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## New Location & New Dates for AIC's 39th Annual Meeting

AIC's 2011 Annual Meeting has been  
moved to Philadelphia, PA  
May 31–June 3, 2011



Ethical Principles and Critical Thinking in Conservation

See article on page 9

## Defying Gravity with Magnetism

*Gwen Spicer*

The display of textiles presents many challenges; damage occurs very slowly and is often nearly imperceptible to the regular observer. Safe and responsible display involves not just the control and maintenance of the environment, but also the organization, planning, and cooperation of all personnel involved. There must be adequate time, space, and physical protection built into the display design to ensure safe handling and installation. The main consideration is to manage the mounting so as to equalize the artifact's weight among its supports, and thus prevent a change in shape. Formally, as summarized in Mount-Making for Museum Objects CCI: "Stress is the force applied to an object whereas strain is the change in shape of the object." Stresses and strains in isolated areas can quickly become permanent and irreversible, and slow changes in mounted artifacts often occur in surprising manners and places. These considerations are of paramount importance when designing a mount for any artifact.

Recently, magnets have become popular for the display of textiles and other organic materials at many institutions. A magnet mounting can be reversed quickly, eliminating the need for stitches or adhesives. Mounting with magnets has been found to be a beneficial and elegant technique.

### History of Rare Earth Magnets

Magnets have become part of the palette of options to support artifacts for exhibitions. Conservators such as Maltby (1988) have found that the shape of moccasins was ideal for using magnets; many exhibitions incorporated such mounting techniques starting in the late 1980s.

However, it is the development of the neodymium rare earth magnets that has allowed their use in conservation to be extended to a wider variety of projects. During the 1970s and '80s rare earth magnets were developed to be the strongest magnets relative to their size, and were found to be highly resistant to losing their magnetic strength. By the 1990s their cost had dropped enough to encourage their increased use in conservation, where they have now replaced the bulky and difficult to hide ferrite magnets that were developed in the 1950s. They are strong, small magnets that can be more easily hidden as they are incorporated in mounting systems.

The permanence of rare earth magnets is due to the fact that their crystalline structure has high magnetic anisotropy along a preferred direction, making them resistant to magnetic fields in other directions. Manufacturers often guarantee them for twenty years. However, since they are quite brittle and vulnerable to corrosion, they are commonly plated or coated to minimize breaking and chipping. Two types of rare earth magnets are available, neodymium and samarium-cobalt. The neodymium magnet is the more common, less expensive option.

Since rare earth magnets can form a very strong attraction, care needs to be used to select an appropriate size, number, and distribution of magnets, and to prevent local crushing and deformation.

*continues on page 3*

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**Deadline for January editorial submissions**  
([mgilpatrick@conservation-us.org](mailto:mgilpatrick@conservation-us.org)):  
December 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 are: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695. Deadlines for advertising copy are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to Ruth Seyler at [rseyler@conservation-us.org](mailto:rseyler@conservation-us.org).

#### AIC NEWS STAFF

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## From the President



November not only heralds the start of winter, upcoming end-of-year holidays, and the New Year, but also hosts two annual activities that are important to every AIC member.

First, on November 13, the AIC Board convenes in association with the Internal Advisory Group (IAG). This is the single annual opportunity for member representatives from each task force, committee, and specialty group to have a face-to-face meeting with the AIC board and staff, where sustained time is dedicated to sharing and discussing ideas, initiatives, successes, and frustrations.

Ideas for future meeting topics are solicited and refined, while informal tallies are taken regarding interest. Progress regarding developments in CoOL and online services are reported. Input and suggestions are sought from attendees. Budgets and the economic outlook are discussed. Along with guidance from the Strategic Plan, surveys, and online listserv exchanges, the Board relies on input from the IAG meetings to gauge member needs and to focus its activities. Active participation and good listening and reporting skills by all attendees are critical to the success of the IAG meeting. Communication is key to AIC being responsive to its membership. Minutes from the 2009 IAG meeting are posted on the Internal Advisory Group page of the AIC website under Resource Center. Look for the 2010 IAG meeting minutes in Member Resources later this month.

The second activity is the November 1 deadline for receipt of applications for the FAIC Samuel H. Kress Conservation Publication Fellowship, which provides funds to allow conservation professionals time to complete book-length manuscripts. Under the direction of Patsy Orlofsky, review committee organizer, and Dr. Eric Pourchot, Institutional Advancement Director, 36 fellowships have been given since 1994. In just the last twelve months, the following FAIC Kress Fellows have been published:

**Cathleen Baker**, *Nineteenth-century American Papers and Mediums: Technologies, Materials, Characteristics, and Conservation* (Legacy Press, Forthcoming 2010)

**Gerhard Banik and Irene Brückle**, *Paper and Water: A Guide for Conservators* (Elsevier, 2010)

**Julia Miller**, *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings in Rare and General Book Collections* (Legacy Press, Forthcoming 2010)

**Lois Alcott Price**, *Line, Shade and Shadow: The Fabrication and Preservation of Architectural Drawings* (Oak Knoll Press and the Winterthur Museum, 2010)

**Jane Merritt and Julie A. Reilly**, *Preventive Conservation for Historic House Museums* (Alta Mira Press, 2009)

**John Watson**, *Artifacts in Use: The Paradox of Restoration and the Conservation of Organs* (Organ Historical Society, 2010)

Several additional manuscripts are in press and expected in the near future. A full listing of books currently in print is available at [www.conservation-us.org/kressinprint](http://www.conservation-us.org/kressinprint). This program offers the opportunity for conservators to share their knowledge with their colleagues and clientele, increase the literature resources available for students, and provide continuing education for all of us. Take advantage of this great offering—you have almost an entire year to formulate your ideas and apply for the Samuel H. Kress Conservation Publication Fellowship!

—Meg Craft, President, AIC  
[mcraft@thewalters.org](mailto:mcraft@thewalters.org)

continues from front cover

**Table 1:**  
**Performance Properties for various magnet types**

Magnet	Date	$B_r$ (T)	$H_{ci}$ (kA/m)	$(BH)_{max}$ (kJ/m <sup>3</sup> )	$T_c$ (C)
Neodymium $Nd_2Fe_{14}B$	1983	1.0–1.4	750–2000	200–440	310°–400°
Samarium-cobalt $SmCo_2$	1969	0.8–1.1	600–2000	120–200	720°
Ferrite or Ceramic Sr-ferrite	1951	0.2–0.4	100–300	10–40	450°
Alnico	1935	0.6–1.4	275	10–88	700–860°

Performance characteristics of rare earth magnets are compared with the older Ferrite ceramic type in Table 1. In nontechnical terms,  $B_r$  represents the strength of the magnetic field;  $H_{ci}$  is the material's resistance to becoming demagnetized;  $(BH)_{max}$  the density of magnetic energy; and  $T_c$  is the Curie temperature, the temperature at which the materials loses its magnetism. Neodymium magnets have the highest strength and density of magnetic field, making them the most useful choice in projects where size and placement is of utmost concern. These magnets come in a wide range of sizes, thicknesses, and shapes including, discs, rings, cylinders, rectangles, and spheres along with varieties that have holes or are rubber coated. Typically, the larger the size of a magnet, the greater is its strength, but variance in thickness rather than footprint also affects strength. The magnetic direction can also be selected within each shape depending on the application, through its thickness or axil. Manufactures have also created magnets with threaded holes to receive screws, ones with flanges or hooks can stimulate the imagination to allow for an even broader palette of mounting ideas. Working with this suite of options allows for wide flexibility in mounting designs.

#### **Basic Concept (Two-Part Mount)**

All designs that incorporate magnets involve a two-part system in which the magnets are used in tandem with a receiving magnetic metal. Magnets can be incorporated into the back support panel or into a surface mounting support. The artifact is then supported at the point at which the two parts are aligned. The receiving metal can be a full metal sheet, flashing, washers, or even screws that are selectively positioned within a panel to create one-half of the system. Alternatively, as used to mount oversized works of art on paper, the metal sheeting can be adhered to the artwork, and the magnets become part of the receiving framework. Mounting designs can be created as a single custom mount for a specific item or as an integral part of display and design for rotations in galleries, or collections. They can also be used for traveling exhibitions.

Typically, the magnets are embedded into a substrate that distributes the strength across the object's surface or the hanging mechanism. A wide variety of materials has been used for this purpose including; Plexiglas, layered ply-board or corrugated

board, and in some cases these materials are covered with paper or fabric. All systems require a barrier between the magnet and the artifact, and Mylar or paper is most commonly used. In order to easily lift off the artifact, the use of Mylar sheet as a separator is a useful addition.

The spacing between the individual magnets depends on the specific strength and size of the magnet used. If spaced too closely, they become attractive to one another and can jump towards each other. The relationship between a group of magnets and the weight of the object seem to be more critical than the force of each individual magnet. Three issues need to be balanced: the attraction of one magnet to the other, (side-to-side movement), the number of layers between the magnet and metal (display fabric, board, batting, etc), as well as the bulk and strength of the artifact. The consideration of strength in selecting specific magnets is based on experimentation for each particular display need and situation.

Any specific application must be customized to the object. Conservators have noted concerns about slippage of the artifact, but this can be counteracted by including an angle in the mount or the use of nap-surfaced materials between the layers that are in contact with the object. As always, monitoring is necessary to make sure that the mounting system is performing as planned.

## **A Few Descriptions of Magnet Use**

### **Single Magnets in Pads/Supports**

An internal support is created with the magnet. Several of the designs used have embedded the magnet into an interior support board to distribute the pressure across the full underside of the artifact, such as the insole of a moccasin. The board is then covered with synthetic batting and fabric to create the internal structure. If a single magnet is used for a smaller artifact, one can either place the receiving magnetized metal as a local point (like with a fender washer) or use a larger one to provide full support.

### **Magnetic Strips in a Frame (Like a Window Mat)**

Strips of mat boards with embedded magnets have been used to support small and mid-size artifacts on two or on all four sides/margins. The overall effect can be compared to that of a thin frame or window mat. This method has been used to support paper, textiles and other organics. The magnet strips can be covered with Japanese paper to match the artwork being mounted so as to visually disappear, or can otherwise be camouflaged with fabrics or sleeves that are incorporated into the artwork, such as for a Thangka. The support panel, often D-Lite board, can be surfaced with either a full sheet of metal or a strip of flashing to receive the magnetized mounting strips. The flashing can be adhered to the support panels with either hot glue or tape and then covered, depending upon the end application, with one-ply board or flannel, and a show fabric. This technique is especially useful in designing mounts for temporary exhibitions and rotations. In another variation, a two-part frame system can be constructed so that artifacts with a watermark or significant reverse can be safely mounted and used by visiting scholars. For a mount like this, the artifact is encapsulated and placed into a frame that is secured with magnets for ease of access.



Figure 1: Deck mount with imbedded magnets. Photograph courtesy of the Maine State Museum.

## Quilt Sleeves

A Plexiglas strip with embedded magnets has been used to mount large hanging textiles such as quilts. This strip is positioned into an upper sleeve that is attached to the textile and held against a metal support panel. In this case, the metal can be isolated to a section along the upper edge of the panel. The panel secures the textile while also giving it overall support, and can be positioned at an angle. This is a viable alternative to the use of Velcro systems for hanging textiles. Once the exhibition is over, the Plexiglas is removed from the sleeve and the artifact storage, without the bulky Velcro at one end. This can facilitate storage, especially if the quilt is to be rolled.

## Traveling and Temporary Exhibitions

For traveling exhibitions, such as the Wabanaki Textiles at the Maine State Museum, magnets were secured to the bottom side of DiBond support panels with a cooled hot melt glue (see figures 1, 2, and 3). A top layer of Volara and show cover fabric was secured over the mount. Metal washers were secured into acid-free cardboard, Corroplast, or a padded support that acted like the anchor for each specific artifact. Conservators have also reported that magnets can be hidden beneath digitally reproduced images to serve as a fairly invisible surface “cleat” during temporary exhibitions.



Figure 3: An example of an internal support with fender washer. Photograph courtesy of the Maine State Museum.

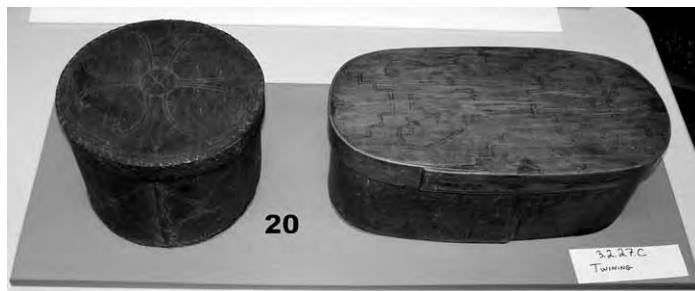


Figure 2: Artifacts secured to the finished mount with the magnets. Photograph courtesy of the Maine State Museum.

## Beyond the Basic (Clever Disguises)

Small magnets can be easily hidden to act as decorative elements in the artifact, like sequins and glass ornaments. They can also act as the fasteners on garments, if a metal strip is positioned within the mannequin form in the location of the opening. Or, a small magnet can be placed on the reverse side of the garment: one magnet disguised to look like a button, with a small receiving magnet on the other side of the artifact, separated with Mylar. Magnets can be used to create the effect of buttons in tufted upholstery, with the foundation layer containing attached fender washers that are positioned in the locations of the indentations. They can also be used for dual purposes, such push pins for a bulletin board so that they become a design element in the exhibit. Magnets can be painted, wrapped in paper or fabric to blend in, or made to look like either part of the object or the mount itself.

## Other Applications/Tools

Magnets have been used in conservation as a treatment tool, most often as a clamp. Many conservators use magnets to align and hold a tear in-line, especially when an artifact’s reverse cannot be reached. The strong hold of the magnets enables manipulations of materials from the obverse, and adhesive joints to be held when the orientation of the work is not horizontal and gravity cannot be employed. Low-strength or flexible magnets are helpful in humidification treatments where less pressure is required, and magnet clamps have also been used instead of suction. Other conservators are able to extend the magnetic field, for use in securing stretched fabric, by embedding additional metal caps into the wooden stretcher. Magnets can also be used to hold stretched net layers while stitching encapsulation layers onto fragile artifacts, and are convenient when holding artifacts in place during photography or in-painting.

## Risks

When used directly on items where the strength of the selected magnet is too strong, the soft surface of an object can be permanently indented. Such vulnerable materials include skins, felt, flocked or piled structures, and thick papers or textiles. Having a wide variety of strengths and sizes is critical for selecting the most suitable strength magnet. For example, when choosing magnets for a softer surface, the use of a larger number of weaker strength magnets might be safer than using fewer stronger magnets. Selecting thinner magnets can lower their strength in the specific location, or embedding the magnet into another support can further distribute its strength over a larger area or into the



materials between the magnet and artifact. Some materials such as Volara, needle-punch polyester batting, and acid-free board have been used to reduce potential deformations. By having a full range of sizes and shapes on hand, one can experiment and focus on the solution that makes the most sense for each individual project.

Magnets can pose some risks to the user. The force of one magnet becomes stronger when next to others; therefore their strength of attraction can result in pinched fingers. The use of a wooden tool with a hole can prevent harm when trying to separate one magnet from the other. Magnets can also easily jump out of partitioned boxes, so keeping them divided in lidded containers is recommended. Also, if they are used on an object with metal components, such as leggings with tinkler cones, the magnets can jump from their position of support onto the metal component, thus relinquishing their supporting role.

Magnetic fields can also harm electronics such as computers, televisions, and the magnetic strips on credit cards. They can be chipped and cannot be tooled. As can be seen by their Curie temperature, they lose all magnetic strength when in contact with high temperatures. When securing them with hot-melt glue to display decks, the glue needs to cool. This is because their Curie temperature ( $T_c$ , see Table 1), the temperature at which the materials loses its magnetism, is quite low (310°–400° C). Hot melt glue can be used if it is allowed to cool slightly before extrusion onto a magnetic surface. In applications for which heat is necessary, samarium-cobalt magnets would be a better choice, since they have a  $T_c$  of 720°–800° C. These magnets are also more resistant to oxidation, but are more expensive.

## Conclusion

The popularity of these small rare earth magnets can be seen when observing their recent availability as products for the home as well as their varied uses in conservation. Look closely and you will find these useful objects incorporated into many home supplies, such as stud finders, pin/screw finders and curtain tiebacks. Textile conservators and others who work with a wide range of artifacts are constantly trying to find simple, reversible, and non-damaging methods to manipulate and provide safe display for objects with flexible components. Rare-earth magnets open a whole new set of options to our ever-growing palette of ideas and solutions.

Gwen Spicer, Spicer Art Conservation, LLC  
gwenart@capital.net

## Material Sources

### Adams Magnetic Products

34 Industrial Way East  
Eatontown, NJ 07724  
800-747-7543  
www.adamsmagnetic.com

### Lee Valley

PO Box 1780  
Ogdensburg, NY 13669  
800/267-8735  
www.leevalley.com

### K & D Magnetics Inc.

2520 NW Boca Raton Blvd.  
Boca Raton, FL 33431-6608  
(561) 392-2103  
www.kdsmagnetics.com

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## Letters to the Editor

### The Hidden Hazards of Fire Soot, September 2010, by Dawn Bolstad-Johnson

#### ANOTHER GOOD REASON FOR FOLLOWING PRECAUTIONS

The article on soot by Dawn Bolstad-Johnson was excellent except for one significant omission. All soot from burning of hydrocarbons also contains carcinogens. Whether the substance burned is a tobacco leaf, coal, wood, plastic, candles, incense, or the steak on your grill, there will be small amounts of complex carcinogenic substances present in the smoke and soot. Analysis of even the almost invisible amounts of deposits on the walls of rooms in which smoking is permitted has revealed the presence of carcinogens. And this is the reason manufacturers who use petroleum combustion processes to create their carbon black pigments have cancer warnings on their material safety data sheets.

The fact that cancer-causing substances are in soot doesn't mean conservators should run screaming from the stuff. It simply provides another good reason for following the precautions in the article. Inclusion of this additional risk is important to remind conservators that there is nothing special about cigarette smoke. Open burning of all complex hydrocarbons produces hundreds, sometimes thousands, of chemicals, some of which are carcinogens.

*Monona Rossol, M.S., M.F.A.,  
Industrial Hygienist  
Arts, Crafts & Theater Safety, Inc.  
actsnyc@cs.com*

#### AUTHOR'S REPLY

The presence of known carcinogenic compounds in soot has not been well documented, however soot itself is considered a carcinogen as was discussed in the opening paragraphs of the article. This is likely due to the carbon black found as a constituent of the soot particles, because volatile hydrocarbons will not remain attached to soot particles indefinitely. In an original study from 1998, airborne concentrations of volatile airborne carcinogens studied during fire overhaul were found to contain less volatiles than expected. The longer you wait, after a fire, the less off-gassing there is of volatile organic compounds, some of which are known carcinogens. Fire overhaul is the time when the fire is extinguished but firefighters will continue to look for hidden fire in wall systems or above ceilings. Firefighters will often drop their SCBA (self contained breathing apparatus) during this time and will work in the environment with no respiratory protection. The study, entitled "Characterization of Firefighter Exposures to Fire Overhaul" (AIHAJ 61:636-641 (2000)) was published in the American Industrial Hygiene Association Journal in 2000. Since the original publication, many other researchers have supported its findings.

Based on expected work practices for conservators, it became apparent that soot is the main insult to conservators and that most of the complex volatile hydrocarbons and airborne carcinogens will have dissipated to concentrations that are not readily detectable by the industrial hygiene methods and technologies available today. Although smoke often contains a mix of carcinogens, once the smoke is gone, most of the carcinogens are gone as well. However, there are still significant potential hazards because soot is a complex particle that can find a new home in your lungs unless proper precautions and protection are utilized.

—Dawn Bolstad-Johnson, MPH, CIH, CSP

## Call for Nominations

The AIC Nominating Committee encourages members to submit nominations for qualified individuals as candidates for the AIC board of directors for the year 2011, as well as candidates for the Nominating Committee itself. Please contact Committee Chair Mary Striegel ([striegelm@nsula.edu](mailto:striegelm@nsula.edu)) or Committee Members Vicki Cassman ([vcassman@udel.edu](mailto:vcassman@udel.edu)) or Paul Messier ([pm@paulmessier.com](mailto:pm@paulmessier.com)) to discuss the nomination of qualified individuals.

#### Positions open for the AIC board elections are:

President (2-year term)  
Vice President (2-year term)  
Director, Specialty Groups (3-year term)  
Director, Professional Education (3-year term)

AIC President Meg Craft and Vice President Pam Hatchfield have each agreed to stand for a second term. We extend our thanks to Director of Professional Education Karen Pavelka, who has completed her second term of board service, and to Director of Specialty Groups Ralph Wiegandt, who completes a three-year term in 2011.

The Bylaws require that the Nominating Committee chair receive completed board nominations by March 1, 2011 (three months prior to the next AIC Member Business Meeting).

The nominating committee is also seeking nominations of qualified members as candidates for a three-year term on the Nominating Committee. The 2011 candidate must be a Fellow of AIC. Nominations may be made in writing to AIC Board President Meg Craft ([mcraft@thewalters.org](mailto:mcraft@thewalters.org)) no later than March 1, 2011 or from the floor at the 2011 Member Business Meeting at the 2011 AIC Annual Meeting, where the election will be held.

## AIC News

### AIC 2010–2012 Strategic Plan Approved

On October 5, the AIC Board of Directors formally approved the AIC 2010–2012 Strategic Plan. Development of the plan was assisted in large part by the year-long planning process undertaken by FAIC in 2009, which included four surveys and a series of strategic planning summits. The new AIC Strategic Plan incorporates both existing programs and services and new initiatives. Seven goals, and their related strategies, are included in the plan. AIC goals for the coming years are:

- Enhance Member Services
- Assist in the Development of the FAIC
- Maintain the Fiscal Health of the Organization
- Provide Educational Opportunities to Advance the Field of Conservation
- Continue to Increase Outreach Activities
- Increase AIC Information Resources
- Develop and Maintain Professional Standards

The AIC Strategic Plan is intended to be a dynamic document that will be subjected to regular review and updating. The full plan is posted on the “About” page of the AIC website.

### Architect of the Capitol Award Presentation

On Tuesday, September 21, the 2010 Award for Outstanding Commitment to the Preservation and Care of Collections was presented to the office of the Architect of the Capitol by Pamela Hatchfield, vice president of the Board of the American Institute for Conservation of Historic & Artistic Works, and Mervin Richard, chair of the Board of Heritage Preservation. Witnessing the award presentation, which took place at the U.S. Capitol Visitors Center, were over 60 Architect of the Capitol (AOC) staff, congressional staff, and other distinguished guests. Following the presentation, Curator of the Capitol Barbara Wolanin led a special tour highlighting current and recent AOC projects.

Architect of the Capitol Stephen T. Ayers, in accepting the award, recognized the essential work of his staff and the invaluable support of Congress. He closed his remarks by stating that, “Every brick, every floor tile, every element of the U.S. Capitol is saturated with over 200 years of our nation’s art and history. As stewards of this remarkable facility, we will continue to protect and preserve so that we may, like our ancestors before us, pass this cultural legacy on to our children and their children for generations to come.”

Additional information about the award and past awardees can be found at <http://www.conservation-us.org/jointaward>.

## FAIC News

### FAIC Receives IMLS Grant for Emergency Response Training

The Foundation of the American Institute for Conservation of Historic and Art Works (FAIC) has been awarded a 21st Century Museum Professionals grant from the Institute of Museum and Library Services. The \$219,245 grant will allow FAIC to expand and enhance its Collections Emergency Response Team (AIC-CERT) program to better support small museums and historic sites in responding to emergencies.

The grant project has three components, which will take place between October of 2010 and September of 2013. In the primary component, forty additional collections and conservation professionals will be trained in the same body of knowledge and to the same standard as that provided to the original 64 AIC-CERT members in 2007. Participants will be selected based on their ability to respond to emergencies in underserved areas of the country. Training sessions will be conducted in Houston, Texas, and San Diego, California.

A second component of the project will provide continuing education for existing team members to update and maintain skills between deployments. Sessions will be held at the next three AIC Annual Meetings on selected topics chosen from those most needed for on-site responders. These meetings will be available to the AIC membership but are designed to provide supplemental education for those who have previously received AIC-CERT training.

The third component, conducted in collaboration with the National Trust for Historic Preservation, will provide basic emergency preparedness and response training for staff members from over 200 small museums to prepare their institutions, assist other museums in their region, and work more effectively with AIC-CERT members following a disaster. Open to all eligible institutions, the training sessions will be conducted at seven historic sites around the country between July 2011 and November 2012.

FAIC was one of only seven organizations funded through this competitive grant. AIC-CERT members staff a 24-hour hotline for cultural institutions facing emergency situations —202-661-8068— and have assisted institutions following the Midwest floods and Hurricane Ike in 2008, and have continued to provide on-going assistance in Haiti in the aftermath of the January 2010 earthquake.

Information on the application and selection process for AIC-CERT training will be available in the “education” section of [www.conservation-us.org](http://www.conservation-us.org).

### Development Consultants

With funding for strategic planning from the Getty Foundation, FAIC began work with development consultants Coviello and Associates in September. Throughout the fall and winter, they will review and analyze past and current fundraising activities and resources, identify strategies that offer the potential for expanding FAIC’s base of support and donor communications, and assist staff in preparing a written development plan.

*continues on page 9*

## AIC's 2011 Annual Meeting Moves to Philadelphia



The host city for AIC's 39th Annual Meeting has been moved from Pittsburgh to Philadelphia. The new dates are May 31 to June 3, 2011. This change became necessary in September when a financial dispute arose over the ownership of the conference hotel, formerly the Pittsburgh Hilton. Efforts to find another venue in Pittsburgh were unsuccessful. AIC reached out to its membership with a survey of possible new sites before selecting Philadelphia. On October 20, an email to members provided detailed information about the new meeting location and dates.

AIC would like to thank all of the members in Pittsburgh who have been so wonderfully supportive in the planning process for this meeting. The decision to leave Pittsburgh is due solely to the former Hilton hotel and is no reflection on the city. AIC hopes to be able to hold its annual meeting in Pittsburgh sometime in the future.

The 2011 Annual Meeting will be held at the Philadelphia Marriott Downtown, May 31–June 3. The Philadelphia Marriott Downtown is located in Center City, two blocks from City Hall and six blocks from the Liberty Bell. The room rate of \$174 for the host hotel is higher than it would have been in Pittsburgh, but is offset by the lower transportation costs for most members.

The opportunity to hold the 2011 Annual Meeting in Philadelphia is truly a once in twenty-year opportunity. Downtown Philadelphia locations would not book the AIC Annual Meeting two years out (not enough profit in the meeting for the hotel). However, because we have to and are able to move the meeting, we have secured a place in Philadelphia. Philadelphia meets all of our concerns for location, cost, and arts scene.

Please join us for this historic annual meeting in Philadelphia. Preliminary listing of the scheduled talks, workshop and tour information, and information on the opening reception will soon be available on the AIC website. In addition, watch your email for updates. Register today and join us for the celebration in Philadelphia May 31 to June 3.

**39th Annual Meeting**  
**Philadelphia Marriott Downtown**  
**1201 Market Street**  
**Philadelphia, PA 19107**  
**May 31–June 3, 2011**

### Register Now!

Register today at the low preview rate and you will have the opportunity to add tours, workshops and special events to your registration when they become available in November. Register online via the AIC website [www. conservation-us.org](http://www.conservation-us.org)

#### Preview (Valid to 12/31/2010)

\$299 AIC Member  
\$395 Non-Member  
\$125 Student Member

#### Early Rate (From 1/1/2011 to 2/28/2011)

\$335 AIC Member  
\$425 Non-Member  
\$145 Student Member

#### Advanced Rate (From 3/1/2011 to 4/10/2011)

\$355 Member  
\$435 Non-Member  
\$155 Non-member

*Philadelphia skyline viewed from the steps of the Philadelphia Museum of Art. Photograph by Jeffrey M. Vinocur, Wikimedia Creative Commons*



*FAIC News continues from page 7*

## Deadlines for FAIC Grant and Scholarship Applications

**December 15**—Deadline for receipt of applications for:

- FAIC George Stout Memorial Awards

**February 1**—Deadline for receipt of applications for the following FAIC grants and scholarships:

- Christa Gaehde Scholarships
- Carolyn Horton Scholarships
- Carolyn Rose “Take A Chance” Grants

**February 15**—Deadline for receipt of applications for:

- FAIC Individual Professional Development Scholarships
- Workshop Development Grants
- Regional Angels Grants
- Lecture Grants

Guidelines and application forms are available at [www.conservation-us.org/grants](http://www.conservation-us.org/grants) or from the AIC office. All materials must be received by the published deadlines for consideration.

Electronic submissions are encouraged, if prepared according to the guidelines published with each grant category. Letters of support may be sent electronically, but only if signature is included. Text-only emails and faxed materials will not be accepted. For more information, contact Eric Pourchot at [epourchot@conservation-us.org](mailto:epourchot@conservation-us.org) or 202-452-9545, ext. 5.

## Allied Organizations

### INSTITUTE OF CONSERVATION (ICON)

#### Call for Articles—Journal of the Institute of Conservation Vellum and Parchment Special Issue

In 2012, it will be 20 years since the publication of volume 16 of *The Paper Conservator*, a themed issue on vellum and parchment. To celebrate, the *Journal of the Institute of Conservation* will be revisiting this subject in a special issue to be published in September 2012. There have been considerable advances in knowledge and communication that have led to changes in practice, for example with developments in DNA profiling and the improved damage assessment of parchment (IDAP) project and network.

The Journal is calling for articles on the subject of vellum and parchment conservation. Did you contribute to the original *Paper Conservator* in 1992, and would you like to reflect on changes in practice over the past 20 years? Are you developing new techniques or have interesting information on the history, analysis, treatment, or preventive conservation of vellum or parchment? Areas of interest include life cycle management of collections, parchment with iron gall ink damage, pigment and ink consolidation, vellum bindings, exhibition and display of two- and three-dimensional collections, works of art on

parchment, disaster recovery, and conservation of fire- and water-damaged collections.

If you are interesting in contributing, please contact Janet Berry, editor at [journal@icon.org.uk](mailto:journal@icon.org.uk) to discuss ideas and potential articles. The deadline for submission of articles for this special issue is August 31, 2011. More information about the *Journal* can be found at <http://www.tandf.co.uk/journals/rcon>.

### ASSOCIATION FOR LIBRARY COLLECTIONS & TECHNICAL SERVICES (ALCTS)

#### Call for Nominations—Esther Piercy Award

Nominations are being accepted for the 2011 Association for Library Collections and Technical Services (ALCTS) awards for professional achievement. One of these awards is the Esther J. Piercy Award.

The Esther J. Piercy Award is targeted toward newer members of ALCTS's professional specialties, including collection development and management; acquisitions; bibliographic organization, cataloging, and metadata; serials/continuing resources; and preservation and digitization, and related emerging areas.

The Piercy Award, a \$1,500 grant and citation donated by YBP, Inc., recognizes contributions to library collections and technical services by a librarian with no more than 10 years of professional experience who has shown outstanding promise for continuing contribution and leadership. Winners will be chosen based on accomplishments related to technical services and resources in such areas as: leadership in professional associations at local, state, regional, or national level; contributions to the development, application, or utilization of new or improved methods, techniques and routines; significant contribution to professional literature; and conduct of studies or research in the technical services.

Send nominations, including a statement giving the reasons for nomination, the date your nominee entered his or her first professional position, and the nominee's resume or narrative career outline, along with supporting documents, to: Carolynne Myall, Chair, Piercy Jury, [cmyall@ewu.edu](mailto:cmyall@ewu.edu).

Visit the Piercy Award page for more information and supporting documents on the “Awards and Grants” page of the ALCTS website ([www.ala.org](http://www.ala.org)).

Documents in electronic format, sent to the chair as email attachments, are preferred. If this is not possible, nominators may send printed materials to:

#### Carolynne Myall

Head, Collection Services  
EWU University Libraries  
816 F St., LIB 100  
Cheney, WA 99004  
509-359-6967

The deadline for nominations and supporting materials is Dec. 1, 2010.

ALCTS is a division of the American Library Association.

### COLLEGE ART ASSOCIATION (CAA)

#### Call for New Members

AIC is a CAA Affiliate, and the dearth of AIC members who are also CAA members speaks to a gap that often becomes obvious when preservation and/or technical issues arise. As a dual member of both organizations, art historian Andrea Kirsh encourages more voices to speak for conservation within the organization that most broadly represents the visual arts.

In 2002, Kirsh initiated a series of workshops at the CAA annual meeting under the auspices of AIC; Rebecca Rushfield has organized them since 2007. Held in museums with a conservator leading the conversation, art historians, curators, conservators, and artists discuss questions of mutual interest in front of objects, each bringing different points of view and expertise. The workshops offer significant opportunities for conservators to demonstrate their knowledge and the possibilities of their contributions beyond work in the labs.

AIC members have had a long and distinguished history as CAA members. Joyce Hill Stoner was a board member, and Kirsh is current board member and Vice President for External Relations.

CAA is the only organization that serves the entire community of visual arts professionals and is currently 14,000 strong!

To join visit the "Join Now" page on the CCA website ([www.collegeart.org](http://www.collegeart.org)).

### HERITAGE PRESERVATION (HP)

#### Connecting to Collections Webinars—Registration Now Open

Heritage Preservation is pleased to announce that registration is open for this Fall's series of Connecting to Collections Webinars, offered in partnership with the Institute of Museum and Library Services (IMLS) and the American Association for State and Local History (AASLH).

These highly interactive webinars will connect participants with experts and colleagues to discuss issues of common concern. The series has a dual focus: four webinars will address how to conduct outreach to the media, the public, and funders on behalf of collections, and two webinars will explore deriving maximum benefit from the Connecting to Collections Bookshelf.

The IMLS national initiative, Connecting to Collections, created a national network of individuals and institutions committed to preserving collections for future generations. The webinars are designed both for individuals who have been part of this network and want to reconnect, and for those who have not previously been involved but are eager to participate. The series will be of particular interest to staff members of small to mid-sized institutions.

Individuals may sign up for the entire series or select only the sessions of most interest to them. These six webinars are free of charge to staff of museums, libraries, and archives who seek to enhance collections care at their institutions.

To view the schedule, read more about the content, and register go the C2C webpage ([www.heritagepreservation.org/C2C](http://www.heritagepreservation.org/C2C)).

### AMERICAN ASSOCIATION OF MUSEUMS (AAM)

#### AAM Offers Free Seminars on Advocacy for Members

Building on the success of Museums Advocacy Day 2010 and the 2009 Online Advocacy Training series, these sessions will provide you with crucial and timely tools to Speak Up for Museums. Better still, the online sessions are free. Working once more with the Advocacy Guru Stephanie Vance, AAM will offer:

##### Social Media as Advocacy Tools

*Thursday, Dec. 2, 2 p.m. EST*

Twitter, Facebook, LinkedIn, podcasts and many other powerful tools are being used to engage the public every minute of the day. Awareness and understanding of these resources can help you spread your museum's message from your local town hall to Washington, D.C., to the public at large.

##### Creating a 2011 Advocacy Plan

*Wednesday, Jan. 12, 2 p.m. EST*

Strategic planning is crucial to promoting the causes of your institution and the museum field as a whole. This session will guide you to develop a campaign plan, troubleshoot roadblocks and find your museum advocacy voice. Participants will receive a campaign-planning toolkit, which can be used at the local, state or federal level.

While these sessions are free, registration is required. You can sign up for Advocating During an Election Season here <https://www2.gotomeeting.com/register/842458002>.

To hear recorded versions of last year's training sessions and to learn more about museum advocacy, please visit Speak Up for Museums online ([www.speakupformuseums.org](http://www.speakupformuseums.org)) and view our "Online Advocacy Trainings" page.

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## New Materials & Research

### Accessible Heritage Project

The University College London (UCL) Centre for Sustainable Heritage announces the start of a new project on long-term monitoring of heritage environments: "Accessible Heritage." The three-year post-doctoral project is funded by UK Science and Heritage Programme. The project aims at developing an international heritage environment monitoring tool and web-based management support system. The system will be specifically designed to be robust and autonomously deployable, with particular focus on remote areas from where environmental records are currently lacking. This project is collaborative, including the UCL Department of Electronic and Electrical Engineering, the London Centre for Nanotechnology and English Heritage, World Heritage and International Policy.

As one of the first steps, an international map of heritage environments is planned, and managers and conservators are invited to participate in this survey. Following an agreement to participate, institutions will be sent easily deployable pollution monitors, to be exposed for four weeks, at no cost. The collected data will provide the participants with key data on levels of local pollution, and enable the researchers to understand the presumably large range of environments that need to be monitored, on a global scale.

To learn more visit: <http://www.ucl.ac.uk/sustainable-heritage/accessibleheritage.htm>. If you wish to participate in the study, contact Dr. Henoc Agbota at [t.agbota@ucl.ac.uk](mailto:t.agbota@ucl.ac.uk).

—Reprinted in part from the *Cons. Dist List inst.* 24:17

### Panel Paintings Online Bibliography

A searchable bibliography on the structural stabilization of painted panels is now available online. This new resource furthers the educational objectives of the Getty's Panel Paintings Initiative, a collaboration of the Getty Conservation Institute, the Getty Foundation, and the J. Paul Getty Museum to disseminate reference and learning resources on the structural conservation of panels. To access the Panel Paintings Initiative online bibliography visit: <http://gcibibs.getty.edu/asp/>

News about other Getty resources related to the conservation of panel paintings can be found here: [http://www.getty.edu/conservation/education/panelpaintings/panelpaintings\\_component3.html](http://www.getty.edu/conservation/education/panelpaintings/panelpaintings_component3.html).

### Termdoc: New Multilingual Cultural Heritage Dictionary

Termdoc is an online initiative to develop a multilingual cultural heritage dictionary, translating English to Catalan, Dutch, French, German, Italian and Spanish. The Termdoc project aims to foster—in different forms, at different levels—a close cooperation with institutions concerned with the vocabularies of cultural heritage.

Visit: <http://www.termdoc.org>. or contact Mireia Xarrie, Project Manager at [info@balaam-art.com](mailto:info@balaam-art.com)

### New Publications

*Blake in our Time: Essays in Honour of G. E. Bentley Jr.*, edited by Karen Mulhallen includes essays on Blake's painting materials and the detection of a Blake forgery. Toronto: University of Toronto Press, 2010.

*Circumlitio: The Polychromy of Antique and Mediaeval Sculpture*, by Vinzenz Brinkmann, Oliver Primavesi, and Max Hollein, publishes the proceedings of the Johann David Passavant Colloquium, December 10–12, 2008, which took place within the framework of the exhibition "Gods in Color" (Frankfurt, Liebieghaus Skulpturensammlung). Munich: Hirmer, 2010.

*Conservation and Preservation: Interactions Between Theory and Practice: in Memoriam Alois Riegl (1858–1905)*, edited by Michael S. Falser, Wilfried Lipp, and Andrzej Tomszewski, publishes the proceedings of the International Conference of the ICOMOS International Scientific Committee for the Theory and the Philosophy of Conservation and Restoration (Vienna, April 23–27, 2008). Firenze: Polistampa, 2010.

*Italian Renaissance Drawings: Technical Examination and Analysis*, edited by Janet Ambers, Catherine Higgitt, and David Saunders, discusses drawings that were included in the exhibition "Fra Angelico to Leonardo: Italian Renaissance Drawings," held at the British Museum and the Uffizi, Florence (2010–2011). London: Archetype, in association with the British Museum, 2010.

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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**  
Tru Vue® Optium Museum Acrylic®



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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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anti-reflective
anti-static
abrasion resistant
UV protection

*Materials for Conservation, 2nd Edition: Organic Consolidants, Adhesives and Coatings*, by Velson Horie, provides the definitive description for the properties of materials used in conservation. In preparing this second edition, every chapter has been extensively revised, extended, and updated. The book is divided into two sections; the first explaining physical and chemical properties important to conservation processes, the second providing detailed consideration of individual materials. This edition includes modern materials such as cyclododecane, and current ideas on adhesion, consolidation, and reversibility, making it an important resource for conservators. Oxford, UK: Elsevier Ltd, 2010.

URL: [http://www.elsevier.com/wps/find/bookdescription.cws\\_home/723299/description#description](http://www.elsevier.com/wps/find/bookdescription.cws_home/723299/description#description).

*Toccare—Non Toccare*, edited by Erwin Emmerling, publishes 18 papers presented at an international conference hosted by the ICOMOS German National Committee (Munich, December 7–8, 2007), dealing with the well-known dilemma faced by conservators “to touch or not to touch.” Munich: Siegl, 2009.

*Willem de Kooning: The Artist's Materials*, by Susan F. Lake, is an in-depth study of the paintings of Willem de Kooning (1904–1997) from the 1940s through the 1970s that breaks new ground in its analysis of the artist's working methods and yields

new information about previously unreported materials. This is the first systematic study of de Kooning's creative process to use comprehensive scientific examinations of the artist's pigments, binders, and supports to inform art historical interpretations, thereby presenting a key to the complicated evolution of the artist's work. Los Angeles: Getty Conservation Institute, 2010.

## People

**Susan Sayre Batton**, AIC Member is the new managing director of Dia: Beacon, the museum of the Dia Art Foundation. Located in New York's Hudson Valley, the museum houses the Dia Foundation's renowned collection of art from the 1960s to the present.

**Roy Perkinson** is delighted to be working full time as an artist, painting landscapes in oil, pastel, or watercolor, whether in his studio or on location. His mini-exhibitions and sales during periodic open studio events have been very successful, especially considering the current economy. To view examples of his work (including recent images from France and Maine), go to [www.perkinsonpaintings.com](http://www.perkinsonpaintings.com). To view the schedule for forthcoming open studio events, go to [www.FountainStreetStudios.com](http://www.FountainStreetStudios.com).



Queen's University welcomes the following new students:

Jeanne Beaudry Tardif  
Fiona Beckett  
Elizabeth Boyce  
Moya Dumville  
Jennifer Morton  
Kelly O'Neill

Mi Jean Park  
Ghazaleh Rabiei  
Jessica Regimbald  
Brittany Webster  
Anna Weiss

## Worth Noting

### College of Microscopy Changes Its Name to Hooke College of Applied Sciences

The McCrone Group, Inc. announced that its education and training division, formerly the "College of Microscopy," has been renamed the "Hooke College of Applied Sciences."

The College will expand its courses and programs beyond the realm of microscopy, and offer a wide range of hands-on, science-based, educational programs to adult professionals, college students, and advanced placement high school students. The new programs will include courses relevant to current and future technical occupations in chemistry, biology, and microscopy with an emphasis on materials analysis, course tracks leading to professional certificates, as well as undergraduate and graduate degrees in collaboration with Chicago-area colleges and universities.

The new college name honors Robert Hooke, a science pioneer who helped to shape scientific thinking in the 17th century with his contributions to microscopy, chemistry, biology, physics, engineering, and astronomy. Hooke's 1665 book *Micrographia* established microscopy as the foundation for advancing biological science.

Since its founding in 2004, the College of Microscopy has focused on the application of microscopy and microanalytical techniques across a wide spectrum of industries, ranging from forensic and pharmaceutical sciences to nanotechnology and conservation. The new name, Hooke College of Applied Sciences, more accurately reflects plans for comprehensive offerings in science and a curriculum that recognizes the needs of today's job market and prepares those entering or attending colleges and universities for tomorrow's job market.

The Hooke College of Applied Sciences provides education and training to government and industry scientists and technicians worldwide. In addition to an undergraduate program offered in collaboration with Concordia University Chicago, Hooke College of Applied Sciences has more than 40 specialized short-courses in materials analysis. Topics covered include light and electron microscopy, spectroscopy, sample preparation, chemistry and laboratory safety, and image analysis. The new 40,000 square foot learning center at Hooke College of Applied Sciences contains classrooms and laboratories with state-of-the-art analytical instrumentation, as well as a 140-seat auditorium. Hooke College of Applied Sciences is a member of The McCrone Group, which is internationally known as the premier microscopy resource, based in Westmont, Illinois.

For more information or to register for a course, visit the Hooke College website ([www.hookecollege.com](http://www.hookecollege.com)).

### Online Case Studies at National Gallery, London

"Close Examination: revealing the stories behind the paintings" presents case studies from National Gallery of London's recent exhibition "Close Examination: Fakes, Mistakes and Discoveries." Scientists, conservators, and art historians uncover fakes, mistakes, and discoveries for over 40 paintings from the National Gallery Collection (<http://nationalgallery.org.uk/paintings/research/close-examination/>).

### Caring for Acrylics: Modern and Contemporary Paintings

To obtain a free copy of AXA Art and Tate's recent publication, *Caring for Acrylics: Modern and Contemporary Paintings*, include your name and address in an email to [info@axa-art.co.uk](mailto:info@axa-art.co.uk).

### Berghahn Journals to Preserve e-Journals in Portico

Portico has entered into a preservation agreement with Berghahn Journals to preserve its collection of 29 e-journals. This agreement ensures that Berghahn's e-journals will be preserved and available for future scholars, researchers, and students. Berghahn Journals is the journals division of Berghahn Books, an independent scholarly publisher in the humanities and social sciences. With the inclusion of these e-journals, over 11,900 e-journals, 65,900 e-books, and 13 d-collections from 117 publishers on behalf of over 2,000 societies and associations have now been entrusted to the Portico archive. For a complete list of Portico-related facts and figures, please visit Portico's Archive Facts & Figures page. The complete list of titles and participating publishers is available at [www.portico.org/digital-preservation/](http://www.portico.org/digital-preservation/).

For additional information on Portico's preservation services, please contact [participation@portico.org](mailto:participation@portico.org).

## ANAGPIC and Other Training Programs

### Queen's University: Current Research

#### FACULTY RESEARCH

Krysia Spirydowicz, Program Director and Associate Professor of Artifacts Conservation, has been awarded a professional placement in the UK next summer at the Birmingham Museums and Art Gallery. She will work with other museum professionals on the conservation treatment of the Staffordshire Hoard, which is the most valuable treasure hoard so far recovered in the UK, worth £3.3 million. The Hoard consists of more than 1,500 beautifully crafted gold and silver objects from the 7th century Anglo-Saxon kingdom of Mercia.

Since 1990, Prof. Spirydowicz has held the position of Senior Conservator on the Gordion Furniture Project that is dedicated to the conservation, study, and publication of an extraordinary collection of ancient wooden furniture from the site of Gordion, Turkey. Dr. Elizabeth Simpson, project director, has compiled the first of two volumes on the furniture entitled *The Gordion Wooden Objects, Volume 1: The Furniture from Tumulus MM*, to be published in the near future by Brill of

Leiden. Prof. Spirydowicz's contribution to this volume details the lengthy conservation treatment of the ancient wooden furniture from the tomb of King Midas at Gordion.

**Barbara Klempan**, Associate Professor of Painting Conservation, conducts research into art materials with a specific focus on artists' paint boxes. Her current project concerns Lyman pharmaceuticals and the artists' trade in Canada (1800–1900). She is also preparing a catalogue essay on the technical examination and conservation treatment of the Siege of Gibraltar (1784) by British artist, Joseph Wright of Derby. The work, which belongs to the permanent collection of the Agnes Etherington Art Centre, was conserved in the painting conservation laboratory at Queen's University. Scientific analysis at Queen's and at the Canadian Conservation Institute in Ottawa revealed technical information on the structure and condition of the painting, Wright's painting technique, and the history of previous conservation treatments. The catalog will be published by the Agnes Etherington Art Centre.

**Alison Murray**, Associate Professor of Conservation Science, has been investigating conservation issues relating to the varnishing of acrylic paintings. Dr. Murray and her students presented a poster on this topic at the *Cleaning 2010* conference held in Valencia, Spain. **Hai-Yen Nguyen**, a current student in conservation science and **Shokoufeh Ahmadi**, a recent graduate in the same area, will be presenting papers with Dr. Murray at the Materials Research Society meeting in Boston in November. Dr. Murray will also be investigating the topic of infills in contemporary paintings as part of a joint project with Laura Fuster Lopez and other colleagues at the Polytechnic University of Valencia, Spain.

The primary research interest of **John O'Neill**, Associate Professor of Paper Conservation, is the early history of machine-coated papers. During a recent research trip to New Brunswick, New Jersey, Prof. O'Neill uncovered new information on this little-known segment of paper history. He will attend the 30th congress of the International Paper Historians in Angoulême, France, an area with a long history of papermaking.

## STUDENT RESEARCH

All students in the treatment course of study complete research projects during their final year. The following is a list of projects completed in 2010:

**Marilyne Beauregard**, A Study of the Material and Techniques of Maurice Galbraith Cullen

**Alison Cude**, TPEN: A Treatment for Iron Gall Ink

**Stephane Doyon**, The High Altar of Saint-Grégoire-le-Grand in Bécancour: A Case Study of an Early 18th Century Quebecois Tabernacle

**Emily Leonoff**, Ultraviolet Images: A Study of UV Printed Images on Textiles

**Meaghan Monaghan**, Effects of Concentration and Artificial Ageing on the Strength and Reversibility of Dynamic® 208 Wallcover Adhesive

**Tania Mottus**, Determining the Suitability of Japanese Washi Paper for Lichen Packet Use in Herbaria Collections Storage

**Ida Pohoriljakova**, The Facts on Flügger Acrylspartel: A Study of the Properties of a Commercial Filler

**Amelie Roy**, Permanence and Durability of Bagasse Pulp Paper

**Hadas Seri**, Cyclododecane Aerosol Spray: An Examination into its Application and Suitability for the Conservation of Glass

**Bo Kyung Brandy Shin**, Analysis and Comparison of Artists' Water Miscible Oil Paint to Traditional Oil Paint

**Rebecca Vodenhnal**, Cleaning Acrylic Emulsion Paintings: An Analysis of Abrasive Cleaning Methods

## Grants & Fellowships

More grant and fellowship opportunities are listed online at [www.conservation-us.org/grantsandfellowships](http://www.conservation-us.org/grantsandfellowships).

## New Deadline Date for Sustaining Cultural Heritage Collections Grants

Please note that the deadline for Sustaining Cultural Heritage Collections grants has been moved up to December 1, 2010 (from November 16, 2010). The start date for a project also changed to September 2011 (from July 2011).

For grant guidelines, visit [www.neh.gov/grants/guidelines/SCHC.html](http://www.neh.gov/grants/guidelines/SCHC.html). For a list of awards from the program's first year, see [www.neh.gov/news/awards/SustainingCulturalHeritage2010.html](http://www.neh.gov/news/awards/SustainingCulturalHeritage2010.html).

Sustaining Cultural Heritage Collections grants are available to U.S. nonprofit museums, libraries, and archives, as well as state and local governmental agencies and tribal governments with humanities collections to plan and implement preventive conservation projects. A growing body of research suggests that institutions can develop effective, energy-efficient, and environmentally sensitive preservation measures, particularly for managing the environmental conditions under which collections are stored or exhibited. NEH encourages projects that explore and implement sustainable preservation measures that balance preservation effectiveness, cost, and environmental impact and that are designed to mitigate the greatest risks to collections rather than to meet prescriptive targets. Planning grants of up to \$40,000 and implementation grants of up to \$400,000 are available.

For more information email [preservation@neh.gov](mailto:preservation@neh.gov) or call 202-606-8570.

## New National Science Foundation Grant Enables Scientists to Advance Stone Treatments

The National Science Foundation (NSF) awarded a \$360,000 three-year grant for preservation research to the University of Southern Mississippi, Hybrid Plastics, and the National Center for Preservation Technology and Training (NCPTT). The research team is developing stone consolidants, based on the latest advances in polymer science. "This National Science Foundation grant creates opportunities for NCPTT to leverage its scientific expertise and resources by funding a partnership

with university and private-sector researchers,” said Kirk Cordell, Executive Director of NCPTT.

When researchers at NCPTT wanted to find new partners to develop innovative treatments for deteriorating historic stone monuments and structures, they turned to Joe Lichtenhan and his team at Hybrid Plastics. Their pioneering work on the use of a new group of polymers based on modifying POSS (Polyhedral Oligomeric Silsesquioxane) molecules holds promise for resolving issues of deteriorating strength in stone. Meanwhile, Derek Patton, at the University of Southern Mississippi, was studying interactions of polymers and surfaces and has an interest in new ways to synthesize polymers. Mary Striegel, of the NCPTT Materials Research Program, thought that POSS molecules could be applied to preservation problems.

Proposed use of POSS molecules as consolidants are based on the molecule’s ability to form a cage-like structure that provides strength and stability under a variety of environmental conditions. These polymers have properties that are similar to both ceramics and plastics. Depending on modifications made to the molecules, the polymers can be used as adhesives, water repellents, or consolidants. This NSF grant will help the team design new polymers that may be applied directly to stone and can be cured using ultraviolet light.

The joint research effort is being conducted in laboratories in Hattiesburg, Miss. and in Natchitoches, La. As an added benefit, this unique collaboration between academic, industry, and government laboratories is providing undergraduate and graduate students the opportunity to learn more about cultural heritage

### The AIC Committee on Sustainable Conservation Practices Seeks Student Member

*Term: January 1, 2011–August 2012*

#### The Committee Aims To:

- Provide resources for AIC members and other caretakers of cultural heritage regarding environmentally sustainable approaches to preventive care and other aspects of conservation practice. Resources may be provided via electronic media, workshops, publications and presentations.
- Define research topics and suggest working groups as needed to explore sustainable conservation practices and new technologies.

#### Membership Parameters:

- The committee is comprised of 8 voting members.
- Members serve for two years, with an additional two-year term option.
- One member is a conservation graduate student.
- One member serves as chair for two years.
- During the second year of the chair’s term, another member serves as chair designate, assisting with and learning the chair’s responsibilities.
- As needed, corresponding (non-voting) members and non-AIC experts will be invited to guide research on special topics.

#### Tasks:

- Telephone conference calls with the committee members- about once a month.
- Research, write and edit the AIC Wiki Sustainable Practices Page.
- Participate in researching and writing any group presentations or publications.

**Contact:** Sarah Nunberg snunberg@aol.com



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### Courses, Conferences, & Seminars

#### FAIC 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](http://www.conservation-us.org/courses)) or from the AIC Office: 202-661-8070.

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

#### 2010 WORKSHOPS

- *Microscopy for Art Conservators*, Dec. 13–17, McCrone Research Institute, Chicago, IL

#### 2011 WORKSHOPS (Preliminary Schedule)

Dates and locations for the following workshops were not available as of press time. Please see details at [www.conservation-us.org/courses](http://www.conservation-us.org/courses)

- *Collections Emergency Response Training*, spring (dates TBA), Houston, TX and San Diego, CA. Supported in part by a grant from the Institute of Museum and Library Services.
- *Nineteenth Century Negatives*, spring (dates TBA), Rochester, NY. Supported in part by a grant from The Andrew W. Mellon Foundation.
- *Conducting General Conservation Assessments\**, May 31, Philadelphia, PA
- *Hinging and Matting Oversized Works\**, May 31, Philadelphia, PA
- *Hands-on Digital Imaging Workshop for Conservators and Museum Professionals*, summer 2011 (dates TBA), Wilmington, DE
- *Lichens, Lichen Ecology, and the Conservation of Gravestones*, August (dates TBA), Steuben, ME
- *Conservation of Outdoor Sculpture\**, East Coast, early fall (dates & location TBA)
- *TechFocus II: Caring for Works on Film and Slides*, fall (dates TBA), Washington, DC
- *Removal of Pressure-Sensitive Tapes and Tape Stains from Photographs\**, location and dates TBA, early fall (dates & location TBA). Supported in part by a grant from the Andrew W. Mellon Foundation.

#### 2011 FAIC ONLINE COURSES

A wide array of online courses will be offered in 2011, including Laboratory Safety, Professional Responsibility, Marketing for Conservation, and Establishing a Conservation Practice. Check the website now for special "early bird" registration discounts!

Other course topics under consideration for 2011 include wood identification, conservation of Asian paintings, and the modular cleaning system. Additional workshops will be held in conjunction with the 39th Annual AIC Meeting and can also be found on the website ([www.conservation-us.org/courses](http://www.conservation-us.org/courses)).

#### CALL FOR PAPERS

**TBA, Spring 2011.** *ICON, Stone and Wall Paintings Group: Going Beneath the Surface*, Day 2, St. Bride Foundation, London  
Contact: [petermartindale@btinternet.com](mailto:petermartindale@btinternet.com) or visit the events page at [www.icon.org.uk](http://www.icon.org.uk)

**April 4, 2011, 2011.** *Forum of the Institute of Conservation's Textile Group, Incompatible Partners? Challenges of Composite Objects*, London

Submission deadline: Nov. 26, 2010  
Contact: Alison Fairhurst, [alison@landico.co.uk](mailto:alison@landico.co.uk)

**May 25–26, 2011.** (Marseille), May 27, 2011 (Antibes), Organized by the Centre Interregional de Conservation et Restauration du Patrimoine (Interregional Centre for Heritage Preservation and Restoration, CICRP, Marseille), the Art Institute of Chicago (AIC) and the Musée Picasso in Antibes, *From Can to Canvas, Early Uses of House Paints by Picasso and His Contemporaries in the First Half of the 20th Century*

Submission deadline: Nov. 15, 2010  
Publication: Some of the papers will be published in a special issue of the Journal of the American Institute for Conservation

(JAIC), pending successful peer review process according to the journal's editorial policies and procedures (<http://www.conservation-us.org>)  
Contact: <http://www.fromcantocanvas.fr>

**July 11–15, 2011.** *Inter/Micro: 62nd Annual Applied Microscopy Conference*, Chicago, IL  
Submission deadline: April 15, 2011  
Contact: Therese Newman, [intermicro@mcri.org](mailto:intermicro@mcri.org), (ph) 312-842-7100, (fx) 312-842-1078, [www.mcri.org](http://www.mcri.org)



## GENERAL

**Nov. 5, 2010.** *ICON, Stone and Wall Paintings Group: Going Beneath the Surface, Day 1*, St. Bride Foundation, London

Contact: register via ICON's website, S&WP Group events page, or email swp-conference@gmail.com

**November 7–13, 2010.** *ICOM, Triennial Meeting, Museums for Social Harmony*, Shanghai, China

Contact: [www.icom-cc.org/52/event/?id=76](http://www.icom-cc.org/52/event/?id=76)

**Nov. 15–18, 2010.** *EAS, 2010 Conservation Science Annual at the Eastern Analytical Symposium*, Somerset, NJ

Contact: [www.eas.org](http://www.eas.org)

**Nov. 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](http://www.smartdocheritage.org)

**Nov. 26–27, 2010.** *Painting and Polychrome Sculpture, 1100–1600: Interpretation, Material Histories and Conservation*, Oslo, Norway

Contact: <http://kollandsrud.wordpress.com>

**Nov. 26–28, 2010.** *Works of Art and Conservation Science Today*, Thessaloniki, Greece

Contact: [striant@auth.gr](mailto:striant@auth.gr), [koskina@arch.auth.gr](mailto:koskina@arch.auth.gr); +30-2310-995559; (fax) +30-2310-995483

**November 29–December 3, 2010.** *Materials Research Society Fall Meeting*, Boston, MA.

Contact: [www.mrs.org/fall2010](http://www.mrs.org/fall2010)

**Dec. 9, 2010.** *Europe and Cultural Heritage: A Challenge. Towards a European Cultural Heritage Strategy*, Bruges, Site Oud Sint-Jan

Contact: [www.rwo.be/Default.aspx?tabid=14302&dm\\_i=656,8PCG,NBP9W,MN7G,1](http://www.rwo.be/Default.aspx?tabid=14302&dm_i=656,8PCG,NBP9W,MN7G,1)

**December 23–25, 2010.** *The Best in Heritage Conference*, Dubrovnik, Croatia.

Contact: [www.thebestinheritage.com](http://www.thebestinheritage.com)

**TBA, Spring 2011.** *NDCC: Digital Direction: Fundamentals of Creating and Managing Digital Collections*, Andover, MA.

Contact: [www.nedcc.org](http://www.nedcc.org)

**February 3–5, 2011.** *Salts in Cultural Heritage—Challenge for Research and Practice*, Hornemann Institut, Hildesheim, Germany

Contact: [www.hornemann-institut.de/architecture](http://www.hornemann-institut.de/architecture)

**May 31–June 3, 2011.** *AIC 39th Annual Meeting, Ethos, Logos, Pathos: Ethical Principles and Critical Thinking in Conservation*, Philadelphia, PA

Contact: [www.conservation-us.org](http://www.conservation-us.org)

**July 11–15, 2011.** *Inter/Micro: 62nd Annual Applied Microscopy Conference*, Chicago, IL

Contact: Therese Newman, [intermicro@mcri.org](mailto:intermicro@mcri.org), (ph) 312-842-7100, (fx) 312-842-1078, [www.mcri.org](http://www.mcri.org)

**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](http://www.cci-icc.gc.ca/symposium/2011/index-eng.aspx)

**July 9–13, 2012.** *Inter/Micro: 63rd Annual Applied Microscopy Conference*, Chicago, IL

**October 15–17, 2012.** *IIC Nordic Group NKF's XIX International Conference*, Oslo, Norway

Contact: <http://www.europa-nu.nl>

## ARCHITECTURE

**Feb. 4, 2010.** *APTNE Annual Symposium*, Boston, MA

Contact: Mary Jablonski, [mjablonski@jbconservation.com](mailto:mjablonski@jbconservation.com)

**April 13–1, July 1, 2011.** *17th International Course on Stone Conservation—SC11*, Rome, Italy.

Contact: [www.iccrom.org/eng/01train\\_en/announce\\_en/2011\\_04StoneRome\\_en.shtml](http://www.iccrom.org/eng/01train_en/announce_en/2011_04StoneRome_en.shtml)

## BOOK AND PAPER

**Nov. 8–12, 2010.** *Wooden Book Boards: Their Conservation, Historic Construction and the Praxis of Working Wood*, Huntington Library, San Marino, CA

Contact: Justin Johnson, [jjohnson@huntington.org](mailto:jjohnson@huntington.org)

**May 9–11, 2011.** *New Approaches to Book and Paper Conservation in Europe Conference*, Horn, Austria

Contact: [www.european-research-centre.buchstadt.at/Conferences.113.0.html](http://www.european-research-centre.buchstadt.at/Conferences.113.0.html)

## OBJECTS

**July 22–24, 2011.** *American Glass Guild (AGG) Annual Conference*, Asheville, North Carolina

Contact: <http://www.americanglassguild.org>

## PAINTINGS

**Dec. 2–4, 2010.** *Tudor and Jacobean Painting: Production, Influences and Patronage*, National Portrait Gallery and The Courtauld Institute of Art, London

Contact: Catherine Daunt, National Portrait Gallery, (email) [cdaunt@npg.org.uk](mailto:cdaunt@npg.org.uk), (p) 020-7312-6629

**May 25–26, 2011.** (Marseille), May 27, 2011 (Antibes), Organized by the Centre Interregional de Conservation et Restauration du Patrimoine (Interregional Centre for Heritage Preservation and Restoration, CICRP, Marseille), the Art Institute of Chicago (AIC) and the Musée Picasso in Antibes, *From Can to Canvas, Early Uses of House Paints by Picasso and His Contemporaries in the First Half of the 20th Century*

Contact: <http://www.fromcantocanvas.fr>

## PHOTOGRAPHIC MATERIALS

**Feb. 2–5, 2011.** *2011 Winter Meeting of the Photographic Materials Group of the American Institute for Conservation*, Ottawa, Canada

Registration: [www.conservation-us.org/index.cfm?fuseaction=Page.ViewPage&PageID=1294](http://www.conservation-us.org/index.cfm?fuseaction=Page.ViewPage&PageID=1294)

## RESEARCH &amp; TECHNICAL STUDIES

**Nov. 29–Dec. 3, 2010.** *MRS, Materials Research Society Fall Meeting*, Boston, MA

Contact: [info@mrs.org](mailto:info@mrs.org), [www.mrs.org/s\\_mrs/sec.asp?CID=16777&DID=216967](http://www.mrs.org/s_mrs/sec.asp?CID=16777&DID=216967)

## TEXTILES

**Nov. 8–11, 2011.** *8th Biennial North American Textile Conservation Conference (NATCC), Plying the Trades: Pulling Together in the 21st Century*, Oaxaca de Juarez, Oaxaca, Mexico

**December 2–4, 2010.** *12th Annual New York Fashion Conference: "Value, Values, Vintage, and Enduring Design"*, The Graduate Center, City University of New York (365 Fifth Avenue at 34th Street), New York, NY

Description: [www.artinitiatives.com](http://www.artinitiatives.com), Registration: [www.acteva.com/go/valuefashion](http://www.acteva.com/go/valuefashion)

Contact: Lisa Koenigsberg, President, Initiatives in Art and Culture, 646-485-1952, [lisa.koenigsberg@artinitiatives.com](mailto:lisa.koenigsberg@artinitiatives.com)

## NEW COURSE LISTINGS

Please note, individual course listings are now listed once a year in print. A complete listing of CCS courses, institutions that offer courses of professional interest to conservation professionals, and contact information is available online at [www.conservation-us.org/ccs](http://www.conservation-us.org/ccs).

## McCrone Research Institute

2820 S. Michigan Avenue, Chicago, IL  
60616  
312-842-7100, 312-842-1078 (fax)  
[info@mcri.org](mailto:info@mcri.org), [www.mcri.org](http://www.mcri.org)

**Nov. 8–12, 2010.** *Microscopical Identification of Asbestos*

**Nov. 9–11, 2010.** *Indoor Air Quality: Advanced Fungal Spore Identification*

**Nov. 15–19, 2010.** *Advanced Asbestos Identification*

**Dec. 13–17, 2010.** *Practical Infrared Microspectroscopy – FTIR*

**Jan. 17–21, 2011.** *Sustainment Training for National Guard Bureau*

**Jan. 24–28, 2011.** *Microscopical Identification of Asbestos*

**Jan. 31–Feb. 4, 2011.** *Advanced Asbestos Identification*

**Feb. 7–8, 2011.** *Microscope Cleaning, Maintenance, and Adjustment*

**Feb. 14–18, 2011.** *Applied Polarized Light Microscopy/Forensic Microscopy*

**Feb. 18, 2011.** *Microchemical Analysis of Methamphetamine and Related Materials Workshop*

**Feb. 21–25, 2011.** *Asbestos Fiber Counting [NIOSH 582]*

**Feb. 21, 2011.** *AAFS Animal Hair Identification Workshop*

**Feb. 28–29, 2011.** *Automobile Paint Identification Workshop*

**Feb. 28–Mar. 4, 2011.** *Advanced Polarized Light Microscopy/Forensic Microscopy*

**Mar. 7–11, 2011.** *Indoor Air Quality, 2011.*

*Fungal Spore Identification*

**Mar. 21–25, 2011.** *Microscopy of Food and Foreign Body Identification*

**Mar. 29–31, 2011.** *Digital Imaging and Photomicrography*

## Positions, Internships, &amp; Fellowships

## THE METROPOLITAN MUSEUM OF ART

## Conservation and Scientific Research Fellowships 2011–2012

The Metropolitan Museum of Art's Conservation and Scientific Research Fellowships provide practical training and hands-on treatment of works of art to junior conservators and scientific researchers in the field. Junior fellowships are intended for those who have completed graduate-level training in conservation. The fellowships also support senior scholars carrying out independent research projects related to the Museum's collections. Senior fellowships are intended for well established professionals, with advanced training in the field and proven publication record. The fields of research for conservation candidates include paintings, paper, objects (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), textiles, musical instruments, costumes, and scientific research.

The deadline for conservation and scientific research fellowships is December 3, 2010.

For further information about how to apply for this and other fellowships at The Metropolitan Museum of Art, please visit our website ([http://metmuseum.org/education/er\\_fellowship.asp](http://metmuseum.org/education/er_fellowship.asp)).

Office of Grants and Fellowships  
The Metropolitan Museum of Art  
1000 Fifth Avenue  
New York, New York 10028-0198  
Tel. 212-650-2763  
Fax 212-396-5168  
Email: [Education.Grants@metmuseum.org](mailto:Education.Grants@metmuseum.org)

## New Location & New Dates for AIC's 39th Annual Meeting

AIC's 2011 Annual Meeting has been moved to Philadelphia, PA

December 3, 2011

Ethos Logos Pathos

Ethical Principles and Critical Thinking in Conservation

See article on page 9

## Renew your AIC Membership Online Today!

Help keep AIC strong and vibrant by renewing your membership for 2011.

### RENEW EARLY & ONLINE CONTEST

Renew on or before **December 15, 2010** via our website and you will be automatically entered into a drawing to win one of the following prizes:

**THE GRAND PRIZE:** a complimentary 39th Annual Meeting registration and two free hotel nights at our conference hotel.

**TWO SECOND PLACE PRIZES:** complimentary AIC membership dues for 2011 for two lucky members.

> [www.conservation-us.org](http://www.conservation-us.org) > log in > click renew

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