary/Treasurer: Dawn V. Rogala*

PMG

Chair: Barbara Brown
Program Chair: Monique Fischer
Secretary/Treasurer: Rachel Wetzel

RATS

Chair: Gregory Smith
Program Chair: Catherine Stephens*
Secretary/Treasurer: Caitlin O'Grady

TSG

Chair: Denise Migdail
Program Chair: Susan Anne Mathisen*
Secretary: Seta Wehbe
Treasurer: Margaret Geiss-Mooney

WAG

Chair: John Childs
Program Chair: Alex Carlisle*
Secretary/Treasurer: Kathy Gillis

ensure that this invaluable resource can be brought up to date and made widely available to our members and allied professionals. The authors of the Guide include Franziska Frey, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffrey Warda (editor) and Gawain Weaver.

Staff Transition

We regret to announce that Brett Rodgers left AIC in early July to pursue a new role at the National Building Museum. During his 2.5 years at AIC, Brett streamlined production of print pieces, oversaw the creation of the website and managed enhancements to it, and introduced our organization to a range of web-based media. We thank him for all he accomplished. Until his successor is in place, please direct

any communications inquiries to Eryl Wentworth, ewentworth@conservation-us.org.

FAIC News

FAIC in Haiti

FAIC is joining the Smithsonian Institution and the U.S. Committee of the Blue Shield (USCBS) to help recover cultural and historic artifacts damaged by the January 12 earthquakes in Haiti.

In early May, two members of the AIC Collections Emergency Response Team (AIC-CERT) joined Corine Wegener, President of UCSBS, and engineers from the Smithsonian Institution to assess collections and to evaluate a building in Port-au-Prince for use as a

conservation center. Paintings conservator Susan Blakney of West Lake Conservators in Skaneateles, New York, and paper conservator Vicki Lee of the Maryland State Archives were able to view and assess conservation needs at a number of museums, galleries, and historic sites. Based on their findings, the Smithsonian entered into a lease on the building to create the Haiti Cultural Recovery Center. The Center will be operated by the Smithsonian Institution in cooperation with the Government of Haiti. FAIC will help supply volunteer conservators to provide assessments, advice, stabilization, and storage solutions for works currently in peril.

On June 7, Vicki Lee returned to Haiti, along with paintings conservator Hitoshi Kimura of Art Conservation of Central Florida. The two assisted

in setting up conservation labs at the Haiti Cultural Recovery Center and began work on paintings and works on paper. The Smithsonian Institution sent AIC members Hugh Shockey and Stephanie Hornbeck.

AIC-CERT member Nicholas Dorman, paintings conservator at the Seattle Art Museum, will join the effort later in June, followed by additional volunteers from AIC-CERT. AIC members will work closely with USCBS, Smithsonian employees, the Haitian Ministry of Culture, and other international teams.

Richard Kurin, Under Secretary for History, Art and Culture at the Smithsonian noted that, “the highest priority of the Haitian government and international humanitarian communities has rightly been to save lives and provide food, water, medical care and shelter. However, Haiti’s rich culture, which goes back five centuries, is also in danger and we have the expertise to help preserve that heritage.” Eryl Wentworth, Executive Director of AIC and FAIC, added, “As the national association of conservation professionals in the United States, our members have sought ways to assist their colleagues in the Caribbean, and have responded generously with their time and talents in support of preserving Haiti’s cultural heritage. We are grateful to our funding and project partners for sharing our determination to make sure Haiti’s vibrant arts, culture, and history is preserved for the future.”

The AIC-CERT response is made possible through the support of the National Endowment for the Humanities (NEH), the National Endowment for the Arts (NEA), the Institute of Museum and Library Services (IMLS) and the FAIC. In addition to travel costs for the AIC-CERT volunteers, grant support has enabled the purchase of nearly \$8,000 in supplies and tools so far. FAIC also thanks Talas of Brooklyn, New York, for its support.

Prior to the current partnership, AIC-CERT had responded to emergencies only in the United States. In 2007, with a grant from IMLS, FAIC trained 64 museum professionals nationwide to a high level of expertise with a focus on damage assessment

ETHOS, LOGOS, PATHOS: Ethical Principles and Critical Thinking in Conservation

AIC’s 2010 Annual Meeting, May 17-20, 2011

Ethics, logic, and perception guide conservation decisions. The assumptions long held in the practice of conservation are challenged by the modern world: environmental sustainability; economic drivers; art as entertainment; the use of cultural heritage; and public access. How is the practice of conservation changing? Do the core values of conservation still hold? This general session will examine existing assumptions about the way conservation decisions are made and the changing environment in which these decisions are taken today.

How do the core values of conservation guide conservators presented with the challenges of preserving new media? Does the increasing trend in collecting institutions towards outsourcing conservation services affect the long-term preservation of cultural heritage? Subjects for presentations might include: increased accessibility and use of built heritage; the effects of changing environmental standards on lending practices; the treatment of contemporary and ephemeral works; artists’ and owners’ rights; the evolution of ethical codes of conduct; training in ethics and conservation methodology; translation of ideals into daily practice.

This year’s deadline for abstract submissions is **September 7**. For more information about submitting a paper, registration and more, visit www.conservation-us.org/meetings.

and rapid response. Since then, AIC-CERT has established a 24/7 hotline staffed by AIC-CERT volunteers and has deployed team members to Cedar Raids and Fort Monroe, Iowa in June 2008 and to Galveston in August. In 2008, a total of six teams were deployed, salvage supplies shipped to seven collecting institutions, and responses made to 22 additional institutions requesting assistance by phone. Additional training and coordination for AIC-CERT members continues to be provided by FAIC.

AIC members are invited to volunteer for one or more weeks at the Cultural Recovery Center. Volunteers will be screened based on the specific skills and dates needed. Experience as a mentor or supervisor of interns would be a plus. Donations of supplies are also needed. Please contact Aimee Primeaux, AIC-CERT Coordinator, for more information: aprimeaux@gmail.com.

Financial donations in support of the project can be made through the AIC website at www.conservation-us.org/donate or by contacting the AIC office at 202-452-9545.

More information on the activities of AIC-CERT is available online at www.conservation-us.org/cert.

FAIC and the Hermitage Museum

FAIC launched a four-year initiative this spring to establish a photograph conservation department at the State Hermitage Museum in Saint Petersburg, Russia. This project allows FAIC to significantly expand its ongoing professional development programs and augments its continued effort to engage and educate conservators in the United States and internationally. The initiative, funded by a grant from The Andrew W. Mellon Foundation, has six components:

1. Provide essential staff education and training in photograph conservation
2. Expand and improve cataloguing practices for photography
3. Implement standards and best practices for digital conservation documentation
4. Provide access to essential photo-

- graph conservation literature
5. Provide advice on the design of a new, dedicated photograph conservation laboratory
 6. Provide materials and equipment for the new laboratory

The resulting photograph conservation laboratory would be the first of its kind in Russia. The initiative grows out of a Mellon-funded survey of photograph collections at the Hermitage conducted in 2008–2009. Initially, the activities will focus on the collections of historic photographs in the History of Russian Culture Department, but will eventually serve the estimated 472,000 photographs held by at least 44 departments within the museum.

The project manager for the initiative is Paul Messier, conservator in private practice in Boston who conducted the initial survey. An advisory committee guides the activities, and is comprised of Paul Messier, Viacheslav Fedorov of the State Hermitage Museum, Robert Burton of Harvard University Library, Franziska Frey of Rochester Institute of Technology, Debra Hess Norris of University of Delaware, Bertrand Lavédrine of the Centre de Recherche sur la Conservation des Collections in Paris, and Eric Pourchot of FAIC.

An initial meeting of the advisory committee was held at the Hermitage in April. A workshop by Hugh Phibbs of the National Gallery was conducted in May at the Hermitage on matting, hinging, and housing of photographs. Three conservators and a curator from the Hermitage will come to the U.S. in July for training at the University of Delaware, the Center for Conservation of Artistic and Historic Works in Philadelphia, and the Metropolitan Museum in New York City. Additional training will take place in Russia, Paris, and the U.S. in the coming year.

FAIC Samuel H. Kress Publication Grant and Fellowship Application Deadline

FAIC recently received a four-year renewal of the Conservation Publication Fellowship program. The new grant from the Samuel H.

Kress Foundation will support one fellowship each year in the amount of \$30,000, plus support a portion of FAIC's costs to administer the program. Since 1994, the Samuel H. Kress Publication Fellowship has been awarded to thirty-six recipients. The publications arising from the fellowships have greatly enriched the conservation literature.

Have you been working on a manuscript? Consider joining this distinguished group of authors by having your own research published as a book. The application deadline for next year's fellowship is November 1, 2010. Applicants must be current Professional Associate or Fellow members of AIC. Multiple author applications are encouraged. Fellowships are limited to \$30,000 and are intended to allow for release time from work to finalize a draft for publication. For more information, guidelines, and application forms, visit www.conservation-us.org/publicationgrants.

New Dates for the Digital Imaging Workshop

Using Your Digital Camera for Documentation: Hands-on Workshop for Conservators and Museum Professionals, taught by Dawn Heller and Tim Vitale, will be held October 18–21, 2010 in Wilmington, Delaware. The workshop teaches how to use digital photography to document the conservation process, and how to create photographic images to document objects and collections. It will be a combination of one-on-one interaction, small group collaboration, classroom instruction, and computer lab work. To register for this workshop, please visit www.pcs.udel.edu/art/digital-imaging/registration.html or visit AIC's website and go to the Education section and click the registration link.

With financial support from the National Endowment for the Humanities, FAIC offers scholarships of up to \$1,000 to help defray the registration and travel expenses for participants. All current AIC individual members who are U.S. residents or citizens are eligible to apply. The deadline is September 15. For a grant

application, please visit our website and go to the Grants & Scholarships section.

JAIC News

Become a JAIC Reviewer

The Journal of the American Institute for Conservation (JAIC) strives to provide high quality, meaningful articles representing the accepted standards of practice found in all specialty group categories of the art conservation field. To fulfill this mandate, the manuscripts are selected for publication via a multi-tiered evaluation method that consists of review by senior editors, associate editors, two peer reviewers, and a copy editor. The system ensures that each submission is read by several people who provide diverse perspectives. While the editor positions are fixed, the peer reviewer slots are open to the entire membership of AIC.

JAIC's editorial team invites AIC members to participate in the growth and development of your journal by becoming a peer reviewer. The process does take time but it can also provide several personal and professional benefits to you, your career, and to JAIC.

Being a reviewer gives you the chance to apply critical thinking skills. As a representative reader of your specialty, you can provide a unique perspective on the appropriateness, readability, completeness, and currency of the articles. Review steps can include:

1. Assessing the relevancy and significance of a paper. Does the background information establish the current status of the topic? Will the paper advance this set of information?
2. Examining the structure and flow of the paper. Is it logical? Does it meet the JAIC format requirements?
3. Determining whether the information is presented in enough detail. Is each step understandable? Can the process be replicated? Is sufficient data present to ensure accuracy?
4. Evaluating whether the study has been placed into context of its

JAIC Submission Deadline

August 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 Communications Director at brodgers@conservation-us.org.

benefits or applications to conservation. Did it consider the pros and cons, describe limitations, discuss the affects of various parameters or conditions, and/or specify areas for further study?

A very important aspect of the conservation field is the solicitation and valuation of opinions from our peers. This consultation process is formalized for publication using the peer review system to provide fresh eyes and new insights about each manuscript. Through the anonymous process, the reviewer takes on a mentoring role to help the writer produce a publication with greater depth and more thorough, thoughtful descriptions. In general, JAIC reviewers are extraordinarily conscientious and fair in their assessments of the manuscripts.

Being a reviewer is often a first step to becoming a published author in JAIC. It provides the advantage of learning about the publication process and requirements. It also supplies the alternate, and important, perspective of being on the review side of a manuscript. This can allow you to look at your own writing more objectively. Additionally, once a paper is submitted to the journal, you have

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.

the understanding that the reviews are written with constructive goals in mind.

To be included in our reviewer list, please send a request along with your name, email, and areas of interest and specialties to Brett Rodgers, AIC Communications Director, at brodgers@conservation-us.org. All volunteers are welcome. The submission cycles are February 1, May 1, August 1, and November 1. Please direct any other questions regarding JAIC or the peer review process to me.

—Michele Derrick, JAIC editor in chief,
mderrick@mfa.org

Allied Organizations

HERITAGE PRESERVATION

Conservation Assessment Program (CAP) Updates

On September 3, the 2011 CAP application will be mailed to museums on the CAP mailing list and will be made available online at www.heritagepreservation.org. The postmark deadline for applications is December 1, 2010. The program takes one year to complete and site visits for participants can begin as early as January 1, 2011. Final reports must be submitted to Heritage Preservation by November 1, 2011.

In 2010, 107 museums in 40 states were selected to participate in CAP. To view the list of current CAP participants, visit www.heritagepreservation.org/CAP/10recipients.html.

Heritage Preservation is currently celebrating the Conservation Assessment Program's 20th year of helping museums obtain general collections assessments. To mark the occasion, CAP has created a special feature on its website (www.heritagepreservation.org/CAP) called "Twenty Years of Conservation Improvements through CAP." It showcases one museum from each year in the program's twenty-year history, and demonstrates how each museum used their CAP recommendations to improve collections care.

For more information, please contact CAP staff at cap@

heritagepreservation.org or 202-233-0800.

AMERICAN ASSOCIATION OF MUSEUMS

Accreditation Application Deadline

The next accreditation application postmark deadline is Aug. 1. This is the only application deadline for 2010. Accreditation Program staff will be hosting a free audio conference on June 16 from 2–3 p.m. To reserve a place and receive the dial-in information, contact accreditation@aam-us.org. Application forms are available at <http://aam-us.org/museumresources/accred/howtoapply.cfm>. Full program information, including information on preparing to apply and assessing readiness, is available at www.aam-us.org/accred.

COLLEGE ART ASSOCIATION

Call for Nominations for the 2011 Award for Distinction in Scholarship and Conservation

Do you have a colleague who has contributed to our field's understanding of art through the application of knowledge and experience in conservation, art history, and art? Nominate that person for the 2011 Award for Distinction in Scholarship and Conservation, presented by Heritage Preservation and the College Art Association.

The 2010 recipient is David Bomford of the Getty Museum for his more than 30 years of scholarship, practical application, and leadership in the field of paintings conservation. From 1974–2005, Mr. Bomford was senior restorer at National Gallery in London, a position he held until 2005. His publications include the *Art in the Making* series, which documents comprehensive research into the technical and historic significance of artists from the early Italian period to the modern era.

Other previous winners include Carol Stringari and Michael Gordon in 2009 for their work on the Guggenheim Museum's exhibition

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Angels Project Highlights Milwaukee's Rich History

On May 15, over 20 conservators donated a full day of their time to the Milwaukee County Historical Society's (MCHS) photographic collection. Over 400 tintypes, ambrotypes, and daguerreotypes were photographed, documented, and re-housed. Two of these images will be part of the Milwaukee County Historical Society upcoming exhibition, *Unlocking the Vault: 75 Years, 75 Stories*. Information about the exhibition is available at www.milwaukeehistory.net/75_anniversary/exhibit.html.

MCHS was founded in 1935 to collect, preserve and make available materials relating to the history of the Milwaukee community. Through a broad range of activities, the Historical Society seeks to recognize and preserve Milwaukee's local history. In promoting a greater appreciation of Milwaukee County's heritage, the Historical Society hopes to develop a better understanding of the issues and challenges facing Milwaukee County today.

The MCHS is currently restoring a beautiful Beaux Arts building, which now serves as the Society's home. Originally constructed to house the Second Ward Savings Bank, the building was designated a historic landmark in 1988. AIC was pleased to be able to assist in re-housing the society's photo collection in its new home.

We extend our deepest thanks to supporters of this project: Gaylord Brothers, Hollinger Metal Edge Inc, Tru Vue, University Products, Inc.

We also thank our volunteers (designates a project coordinator):* Alicia Bjornson, Thomas Braun, Barbara Brown, Alisha Chipman, Jason Church*, Jenn Cruickshank, Rose Daly, Mirasol Estrada, Ann Frellsen, Ann Frisina, Meg Geiss-Mooney, LeeAnn Gordon, Erin Hammeke, Kallie Holt, Andrew Huot, Zach Long, Katie Mullen, Karen Pavelka*, Nancy Reinhold*, Sara Shpargel, Gawain Weaver*, Ralph Wiegandt*



Angels project participants assist with photographic documentation.

concept of sustainability, becoming more energy-efficient and producing less waste in all our activities. The task force is now developing protocols to encourage green practices both at the organizational level and also as individual members. The study dovetails with the ongoing reassessment of environmental parameters and the potential risks and benefits of broadening parameters on cultural heritage, the built and the natural environments.

In "The Evolution of Environmental Standards: The Struggle to Quantify and Simplify Risk in a Complex World," Steven Weintraub reminded us of the dangers of the oversimplification. In spite of a lack of scientific evidence, general, common sense recommendations made about temperature, relative humidity, light and pollutants became codified into

a prescriptive specification because of increased museum activity including programming, renovations, new construction and international loans. Rather, we should strive for performance guidelines that allow common sense judgment and flexibility. This presentation was dedicated to Toby Raphael and Carolyn Rose.

Frank Matero's presentation "Being Modern: Conservation as Revitalization of Cairo's Al Darb Al Ahmar" placed conservation in a global environment, describing how conservation and preservation activities have revitalized the medieval quarter of Cairo, accommodating the needs of its inhabitants, preserving both architecture and living culture, and provides many benefits to a community associated with tourism. These efforts are conducted with technologies

appropriate to the community and local environment, and illustrate the benefits of preservation rather than replacement in knitting together a historical and traditional past with a modern present. In a statement which articulates and summarizes both the methodology used in this project, and ties it to other themes of the conference, he said: "Only when history is part of the new can we speak of an integrated and sustainable environment."

In the final general session, Glenn Wharton presented "Capturing the Moment: Conservation Values and the Challenge of Time-based Media," in which he examined how traditional conservation theory and values are applied to the conservation and preservation of time-based media. In many instances, the process requires



General session presenters participate in the discussion session. From left: Pamela Hatchfield, Glenn Wharton, Michele Marincola, Holly Huston Krueger, George Wheeler, Patricia Silence, Frank Matero, Shelly Smith. Photo by Brett Rodgers for AIC

collaboration with technicians, artists and other professionals to ensure the works' perpetuation through new forms of documentation and technology migration. He described the process of conservation of these works as involving various constituents including the artist, the conservator, the technician, the curator and the owner or museum, all of whom have a stake in the nature of the long-term preservation of the work. Wharton echoed the need for a new, critical examination of our core values in consideration of the challenges presented by new media.

Finally, Michele Marincola's "Blink Twice: Making Mistakes in Conservation" used an understanding of the discipline of heuristics (the study of problem-solving in cognition) to examine the process of decision-making in conservation, and develop an understanding of the conditions under which mistakes are made. She used examples of examination and analysis in which a particular outcome was assumed or desired, and anomalous data was assumed to indicate the desired outcome. The importance of admission of mistakes and sharing of information, as well as metacognition, or examination of the thinking process, are encouraged in efforts to minimize errors.

A discussion session following the presentations brought up several core points, including acknowledgement

of the challenges conservation faces to develop its own imprimatur in a time of economic difficulty, environmental urgency, and little-charted territory such as urban renewal, time-based media, and the changing relationship of the public to cultural heritage.

Many thanks to all the general session speakers for their excellent presentations!

Specialty Groups

Specialty group sessions ran concurrently, and were scheduled around the two half day general sessions. Organized by each specialty group, these sessions provided a plethora of new ideas, information, and

research. Because session timing was synchronized, many members were able to hear papers in several different specialty group sessions during the course of the meeting.

Coordinating the call for papers for the general session and all of the specialty groups around one deadline proved enormously helpful, streamlining the submission process and allowing program chairs to select from a pool of papers submitted to both the general session and the specialty groups.

Our thanks go to all the specialty group officers for planning and executing a successful meeting!



AIC members mingle at the opening reception, under the Milwaukee Art Museum's Burke Brise Soleil. Photo by Brett Rodgers for AIC

AIC Honors Award Recipients at the Annual Meeting in Milwaukee

Congratulations are in order for this year's AIC Award recipients! Following we list the recipients in each category. Descriptions of the awards and more information on each of the recipients are available online at www.conservation-us.org/aicnews.

Rutherford John Gettens Merit Award for Outstanding Service:
Elizabeth Kaiser Schulte

Conservation Advocacy Award:
Ann Russell
Will Shank

Honorary Membership:
Mary Wood Lee

Sheldon & Caroline Keck Award:
Betsy Palmer Eldridge
Bruno Pouliot

President's Award:
Toby Raphael

Special Recognition for Allied Professionals:
Dr. Robert Blanchette
Joel Jurgens
Benjamin Held

Award for Outstanding Commitment to the Preservation and Care of Collections:
Architect of the Capitol
The Friends of Iolani Palace



Nancy Odegaard (right) accepts the President's Award from Meg Craft on behalf of Toby Raphael.

Poster Session

The 2010 Poster Session featured 45 posters from all corners of the globe. Special thanks to this year's poster chairs Angie Elliott and Rachel Penniman. For the first time, AIC is archiving the poster abstracts and images (when submitted by presenters), allowing for everyone to share in viewing them. Look for the poster archive in the "Past Meetings" section of the AIC website, under www.conservation-us.org/meetings.

Opening Reception

On Wednesday night the Milwaukee Art Museum welcomed AIC for a spectacular reception. Attendees were able to watch the sunset from this modern museum "ship" on Lake Michigan. The Burke Brise Soleil wings atop the Quadracci Pavillion designed by Santiago Calatrava delighted the group by opening and closing by way of greeting. The museum staff generously kept the galleries open for us. AIC would like to thank the opening reception sponsor Huntington T. Block

Insurance and the Milwaukee Art Museum for a memorable evening.

Exhibit Hall

The Exhibit Hall consisted of 42 booths representing all aspects of providers of goods and services to the conservation profession. The exchange of ideas that takes place in our exhibit hall is one of the highlights of the annual meeting. If you were unable to spend time in the Exhibit Hall, you can visit our vendors in the Virtual Exhibit hall on the AIC website. When you are in the market for conservation goods and services, please remember to support those vendors who support AIC by exhibiting at the Annual Meeting. See page 15 for a list of all exhibitors and sponsors.

Social Networking

This year's Annual Meeting demonstrated the benefits of social media resources in extending the impact of discussions and programs that take place in person. A lively Twitter conversation flourished before, during, and after the meeting. Meeting

attendees, AIC members, and other friends chimed in on various subjects related to the meeting theme, sharing links, photos, and thoughts of interest (follow AIC on twitter; www.twitter.com/conservators).

Meanwhile, AIC recruited some meeting attendees as guest bloggers. Their posts analyzed and reviewed various meeting sessions, allowing the chance for others to post comments. They remain available for reading on AIC's blog at www.conservation-us.org/news.

Finally, meeting photos have already been posted on Flickr at www.flickr.com/photos/aic-faic.

AIC Staff and Event Organizers

Our meeting in Los Angeles was an unqualified success because AIC members and staff contributed countless hours to its organization and implementation. Thank you to all who helped to make this meeting move forward seamlessly and successfully!

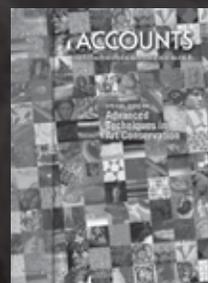
—*Pamela Hatchfield, AIC Board Vice President, phatchfield@mfa.org*

ACCOUNTS

of chemical research

Special Issue on Advanced Techniques in Art Conservation

June 2010 – Volume 43, Issue 6



EDITOR-IN-CHIEF:

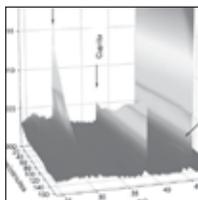
Joan S. Valentine

University of California, Los Angeles

“The entirety of the work reported in this special issue clearly shows how, today, chemical research concerning the study and conservation of art is a very active and productive field. The advances of recent years can be attributed to the enormous progress made in the development of analytical technologies, as well as to the widespread and increased attention given by the public and by policy-makers to the preservation and enhancement of the historical heritage of all nations. The worldwide realization of the social and economic value of the conservation of our heritage, as well as the rapid invention of new technologies, will surely generate exciting perspectives for future research.”

— Guest Editors: Brunetto Giovanni Brunetti and Antonio Sgamellotti, Università di Perugia & Andrew J. Clark

Articles Featured in the Special Issue on Advanced Techniques in Art Conservation:



The Coordinated Use of Synchrotron Spectroelectrochemistry for Corrosion Studies on Heritage Metals

Annemie Adriaens and Mark Dowsett

DOI: 10.1021/ar900269f



Noninvasive Testing of Art and Cultural Heritage by Mobile NMR

Bernhard Blümich, Federico Casanova, Juan Perlo, Federica Presciutti, Chiara Anselmi, and Brenda Doherty

DOI: 10.1021/ar900277h



New Frontiers in Materials Science for Art Conservation: Responsive Gels and Beyond

Emiliano Carretti, Massimo Bonini, Luigi Dei, Barbara H. Berrie, Lora V. Angelova, Piero Baglioni, and Richard G. Weiss

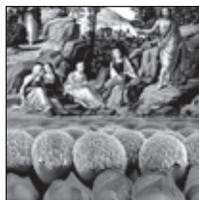
DOI: 10.1021/ar900282h



Immunodetection of Proteins in Ancient Paint Media

Laura Cartechini, Manuela Vagnini, Melissa Palmieri, Lucia Pitzurra, Tommaso Mello, Joy Mazurek, and Giacomo Chiari

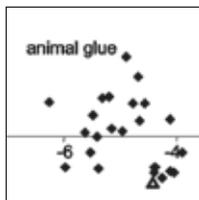
DOI: 10.1021/ar900279d



Identification of Organic Colorants in Fibers, Paints, and Glazes by Surface Enhanced Raman Spectroscopy

Francesca Casadio, Marco Leona, John R. Lombardi, and Richard Van Duyne

DOI: 10.1021/ar100019q



Analytical Strategies for Characterizing Organic Paint Media Using Gas Chromatography/Mass Spectrometry

Maria Perla Colombini, Alessia Andreotti, Ilaria Bonaduce, Francesca Modugno, and Erika Ribechini

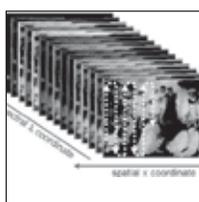
DOI: 10.1021/ar900185f



Synchrotron-Based X-ray Absorption Spectroscopy for Art Conservation: Looking Back and Looking Forward

Marine Cotte, Jean Susini, Joris Dik, and Koen Janssens

DOI: 10.1021/ar900199m



Scanning Multispectral IR Reflectography SMIRR: An Advanced Tool for Art Diagnostics

Claudia Daffara, Enrico Pampaloni, Luca Pezzati, Marco Barucci, and Raffaella Fontana

DOI: 10.1021/ar900268t



ACS Publications

MOST TRUSTED. MOST CITED. MOST READ.

Imageless: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting, and for the research project that led to the exhibition. In 2008, Elizabeth Bolman of Temple University received the award for her work on the conservation of the wall paintings in the Red Monastery, a late-antique basilica near Sohag, Egypt, as well as the neighboring White Monastery.

Nominations for the 2011 Awards must be received by August 31, 2010, at the CAA, 275 Seventh Avenue, New York, NY 10001. Guidelines for nominations can be found here: www.heritagepreservation.org/awards/caa.htm.

New Publications

Mixing and Matching: Approaches to Retouching Paintings, by Rebecca Ellison, Patricia Smithen, and Rachel Turnbull, includes papers presented at three one-day conferences organized by the Paintings Group of the Institute of Conservation (ICON) and the British Association of Painting Conservators-Restorers (BAPCR) and held at the Courtauld Institute of Art, London, in 2007. Written by practicing conservators, the papers cover egg tempera retouching, resin retouching, and retouching complex surfaces. 198 pages. London: Archetype, 2010.

Conservation: Principles, Dilemmas and Uncomfortable Truths, by Alison Richmond and Alison Bracker, is a collection of 21 papers by contributors from the fields of philosophy, sociology, history, art, and design history, museology, conservation, architecture, and planning and public policy that addresses a wide range of conservation principles, practices, and theories from the United States, Canada, Europe, Australia, and New Zealand. 236 pages. Amsterdam: Elsevier/Butterworth-Heinemann, in association with the Victoria and Albert Museum, 2009.

Cultural Heritage Microbiology: Fundamental Studies in Conservation Science, edited by Ralph Mitchell and Christopher J. McNamara assembles over twenty scientific papers published during the past two decades, each presenting a major advance in some facet of this complex field. These

seminal articles, by a wide range of international experts, are grouped by the historic material affected. Each section is introduced by a thorough review, written for this volume, which serves to introduce and synthesize these past studies and to combine them with the latest findings to present the most current state of the field. 348 pages, Washington, DC: ASM Press, 2010.

—*Sheila Cummins, Research Associate for Collection Development, Getty Conservation Institute, SCummins@getty.edu*

People

Patrick Ravines has been selected as the new director of Buffalo State College's Art Conservation Department, effective July 2010. Ravines has held positions at the George Eastman House International Museum of Photography and Film, the Advanced Residency Program in Photograph Conservation in Rochester, and the Baha'i World Center in Haifa, Israel.

Annie Hall has been appointed senior objects conservator at the Smithsonian's Cooper-Hewitt, National Design Museum. The position is supported through an endowment challenge grant from The Andrew W. Mellon Foundation. Hall's arrival marks the first time that the Museum's conservation department will include an objects conservator. Hall is a graduate of the Royal College of Art/Victoria and Albert Museum Conservation program. She has held positions at the Art Institute of Chicago, the Field Museum, Chicago, Illinois, the Auckland Museum in New Zealand, and the Victoria and Albert Museum in Britain.

The Library of Congress is hosting the following interns for the 2010 year: **Kajal Hamidzadeh** (Dr. Brostoff), **Anita Hayem-Ghez** (Dr. France), **Meghan Hill** (Dr. France), **Josephina Maldonado** (Dr. Brostoff), **Marcello Manfredi** (Dr. France), **Molly McGath** (Dr. France). These interns will work with Dr. Fenella France or Dr. Lynn Brostoff on a wide variety of ongoing research projects.

The Winterthur/University of Delaware Program in Art

Conservation proudly announces the students admitted into the 2010 entering class: **Bartosz Dajnowski, Greta Glaser, Laura Hartman, Morgan Hayes, Sara Lapham, Sara Levin, Carrie McNeal, Christa Pack, Emily Schuetz, Elena Torok.**

The program's third year students and their internship sites: **LeeAnn Barnes**, Kelsey Museum of Archaeology; **Lauren Bradley**, Mauritshuis Royal Picture Gallery and the Walters Art Museum; **Alisha Chipman**, Library of Congress and the Smithsonian Institution Archives; **Rose Daly**, Nelson Atkins Museum of Art; **Emily MacDonald-Korth**, Getty Conservation Institute; **Amanda Maloney**, The Better Image; **Gwen Manthey**, Walters Art Museum; **Caroline Roberts**, Worcester Art Museum; **Kirsten Travers**, Colonial Williamsburg Foundation; **Renee Wolcott**, Walters Art Museum and the New York Public Library.

The Conservation Center of the Institute of Fine Arts, New York University, is pleased to announce the incoming students for the graduating class of 2014: **Caitlin Breare, Brian Castriota, Amy Hughes, Emily Lynch, Melissa Tan, Margaret Wessling**, and **Shauna Young**. In addition, the Institute will host **Anusha Kasthuri**, Leon Levy Visiting Fellow from Sri Lanka.

The program's third year students and their internship placements are: **Joannie Bottkol**, Brooklyn Museum; **Raina Chao**, Museum of Fine Arts Boston; **Lisa Conte**, The Metropolitan Museum of Art; **Briana Feston**, The Walters Art Museum; **Jennifer Hickey**, The Museum of Modern Art; **Amanda Holden**, Winterthur Museum & Country Estate; **Lisa Nelson**, The American Philosophical Society; **Kristin Patterson**, Philadelphia Museum of Art; **Katie Sanderson**, The Metropolitan Museum of Art.

The Buffalo State College Art Conservation Department is proud to announce its class of 2013: **Genevieve Bieniosek, Ashleigh Ferguson, James Gleason, Ashley Jehle, Elizabeth LaDuc, Dawn Mankowski, Laura Neufeld, Fran Ritchie, Lianne Uesato**, and **Aisha Wahab.**

The program's third year internship placements for the Class of 2011 are: **Fran Bass**, Museums of New Mexico; **Greg Bailey**, **Emily Hamilton**, and **Kari Kipper**, the Metropolitan Museum of Art; **Mary Broadway**, the Williamstown Art Conservation Center; **Beatriz Centeno**, Library of Congress; **Gabriel Dunn**, Museum of Fine Arts Boston; **Katherine Ragan**, Virginia Museum of Fine Arts; **Sarah Raithel**, National Archives and Records Administration; **Elizabeth Saetta**, Asian Art Museum; **Erin Stephenson**, the de Young Museum.

The Art Conservation Program, Queen's University announces its final year internship placements: **Marilyne Beauregarde**, the Victoria and Albert Museum; **Alison Cude**, Library and Archives Canada; **Stephane Doyon**, Parks Canada Conservation Laboratory; **Emily Leonoff**, Queen's University Archives; **Meaghan Monaghan**, Canadian Conservation Institute; **Tania Mottus**, National Gallery of Canada; **Ida Pohoriljakova**, University of Pennsylvania Museum of Archaeology and Anthropology; **Amelie Roy**, National Archives, UK; **Hadas Seri**, Canadian Museum of Civilization; **Bo Kyung Brandy Shin**, Museum of Fine Arts, Montreal; **Rebecca Vodehnal**, National Gallery of Ireland and Hugh Lane Gallery, Dublin, Ireland.

The UCLA/Getty Program in the Conservation of Ethnographic and Archaeological Materials announces internship placements for its first year students: **Tessa de Alarcon**, Kaman Kalehöyük and the Natural History Museum of Los Angeles; **Lily Doan**, Fowler Museum; **Elizabeth Drolet**, Gordion Archaeological Project, INSTAP Study Center for East Crete and the Mozan/Urkesh Archaeological Project; **Nicole Ledoux**, Mugello Valley Archaeological Project/Poggio Colla Field School and the Museum of Fine Arts, Boston; **Dawn Lohnas**, National Museum of the American Indian; **Robin O'Hern**, Cleveland Museum of Art; **Cindy Lee Scott**, Museum of New Zealand, Te Papa Tongarewa.

Are you overexposed? Sunburn is not your only hazard!
Get the right gloves.
Get a medical check up.
Get fit tested for your respirator.
Solve the problem before it starts.

—A reminder from the Health & Safety Committee

Grants and Fellowships

2010 Icon Conservation Awards

Icon has announced its the third round of Conservation Awards, intended to celebrate excellence in conservation treatment, training and research and development, and since 2004, the new field of digital preservation. The winners will be announced at a ceremony in London on December 1st to be held at the Royal Institution. As in previous years, awards are supported by Sir Paul McCartney. Eligible projects must have been carried out in the UK between November 2006 and July 2010. More information is available online at www.conservationawards.org.uk/eligibility-criteria.

In Memoriam

Dee Minault, 1947-2010

Dee Minault died peacefully on March 15, in the company of family, after a valiant eight-month battle with pancreatic cancer. She met this final challenge with considerable fortitude, grace, and humor.

Born on June 12, 1947 in Wolfeboro, NH, Dee lived in several northeastern locales while her parents were secondary school teachers and administrators. During her undergraduate years at Wellesley College, she was introduced to conservation when she spent a semester in Florence during the floods. After graduating in 1969 with honors in art history, she joined the staff of the Worcester Museum as a research associate and slide librarian. There she began an apprenticeship with Edmond de Beaumont. She began her graduate studies at the Cooperstown Graduate Program and earned her MA and Certificate of Advanced Study in 1978, specializing in the conservation of paintings.

She worked as assistant paintings conservator at the Williamstown Art Conservation Center for five years before joining Cynthia Stow in partnership at Cumberland Art Conservation in Nashville in 1983 where she remained until her death.

Dee considered herself most fortunate to have a profession that she loved dearly and that she found endlessly fascinating. A fellow in AIC, she returned freely what had been given to her by teaching pre-program and program interns, giving numerous public education lectures, conducting public conservation clinics for museums, and serving on the boards of a variety of professional organizations.

As a conservator, she was intensely interested in understanding the structural problems of paintings and, being very adept mechanically, often found creative, well-planned ways to treat them. She had particularly infinite patience and talent for fine hand skills and relished repairing complex tears, carrying out delicate consolidation, and doing intricate work with a scalpel. She had a keen eye and well honed connoisseurship that complemented her technical skills.

As much as she loved her vocation, Dee often said that it served to support her avocation, her long-time passion for horsemanship. She began riding as a teenager and was involved in showing and jumping while in Williamstown. She moved her first horse with her to Nashville and became one of the founding members of the Central Tennessee Dressage Association. In recent years Dee became totally immersed in foxhunting and joined the Beech Grove Hunt, becoming its first flight field master. She was widely regarded as one of the most loyal, enthusiastic, and dedicated members of the equine community, and she served as mentor to many riders, young and old alike. The CTDA's annual horsemanship

award was renamed in her honor, and she received the Tennessee Equine Hospital's 2009 Equine Service Award as tribute to her lifelong commitment to the horse.

Dee is survived by her sister Gail and niece Laila Minault of Austin, TX. In keeping with her wishes, her ashes were scattered "from horseback at a full gallop" in the hunt country of Beech Grove at an all-day celebration of her life on April 17. The presence of several out-of-town conservators at the event was appreciated deeply by her family and Nashville colleagues.

—*Cynthia Stow,*
Cumberland Art Conservation

Kathryn Hird, 1945–2008

It is with great regret that I report the death of paintings conservator Kathryn Hird. Kathryn died of a stroke on November 10, 2008 at the age of 63. Kathryn Heitshu Hird was born Sept. 28, 1945, in Detroit and was raised in Illinois and Pennsylvania. She received her B.S. degree from Penn State in 1967. She married John Hird, and when the military sent him to Hawaii, she followed.

Kathryn began to paint in Hawaii. She and John divorced in 1974, and she focused her energy on her art. After receiving additional degrees in art history and working at the Virginia Museum of Fine Arts, Kathryn obtained a graduate degree in art conservation from the Cooperstown Graduate Program, SUNY College at Oneonta, N.Y. Her first conservation position was at the Panhandle–Plains Historical Museum in Canyon, Texas. In 1989, she accepted an IMLS grant-sponsored position as paintings conservator at the Shelburne Museum in Vermont. I enjoyed knowing her as a colleague and friend for the next three years. Kathryn had a terrific work ethic and performed remedial and extended treatments to stabilize over 60 paintings. I particularly appreciated her direct manner of "telling it like it is" usually with a feisty attitude but always with the preservation of the paintings highest in her mind. Outside of work, Kathryn grew orchids in her house on a Vermont farm, painted miniature landscapes, and spoiled her two cats.

Kathryn loved the Texas panhandle landscape and in 1992 returned to the Amarillo area where she would spend the rest of her life. An early victim of solvent sensitivity, she left the conservation field and pursued a career as a professional artist. Kathryn raised sheep, learned to spin wool and taught others to spin. She was also a substitute teacher and enjoyed working with special needs children. She was a faithful member of the Church of Christ, Scientist wherever she made her home. Kathryn was a good friend who gave generously of her time and talents to all who knew her. She is missed.

A brief sampling of her paintings and a fitting tribute to her life can be found at www.pathpublishing.com/Hird/index.3.htm.

—*Richard L. Kerschner, Director of*
Preservation and Conservation,
Shelburne Museum, VT

Specialty Groups

OSG and the AIC Wiki

Why has OSG never published a catalog? Many conservators love the diversity and range that the objects specialty offers: one could literally go years before seeing the same problem twice. But when it comes to setting knowledge into print, the endless variety can become a liability. As long-time Postprints editor Ginny Greene put it, "I remember several discussions on an OSG catalog, but the idea foundered each time because of the incredible complexity." With so many subjects, materials, and techniques considered "objects," it is impossible to know where to start.

AIC's wiki site, funded by a 2006 NCPTT grant, has nudged the OSG into action at last. A wiki's horizontally-linked, decentralized model can serve very well for an overlapping discipline such as objects conservation. It is also well suited for short entries, which could allow members to share the burden of such a massive undertaking. Many conservators find themselves with specialized knowledge of unusual materials or unique situations, but in amounts too small for a research paper. Or are you short on time, but willing

Specialty Group Columns Now Online

The Specialty Group columns are now online. The columns are 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.

to do a bit of editing? Small contributions are very welcome.

Coming to the AIC Wiki without a published catalog may give the OSG an advantage. A wiki represents a new way of sharing information, and approaching it with an open mind can maximize the benefits. Each page is a stand-alone work that can link to any number of other pages without hierarchy or order. It can be a struggle to let go of long-held habits such as outlining and editorial oversight. Having never committed to the traditional catalog format, OSG members may find themselves free to experiment now.

For these reasons, the AIC Wiki has generated a lot of interest within the Objects Specialty Group. Many members are excited about using the collaborative approach to create a flexible, user-friendly conservation research tool. Currently about 15–20 members have joined the OSG Wiki committee, and content is growing quickly. Interested OSG members are welcome to join; a wiki works best with many participants. AIC staff provides opportunities for new participants to learn about using the wiki. Further learning comes through hands-on participation and the on-line discussions linked to each page.

But be aware: the wiki is a fundamentally a public, shared forum. If you choose to join, be ready to accept continuous editing of your work! The original Wikipedia emphasizes two fundamental strategies: be bold, and assume good faith on the part of your colleagues. OSG members interested in joining should contact Katie Holbrow, Committee Chair, at kholbrow@asianart.org.

—*Katie Holbrow, kholbrow@asianart.org*

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PROFILE

Location

The Metropolitan Museum of Art

Exhibition

Picasso in The Metropolitan Museum of Art

Time

April 27, 2010 — August 15, 2010

Glazing

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

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COURSES, CONFERENCES, AND SEMINARS

2010 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. 9.

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OF HISTORIC AND
ARTISTIC WORKS



FAIC WORKSHOPS

- **Conservation of Outdoor Sculpture*** with various instructors, July 27–30, 2010, San Francisco, CA
- **Artist Pastels: History & Use** with Thea Burns, August 4–6, 2010, Buffalo, NY
- **TechFocusI: Caring for Video Art** with various instructors, organized by AIC Electronic Media Group and supported by a grant from the National Endowment for the Arts, September 1–2, 2010, New York, NY
- **Characterization of Silver Gelatin Photographs*** with various instructors, organized by Erin Murphy, September 30–October 1, 2010, New York, NY
- **New dates: Digital Imaging for Conservation and Museum Professionals*** with Dawn Heller and Tim Vitale, October 18 – 21, 2010, Wilmington, DE

*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. Deadline: September 15.

FAIC ONLINE COURSES

- **Records and Information Management for Conservation** with Holly Robertson, July 29–August 26, 2010
- **Establishing a Conservation Practice** with Sarah Lowengard, September 16–October 14, 2010

FAIC CO-SPONSORED WORKSHOPS

- **Introduction to Organic Chemistry**, July 26–31, 2010, Campbell Center, Mount Carroll, IL
- **Pulp Repair Techniques for Paper Conservators**, September 1–4, 2010, Campbell Center, Mount Carroll, IL
- **Microscopy for the Identification of Pigments and Fibers in Art and Artifacts**, September 20–24, 2010, Campbell Center, Mount Carroll, IL
- **The Use of Bleaching Techniques in Paper Conservation**, September 27–October 1, 2010 Campbell Center, Mount Carroll, IL
- **Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator**, September 30–October 2, 2010, Campbell Center, Mount Carroll, IL
- **Deacidification of Paper**, October 4–8, 2010, Campbell Center, Mount Carroll, IL
- **Microscopy for Art Conservators** with Gary J. Laughlin, Ph.D., December 13–17, 2010, Chicago, IL. Presented by McCrone Research Institute.

CALL FOR PAPERS

October 25–27, 2010. The Surface Metrology Lab at Worcester Polytechnic Institute, Second International Conference on Surface Metrology, Worcester, MA—Contact: www.surfacemetrology.org. Abstracts accepted until August 31, 2010.

October 17–22, 2011. CCI Symposium 2011: Adhesives and Consolidants for Conservation, Ottawa, Canada—Contact: www.cci-icc.gc.ca/symposium/2011/index-eng.aspx

GENERAL

July 12–16, 2010. INTER/MICRO 2010, Chicago, IL—Contact: 312-842-7100, intermicro@mcricri.org, www.mcricri.org.

July 22, 2010. XRF: Going Portable, ICON Archaeology and Metals Group Meeting, London, UK—Contact: www.icon.org.uk/index.php?option=com_content&task=view&id=1230&Itemid=16

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 13–16, 2010. International Masterclass: Plastics, Netherlands Institute for Cultural Heritage (ICN), ICN Ateliergebouw Amsterdam—Contact: www.icn.nl/en/actueel/agenda/masterclass-plastics-sept-2010

September 19–23, 2010. ICOM-CC 16th Triennial Conference, Lisbon, Portugal—Contact: www.icom-cc2011.org.

COURSES, CONFERENCES, AND SEMINARS

September 23–25, 2010. The Best in Heritage conference, Dubrovnik, Croatia—Contact: chf@thebestinheritage.com, www.TheBestinHeritage.com

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

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

October 6–9, 2010. Association of Midwest Museums and Ohio Museum Association joint 2010 conference, Museum Making Connections, Cleveland, OH—Contact: www.midwestmuseums.org

October 10–28, 2010. Saving mosaics in museums of the Southern and Eastern Mediterranean, a specialized course for museum professionals in the region, Damascus, Syria—Contact: www.iccrom.org/eng/01train_en/forms_en/2010_10mosaikonSYR_en.doc

October 24–25, 2010. ICOM-CC Polychrome Sculpture: Tool Marks and Construction Techniques Symposium, Maastricht, Germany—Contact: info@sral.nl

November 7–13, 2010. ICOM Triennial Meeting, “Museums for Social Harmony,” Shanghai, China—Contact: www.icom-cc.org/52/event/?id=76

November 15–18, 2010. 2010 NYCF and EAS Conservation Science Annual, Somerset, New Jersey—Contact: www.eas.org

November 19–20, 2010. International Symposium on Heritage Recording and Information Management in the Digital Age (SMARTDoc Heritage), Philadelphia, PA—Contact: Suzanne Hyndman, 215-746-6441, www.smartdocheritage.org

November 26–27, 2010. Painting and Polychrome Sculpture, 1100–1600: Interpretation, Material Histories and Conservation, Oslo, Norway—Contact: <http://kollandsrud.wordpress.com>

February 3–5, 2011. Interdisciplinary Conference on the Practice of Salt Reduction, Hildesheim, Germany—Contact: schwarz@hornemann-institut.de

ARCHITECTURE

August 4–6, 2010. Sharing Information: Sharing Decisions, 4th International Architectural Paint Research Conference, University of Lincoln, England—Contact: www.lincoln.ac.uk/home/conferences/

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

OBJECTS

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

September 15–19, 2010. ICON Ethnography Group Workshop and One-Day Conference: Basketry Conservation, London, UK—Contact: basketry.reg@gmail.com, www.icon.org.uk/index.php?option=com_content&task=view&id=112&Itemid=

October 3–6, 2010. ICOM-CC Glass and Ceramics Interim Meeting, Corning, NY—Contact: www.icom-cc.org/51/news/?id=23

October 8–9, 2010. ICOM Specialists Meeting on Enamels Conservation, New York City, NY—Contact: Agnes Gall-Orlik, gallortlik@yahoo.fr, <http://icom.museum/calendar.html>

October 11–15, 2010. Metal 2010, Interim Meeting of the ICOM-CC Metal Working Group, Charleston, SC—Contact: www.metal2010.org

October 28–29, 2010. Scientific Research in the Field of Asian Art: Topics in Ancient Metallurgy, Washington, DC—Contact: dcsr@si.edu

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@metropoliia.fi

PHOTOGRAPHIC MATERIALS

October 19–22, 2010. ICOM-CC's Photographic Materials Group Interim Meeting, Athens, Greece—Contact: c.waldthausen@planet.nl

RESEARCH & TECHNICAL STUDIES

September 9–10, 2010. SEM and Microanalysis in the Study of Historical Technology, Materials and Conservation, British Museum, London—Contact: www.incca.org, incca@icn.nl

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.

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

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

SMITHSONIAN AMERICAN ART MUSEUM Samuel H. Kress Fellowship in Paintings Conservation

The American Art Museum is pleased to offer a one-year post-graduate fellowship in paintings conservation beginning in the Fall of 2010. It is supported by a \$30,000 grant from the Samuel H. Kress Foundation. The fellowship will be devoted to conservation treatment on paintings in the Museum's extensive and diverse collection. The fellowship will also provide an opportunity for interaction with other museum departments.

The visible labs of the Lunder Conservation Center allow the museum visitor a glimpse into the work of conservators; raising public awareness about art conservation is a major component of these labs. The fellow will be expected to actively contribute to and participate in activities which include interaction with the public, students, monthly clinic, gallery

talks, and creating interpretive materials.

Eligibility: Graduates from recognized training programs or candidates with equivalent training will be considered. Applicants should have no more than five years of post-graduate work experience in the field. Strong English oral and written communication skills are essential. The applicant should have a proven record of research. Proficiency with digital cameras and imaging software is necessary as well as competence in Microsoft Word and familiarity with museum databases, preferably TMS.

Application: Please submit the following materials postmarked no later than July 30, 2010:

- Cover letter of intent, including a short statement of candidate's interest in working in a lab with public visibility
- A curriculum vitae with basic biographical information, e-mail address and phone number(s)

- Contact information for three professional references
- Two examples of publications, lectures or public speaking
- Two supporting letters of recommendation from conservation professionals (sent directly to the address below)

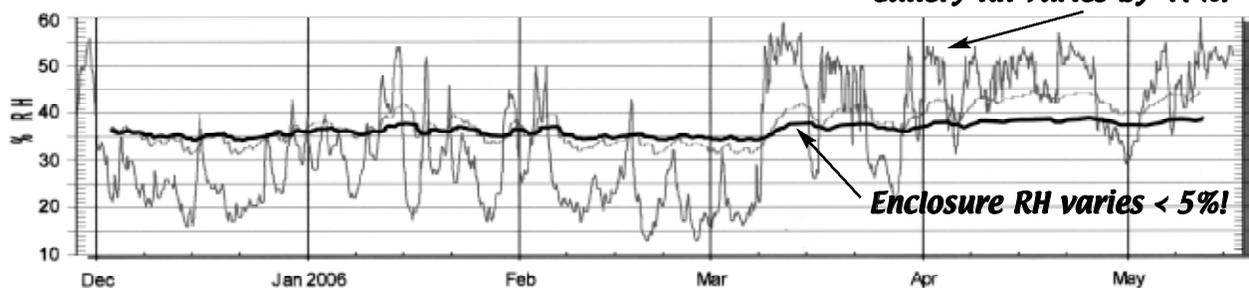
Applications should be sent to: Ann Creager, Painting Conservator, Lunder Conservation Center, Smithsonian American Art Museum, MRC 970, PO Box 37012, Washington, DC 20013-7012

Final candidates may be invited for an interview at which time a portfolio of conservation treatments and research should be presented by the candidate. This fellowship requires the successful completion of a pre- and post-employment background investigation. The Smithsonian is an Equal Opportunity Employer.

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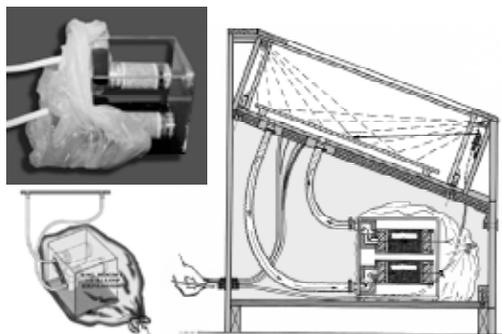
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