

## Inside

From the President	2
AIC News	5
Annual Meeting	5
FAIC News	6
Allied Organizations	8
Health & Safety Committee	11
Committee on Sustainable Conservation Practice	12
New Publications	14
People	15
Worth Noting	15
Grants & Fellowships	16
Courses, Conferences, & Seminars	18
Positions, Internships, & Fellowships	21

## Unpacking the Case for On-Site Visits

By David Bayne, A.M. Carlisle, John Childs,  
Cathy Mackenzie, Margaret Saliske, Lori van Handel

Furniture conservators agree that working on-site in a historic house, museum, or private collection is a valuable complement to treatment performed in the laboratory. On-site work provides preventive care for objects including environmental monitoring, integrated visual improvements to entire collections, reduced risk of damage during transit and cost benefits to the client as a result of reduced packing and shipping requirements. However, the practical difficulties involved in on-site work, such as scheduling a conservator's time, access to supplies, tools and appropriate working space, adequate light levels for examination, and other factors can discourage both clients and conservators from taking full advantage of the benefits of on-site work.

The following commentaries are contributed by conservators with experience working on-site for small or geographically dispersed institutions, or for private clients. Each contributor views the on-site system in a different way and with different expectations. By sharing these collective observations and possible recommendations, the authors hope to help other conservators improve their ability to effectively provide on-site care and treatment of furniture and other types of collections.

### The Role of the Internet

Lori van Handel, former Director of Preservation Outreach  
at the Williamstown Art Conservation Center

Some of the collateral advantages once provided by a conservator, such as making regular on-site visits to smaller institutions, have been superseded by use of the Internet. In the recent past, a visiting conservator helped instill a sense of community for an individual who might be the single employee, or the only employee responsible for collections at a particular institution. Nowadays, online presence and email communication provides access to a like-minded, or at least like-interested community and effectively create a world of camaraderie between remote institutions. This easy online communication provides quick answers to important questions, helps to take fear out of tasks, and assists searchers in finding colleagues, interns, novices, and volunteers to come in and help get the tasks done.

Written information such as technical leaflets and other conservation and museum guides are now readily accessible online. These cover a tremendous range of subjects and eliminate the need for information packets once provided by the conservator. Easily available online courses for museum staff, videos from reputable organizations, blogs, wikis, and other resources can be tremendously valuable for the employee at a small museum who is charged with caring for collections, fundraising and other core responsibilities. As with other sources of online information, these resources should be used with an awareness that they are not always from vetted sources. Consulting inaccurate or inappropriate sites can sometimes lead to misinformation or problematic solutions.

Unpacking the Case continues on page 3

## AIC's 39th Annual Meeting

Philadelphia, PA  
May 31–June 3, 2011

Ethos Logos Pathos

Ethical Principles and Critical Thinking in Conservation

# AIC NEWS

*AIC News* (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works, 1156 15th Street, NW, Ste. 320, Washington, D.C. 20005; 202-452-9545; Fax: 202-452-9328; [info@conservation-us.org](mailto:info@conservation-us.org) [www.conservation-us.org](http://www.conservation-us.org)

Periodicals postage paid at Washington, D.C.

Postmaster: Send address changes to:

*AIC News*

1156 15th Street, NW, Suite 320  
Washington, D.C. 20005

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues. Opinions expressed in *AIC News* are those of the contributors and not official statements of AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

## Deadline for May editorial submissions

([mgilpatrick@conservation-us.org](mailto:mgilpatrick@conservation-us.org)):

April 1, 2011.

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

Lisa Goldberg, Editor

James Martin, Editor, New Materials & Research

Eryl P. Wentworth, Managing Editor

Morgan Gilpatrick, Production Editor

Ruth Seyler, Marketing Director

Eric Pourchot, Institutional Advancement Director

© Copyright 2011. *AIC News* cannot be reproduced in its entirety without permission from AIC. Individual articles may be reproduced if permission has been granted by the owner of copyright and proper citation attributed. The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/NISO Z39.48-1992.

## From the President



Greetings,

Implementation of the 39th Annual AIC Meeting in Philadelphia is in high gear, and I encourage everyone to register and attend. The general session planning committee and all the specialty groups have done an excellent job in developing programs with exciting content, many of which address the meeting theme *Ethos, Logos, Pathos: Ethical Principles and Critical Thinking in Conservation*.

It's exciting to contemplate an annual meeting in Philadelphia—so easy to reach by car, train, and air. Unlike the suburban location of our 2000 meeting in Philadelphia, the Philadelphia Marriott Downtown is located in Center City with many tourist destinations and restaurants nearby. Take advantage of participating in a great program, the opportunity to meet and converse face-to-face with your colleagues, and to visit Philadelphia as well as its surrounding areas.

Arrangements for the Angels Project have been completed. The site is the American Philosophical Society (APS), founded by Benjamin Franklin in 1743. Projects include re-housing and evaluating their oversized book collection. The staff has long recognized the need for preventive care for the oversized book collection, but has been unable to undertake this important project to date. I am pleased that for the first time an AIC Angels Project will assist a site that is an AIC member. APS conservator Anne Downey will serve as the site coordinator and joins us in asking for volunteers. The Angels Project will be held on Saturday, June 4, from 10:00 a.m. to 4:00 p.m. Please join us in our efforts to preserve the APS oversized book collection. See page 5 for more information and to volunteer.

It is a pleasure to announce that AIC has created a new award to celebrate its members. I am honored to be presenting the first Robert E. Feller Lifetime Achievement Award to Dr. Feller at our 2011 annual meeting. Dr. Feller is an AIC Honorary Member (1982), past AIC president (1964–66), and recipient of the University Products Award (2000). His scientific research and dedication to the application of science to conservation has changed the face of the conservation profession and raised its standards. Congratulations to Dr. Feller. My thanks to the Awards Committee for crafting this award and to supporters Sue Sack, Al Albano, and Paul Whitmore for their active participation. Please join me in Philadelphia to honor Dr. Feller.

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

---

**Unpacking the Case** *continues from front cover*

Small institutions with resources and staff initiative are often more successful in their conservation efforts when they have direct and regular contact with a conservator. Without conservation guidance and support during the grant-writing process (often, as critical as any other element in collections care), work may not move forward. In addition, on-site visits with a conservator provide the opportunity for institutional employees and the conservator to discuss details about various topics that may not be effectively conveyed or relayed in technical leaflets or online resources. Site visits can provide relevant solutions and conservation treatments that are tailored to the specific needs of the setting.

**Traveling Conservators and Private Clients**

*Margaret Saliske and Cathy Mackenzie, In Situ, Furniture Conservation, Hudson, NY*

Conservators in private practice reach out to a wide client-base, within which there may be very different motivations and priorities for engaging a conservator. While the historic preservation community accepts the importance of following the ethical guidelines of the conservation field, private clients often need to be educated about the value of this approach. For this reason, site visits provide excellent opportunities to inform collectors that conservation not only provides necessary maintenance, but maintains long-term value and integrity for the objects as well.

When working on-site, it is crucial that the conservator make the client aware of changes that can be made to how they live with their collection, and how these changes will contribute to its preservation. For example, a client may not be aware of factors that can cause deterioration such as heat, water, dust build-up, or poor handling. The conservator's role is to be a diplomatic communicator who can dispense information without offending. A simple recommendation, such as switching from spray cleaners to a paste wax, may seem effortless from the perspective of the conservator, but can herald unprecedented change for the housekeeper who may be set in work patterns and may find the new procedure more time-consuming.

Building a relationship with the housekeeping staff in a private collection can be as important as having a good relationship with the client. Housekeepers are often the primary day-to-day stewards of collection items and can help achieve preservation goals. For example, in a collection where we work on a regular basis, the housekeepers save broken elements from objects in plastic bags with a photo of the location of loss (or at least a photo to identify the origin of the element), and label the bag to identify the room where the furniture is located. Additionally, housekeepers can take preventative measures like closing curtains in unused rooms and handling furniture in such a way as to avoid damage, for example by lifting chairs from the seat rails.

The logistics of planning on-site work can be complicated and expensive. For example, crucial steps in preparing for an on-site visit include meeting the client to discuss expectations, familiarizing oneself with the client's needs and helping the client to prioritize concerns. Pre-planning also includes packing tools and materials, transportation details, and recognizing realistic goals about what can be accomplished within the constraints of time, working conditions, and access.

**Regional Historic House Collections**

*John D. Childs, Historic New England*

Preservation organizations such as historic house trusts or state/federal park service departments often require on-site work to maintain preservation care within a group of linked but geographically disparate sites. For these types of organizations, conservators are responsible for, or at least play a role in various aspects of the care and upkeep. Along with individual treatments, conservators are often involved with establishing and maintaining goals for housekeeping, environmental monitoring and control, and general preventive maintenance of the collections. Carrying out these responsibilities often necessitates time spent on-site in communication with on-site staff.

During regular on-site visits, staff or contract conservators perform a number of tasks to ensure preservation goals. They monitor light levels, collect temperature and relative humidity data, survey and photo-document the condition of the collections. They may perform general housekeeping, or train on-site staff in this activity. Most on-site conservation treatments involve minor work such as securing detached elements; or surface treatment of scuffs, nicks, and vacuum marks; and maintenance treatments such as wax application. In addition, performing treatments on-site allows the conservator to maintain the entire collection at the same level of "gloss," eliminating the variation in appearance that can occur when an object receives its conservation treatment out of context.

The greatest challenges to a program of regular on-site visits with geographically dispersed sites are usually logistical. A regular schedule of on-site visits requires regularly scheduled travel, which can disrupt other responsibilities. At Historic New England we try to coordinate on-site visits by conservation staff to coincide with the wider institutional focus on sites by our Proactive Preservation and Interpretive Planning (PPIP) committee. The committee includes staff from various teams, including conservation, collections, property care, education and development, and the team makes sure that efforts for particular properties are coordinated. Inevitably, other deadlines such as treatment for loans and exhibitions, grant applications, reports and acquisition reviews can interfere with scheduled site visits by conservation staff. In the interim a dedicated environmental technician provides regular environmental monitoring and data gathering. Each site also has a manager who receives regular training in object care and handling, and the site managers have responsibility for alerting conservation staff about any changes in the condition of objects or damage. These approaches help to mitigate the effects of missed on-site visits by conservators. Another solution would be a dedicated "circuit rider" or "roving" conservator who would be tasked with conservation management of outlying sites.

On-site conservators serve an important function for institutions that include geographically disparate holdings by perpetuating preventive measures, initiating and performing training for collections care staff, and by providing treatment on site. However, it can be difficult for a station-based conservator to perform their own in-house work while maintaining adequate contact with the associated sites.

### The Roving Conservator in Scotland

*Alexander M. Carlisle, conservator in private practice, from information gathered during a Quinque Fellowship in Scotland in 2004*

The position of traveling conservator is already well established in Scotland, largely as a means of coping with the country's immense collections of historic buildings and artifacts.

Even though the task of preservation management is divided among three major organizations, including Historic Scotland, The National Museums in Scotland, and The National Trust for Scotland. The Trust alone is responsible for 129 properties and 1600 built structures, including one world heritage site; 16 islands; 76,000 hectares of countryside; seven national nature reserves; 26 castles, palaces and country houses; four battle sites; 23 wedding venues; 35 gardens; 67 holiday properties; over 50,000 artifacts; and the birthplaces of four famous Scots. To address this range of commitment, the Trust has implemented an adaptable but well-defined organization, with bureaucratic clarity and careful delineation of responsibility and duty, and they rely on roving conservators to fulfill many of their on-site preservation needs.

Seven members in a central office and three regional conservators who reside in defined outlying territories staff the Trust's curatorial/conservation department and are responsible for Trust interiors and artifacts. The roving regional conservators inspect, identify, document, report, and prepare work orders for either a related branch of the institution or a subcontractor. Each trained regional conservator serves as point person and decision maker. Specific projects are referred to other specialists including building supervisors, housekeepers, subcontracted conservators, and staff technicians, and include instructions as well as desired outcome. The job description posted in the column to the right describes the duties supported by conservation staff.

Increasingly, these properties are used for weddings, events and holiday rentals, as a way of generating income, and this causes additional burdens for conservation staff. In response, condition reports document the impact of these events, and checklists are generated to guide the staff to temporarily remove valuable items, rearrange traffic patterns, and generally minimize the impact. Regular follow-up reports track improvements. A periodic review by the conservation staff insures that these techniques are adapted to suit the needs of specific properties. These repeated visits result in cumulative improvements in collections care and preservation management.

Ultimately these programs are successful because of staff excellence: the quality and training of the staff and their obvious dedication to making this system succeed. These regular cycles of objective on-site inspections keep projects or issues from being forgotten, and perpetuate continued commitment to them. Institutional memory and excellent record keeping is closely tied to the parent organization, and results in consistency for the historic site. The system also appears to reduce the time spent in jumping from one pressing issue to another, because the approach reinforces long-term preservation planning. Improvements may not always be grand or instantaneous, but they are cumulative.

### Key Responsibilities for a "Roving Conservator"

- providing sound, reliable, consistent technical advice and professional support to North Group properties
- providing sound, reliable, consistent technical advice to Trust colleagues in other professional disciplines and contributing as required to project teams
- putting in place and continuously monitoring collections care régimes appropriate to each North Group property
- delivering collections care induction and training for permanent and seasonal North Group property staff and volunteers
- contributing to the annual Collections Care Workshops delivered by the Collections Conservation Services team
- helping plan and put in place appropriate arrangements for collections stored at properties
- supporting the management of telemetric environmental monitoring systems in North Group properties and implementing recommendations in each property's annual report
- assisting with the introduction of the Trust's IPM programme in North Group properties; providing ongoing support, analysing data and writing each property's annual report
- planning and co-coordinating surveys and programmes of remedial conservation at North Group properties using external conservators, consultants and contractors
- working with property staff to ensure that, when functions and events are held, procedures are developed, put in place and followed to protect collections and historic interior surfaces
- providing help and support for property staff in emergencies
- instigating and managing small to medium-sized projects at properties
- developing specific areas of preventive and remedial conservation expertise as a Trust-wide resource through the Collections Conservation Service
- contributing to the development and implementation of wider Collections Conservation Service priorities, e.g., departmental strategic planning, daylight control and management, emergency planning, collections documentation systems, conservation cleaning plans, etc.

*Excerpted from: The National Trust for Scotland, Job Description, January 2011, posted at <http://www.nts.org.uk/Vacancies/228/>*



## Conclusion

As preventive conservation measures are more widely adopted by institutions and private collections, travel has become a frequent activity for many conservation professionals. How these on-site visits are structured varies with the type of institution and their preservation needs and goals. For private collectors, geographically isolated museums, and institutions with multiple locations or buildings, on-site visits can improve collections care while reducing treatment costs and avoiding the need to move objects off-site. Preventive care procedures can be improved through the use of electronic sources of information, the establishment of a long-term relationship with a private conservator, and regularly scheduled on-site visits that address monitoring concerns. Though there can be difficulties in conveying the potential benefits of site-visits, both singular and regular visits will have specific advantages for the long-term preservation of objects.

—David Bayne, [David.Bayne@oprhp.state.ny.us](mailto:David.Bayne@oprhp.state.ny.us);  
A.M. Carlisle, [maclise@gmail.com](mailto:maclise@gmail.com);  
John Childs, [john\\_d\\_childs@yahoo.com](mailto:john_d_childs@yahoo.com);  
Cathy Mackenzie, [cathy.mac\\_kenzie@yahoo.com](mailto:cathy.mac_kenzie@yahoo.com);  
Margaret Saliske, [margaretsaliske@gmail.com](mailto:margaretsaliske@gmail.com);  
Lori van Handel, [Lori.vanHandel@williams.edu](mailto:Lori.vanHandel@williams.edu)

## AIC News

### New AIC Award for Exceptional Contributions to the Field

The AIC Board has established a new award: The Robert L. Feller Award for Lifetime Achievement. Named in honor of one of conservation's most influential scientists, founder and Emeritus Director of the Research Center on the Materials of the Artist and Conservator at Carnegie Mellon University, and Honorary

Member of the American Institute for Conservation, this award has been established to recognize exceptional contributions to the conservation profession over the course of one's career. The first award will be presented to Dr. Robert Feller at the AIC annual meeting in Philadelphia on June 1st in honor of his extraordinary contributions to the field of conservation.

## Annual Meeting

### Angels Project Call for Volunteers

AIC is pleased to announce that the 2011 Angels Project will be held at the American Philosophical Society (APS), at the conclusion of the 39th Annual Meeting in Philadelphia. The project will take place on Saturday, June 4 from 10:00 a.m. to 4:00 p.m. APS is located within walking distance of the annual meeting host hotel, the Philadelphia Marriott Downtown.

The primary focus of the project will involve the care of the oversized book collection. The needs include shifting the books, evaluating them for problems, and placing them in proper order. The oversized book collection covers all topics acquired by APS including:

- Mathematical and Physical Sciences
- Biological Sciences
- Social Sciences
- Humanities

In addition, a secondary project will focus on overall stacks maintenance, including boxed manuscripts. Anne Downey of APS will serve as the project coordinator.

Please join us on Saturday, June 4, and help care for this important collection. To volunteer, please contact Ruth Seyler at [rseyler@conservation-us.org](mailto:rseyler@conservation-us.org) and include your resume or C.V. We look forward to seeing you in Philadelphia.

## AIC Board of Directors Election—Voting Opens on March 31

Nominations for the open positions on the AIC Board of Directors closed on March 1. The election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), will run from Thursday, March 31, to Friday, April 29.

As in past years, the election will be conducted online via a SurveyMonkey ballot. Voting members will receive an email with the link to the ballot on March 31. If you do not have Internet access and would like to receive a paper ballot, please contact Steven Charles at [scharles@conservation-us.org](mailto:scharles@conservation-us.org) or 202-661-8066.

**All ballots, electronic or paper, must be cast or received by 5:00 p.m., Friday, April 29.**

### Slate of candidates for the AIC board of directors election is

President (2-year term): . . . . . Meg Craft (*completing 1st term*)  
Vice President (2-year term) . . . . . Pamela Hatchfield (*completing 1st term*)  
Director, Specialty Groups (3-year term) . . . . . Fenella France  
Helen Alten  
Deborah Trupin  
Director, Professional Education (3-year term) . . Stephanie Lussier  
Jennifer Hain Teper

### Heritage Preservation Annual Meeting

Heritage Preservation's Annual Meeting will be held on June 1, 2011 at the AIC annual meeting host hotel, the Philadelphia Marriott Downtown. Refreshments will be served at 3:30 p.m., followed by the meeting program at 4:00 p.m. If you would like to be notified as more information becomes available, please email Lauren Hunley at [lhunley@heritagepreservation.org](mailto:lhunley@heritagepreservation.org).

### Expanded ECPN Events at the Annual Meeting

The Emerging Conservation Professionals Network (ECPN), the AIC committee devoted to those at the start of their careers, will host several events at this year's AIC Annual Meeting, May 31–June 3. Events are open to anyone, although members generally have fewer than seven years of conservation experience including graduate school or other training.

#### *ECPN Informational Meeting*

The ECPN Informational Meeting takes place from 5:30–6:30 p.m. on Tuesday, May 31 and will be a forum for discussing current and future initiatives. Learn about the growing Mentoring Program, the group's social networking sites, the upcoming formation of a student research website, enhancements to the AIC webpage, development of resources for setting up a private practice, and more. Other new initiatives will help students and others learn about publishing, and internship and job opportunities. Emerging conservators are encouraged to voice their opinions, share new ideas, and look for ways to become involved.

#### *New Event: Portfolio Session*

Creating a portfolio is a massive undertaking; it can be difficult to know where to begin and how best to showcase your abilities. Fortunately, ECPN can help. The group has organized a portfolio session for Thursday afternoon, June 2. Several representatives from the various graduate-level conservation training programs (Buffalo, UCLA/Getty, WUDPAC, and NYU) will lead a session presenting their own pre-program and graduate portfolios, and will discuss them with attendees. Pre-program and graduate students are especially encouraged to take advantage of this opportunity to see examples of student work first-hand.

#### *Happy Hour for Emerging Conservators*

After sessions end at 5:30 p.m. on Friday, June 3, don't head home just yet. Stop by McGillin's Olde Ale House (1310 Drury Street), Philadelphia's oldest continuously operating tavern, any time between 6:00 and 10:00 p.m. to enjoy dinner and socialize with fellow emerging conservators.

#### *Emerging and Established Conservators Volunteer Together*

ECPN members and others are also encouraged to participate in the Angels Project taking place the next day, on Saturday, June 4 (see page 5). This is an opportunity to use your conservation skills to help an institution in need, while networking with your peers and more experienced conservators. If you have never participated in an Angels Project, you can see more about the 2010 Angels Project online at [www.conservation-us.org/angels](http://www.conservation-us.org/angels).

#### *ECPN Communications*

As the meeting approaches, keep checking the ECPN blog (<http://emergingconservator.blogspot.com>) and Facebook page

(Emerging Conservation Professionals Network) for updates. In the weeks leading up to the meeting, ECPN members are often in contact via Facebook to arrange carpooling, explore accommodations, and to find out more about the host city and its amenities. Join the dialogue to enhance your 2011 annual meeting experience.

—Amy Brost, [amybrost@yahoo.com](mailto:amybrost@yahoo.com)

---

## FAIC News

### Executive Director Gives Presentation at the Library of Congress

In January, FAIC Executive Director Eryl Wentworth gave a presentation, "Foundation of the American Institute for Conservation: Strategic Planning for an Evolving Field," at the Library of Congress as part of their ongoing *Topics in Preservation* series. She focused on the three overarching goals in the Foundation's strategic plan—expanding education programs, building awareness of the conservation profession, and strengthening the organizational structure and capacity of FAIC. Each goal was examined in light of meeting emerging needs in the profession and addressing the changing environment in which conservators work—new technologies, new materials, new trends. At the same time, each goal was shown to have been grounded in the history of the Foundation, while reflecting what was learned to be of value to both AIC members and allied professionals during the 2009–2010 strategic planning process.

### AIC Volunteers Assist Haiti Cultural Recovery

From April of 2010 through mid-February of 2011, 22 AIC members donated 251 days of conservation expertise to assisting cultural institutions in Haiti to recover from damages caused by the January 2010 earthquake.

In addition to the expected damaged infrastructure and limited conservation equipment, volunteers have coped with voracious mosquitoes, traffic jams, street protests, Hurricane Tomas, and a cholera outbreak.

The deployments were made possible through grants to FAIC from the National Endowment for the Humanities, the National Endowment for the Arts, and the Institute of Museum and Library Services. FAIC has worked closely with the Smithsonian Institution and the U.S. Committee of the Blue Shield (USCBS) in providing expertise to support the Haiti Cultural Recovery Center in Port-au-Prince, operated by the Smithsonian Institution in cooperation with the government of Haiti.

AIC Collection Emergency Response Team (AIC-CERT) members were part of the initial assessment teams in Haiti, led by Corine Wegener, President of the USCBS. The early teams assessed collections in need of assistance and evaluated buildings and sites for work spaces and storage. As conditions became more stable and the Recovery Center became operational, other AIC conservators joined AIC-CERT members in Haiti.

Conservators with paintings, objects, and book and paper expertise have stabilized artifacts, provided storage and care advice, performed treatments on selected works of national importance, cleaned mold from stored items, and assisted with



Photo by Stephanie Hornbeck.

Viviana Dominguez works on damaged wall murals at the Cathedral of Sainte Trinité in Port-au-Prince.

training Haiti museum and library workers.

AIC member Stephanie Hornbeck was engaged by the Smithsonian Institution to serve as Chief Conservator at the Center. She reports that accomplishments during 2010 include training a team of Haitians that has assessed, cleaned, and stored over 1500 paintings. AIC volunteers cleaned mold from 150 stored canvas. Complex treatments were performed on six large paintings. An additional five stabilization treatments are in progress on paintings. Eight works on paper and eight ceramic objects have also been treated. A detailed condition assessment has been undertaken on the murals at Holy Trinity Cathedral, leading to the start of work to preserve those national treasures. Stephanie, working with the assistance of volunteer objects conservators, developed a treatment protocol and training program to stabilize over 300 iron cut-metal sculptures, currently stored in a container at the Center.

Many thanks to all those who volunteered (through January, 2011):

Dennis A. Baltuskonis	Elizabeth Mehlin
Susan S. Blakney	Jane Norman
Viviana Dominguez	Anne O'Connor
Nicholas Dorman	Eloise Paquette
David Goist	Karen Pavelka
Paul Jett	Beverly Perkins
Renee Jolly	Marie-Chantal Poisson
Sian Jones	Veronica Romero
Hitoshi Kimura	Sylvia Schweri
Vicki Lee	Dawne Steele Pullman
Rosa Lowinger	Karen Zukor

Additional volunteers are sought to assist with conservation and training projects through November of 2011.



Photo by Stephanie Hornbeck.

Anne O'Connor and Marie-Chantal Poisson work outside the Haiti Cultural Recovery Center to remove mold from paintings salvaged from collapsed galleries in Haiti.

## FAIC Awards Fourteen George Stout Memorial Scholarships

FAIC awarded twelve grants to support AIC student members attending professional meetings in 2010. The George Stout fund is supported by donations from AIC Specialty Groups, AIC members, and earnings from investments. The annual application deadline is December 15.

### For support to attend the AIC-Photographic Materials Group Winter Meeting:

Alisha Chipman

### For support to attend the 2011 AIC Annual Meeting:

Angela Curmi	Caroline Roberts
Rose Daly	Elizabeth Saetta
Justine Ellis	Sarah Sher
LeeAnn Gordon	Kristen Travers
Kari Kipper	Sarah vonHedermann
Emily MacDonald-Korth	Payal Vora
Hai-Yen Nguyen	

## 2011 FAIC Samuel H. Kress Conservation Publication Fellowship Awarded

The FAIC Samuel H. Kress Conservation Publication Fellowship for 2011 was awarded to Steven Weintraub, to support his proposed manuscript on "Illumination of Museum Collections: New Perspectives on Perception, Preservation, and Sustainability."

The manuscript will bring together the latest research and developments in visual psychology, lamp technology, and conservation research on light damage. Through an interdisciplinary approach, this information will be integrated and described in a comprehensible manner, with a strong emphasis on practical application. The publication will provide a unique perspective on how to balance the competing demands of exhibition illumination, preservation, and sustainability, combining existing technologies and new advances in lighting equipment and controls.

Steven Weintraub, a Professional Associate member of AIC, has been researching, teaching, and consulting on preventive conservation, museum environments, and lighting for many years.



He is founder and principal of a firm specializing in environmental consultation and research. He co-teaches Preventive Conservation at the NYU Conservation Center and is a partner in a NIST research project on perception of color temperature. Previously, he worked as an objects conservator at the Metropolitan Museum of Art and at the Getty Conservation Institute.

The next deadline for the Conservation Publication Fellowships is November 1, 2011. See the AIC Website for guidelines and application forms.

### **Tru Vue Optium® Conservation Grants Awarded by the Foundation of the American Institute for Conservation**

The Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) announces two grants made under the Tru Vue Optium® Conservation Grant program. Monetary awards and donations of Tru Vue Optium Museum Acrylic® were made to the New York State Office of Parks Recreation and Historic Preservation, Bureau of Historic Sites, and to the Harry Ransom Center of The University of Texas at Austin for projects that will help conserve their collections.

The New York State Office of Parks Recreation and Historic Preservation (NYSOPRHP) project will help to prepare paper and photographic materials for display at Washington's Headquarters State Historic Site. The materials will be available in an "open storage" arrangement to increase public access to the extensive and unique collections held by the nation's first publicly owned historic site. The project involves approximately 1000 items, including 40 items that are so sensitive to light that they would normally be excluded from traditional exhibitions. NYSOPRHP conservators, including paper conservator Michele Phillips, will oversee the preparation of the materials and the display.

The Harry Ransom Center received funding to create housings for the exhibit of eight original works by Norman Bel

Geddes. The pastels, watercolors, charcoal renderings, and large gouache cartoons are extremely fragile. "Optium® glazing will provide the anti-static, anti-reflective protection that will show the works to their best advantage" says Cathy Henderson, Associate Director for Exhibitions and Education. The works represent important theatrical designs by Bel Geddes, as well as designs for a 1926 Macy's Christmas Parade float. They will be featured in an exhibition of his work at the Ransom Center in the fall of 2012, and then travel to other museums in the U.S.

Tru Vue, Inc. has partnered with FAIC to offer grants and donated Optium Acrylic® products to support projects in glazing applications for preservation of museum and library collections. Since November 2008 there have been ten Tru Vue Optium® Conservation Grant awards. The goals of this grant program include increasing knowledge of glazing applications, promoting Optium Acrylic® products, and encouraging the involvement of conservators in museum and library collection projects.

Not-for-profit collecting institutions (museums or libraries) with active exhibition programs and located in the U.S. are eligible to apply. Projects must involve a staff or contract conservator. The deadlines for applications are May 1 and November 1 of each year. Guidelines and forms are available on both the AIC/FAIC website, [www.conservation-us.org](http://www.conservation-us.org) and Tru Vue, [www.tru-vue.com](http://www.tru-vue.com), or by calling the AIC office at 202-452-9545.

---

## *Allied Organizations*

### **INSTITUTE OF MUSEUM AND LIBRARY SERVICES (IMLS)**

#### **Susan Hildreth Assumes Directorship of IMLS**

On February 19, Susan Hildreth was sworn in as the new Director of the [Institute of Museum and Library Services \(IMLS\)](http://www.imls.gov). The directorship of the Institute alternates between individuals from the museum and library communities and is a four year term appointment. Hildreth was the former City Librarian of the Seattle Public Library, and also served as California's State Librarian and President of the Public Library Association. She succeeds Acting Director Marsha L. Semmel.

#### **Work Progresses on Museums Count**

Lack of comprehensive information about the scope and size of the museum sector is a significant barrier to the development of sound museum policy in the U.S. and also contributes to difficulty in sharing information among museums.

On January 25, IMLS, White Oak Institute, and American Association of Museums (AAM) convened a group of museum experts to discuss data definitions for Museums Count, the IMLS initiative to build a comprehensive, real-time, web-based database of museums in the United States. The January meeting moved this project closer to developing a short list of high priority data elements and definitions that will be used to establish baseline information to characterize the U.S. museum sector.

"To be successful, this effort must engage a broad cross section of museums and provide useful data for practitioners, the public, researchers, and policy makers. We are delighted that this project has generated so much enthusiasm," Susan Hildreth, director of IMLS, said during meeting preparations.

IMLS is planning for a May 2011 launch of the Museums Count website, and AAM and its project partners will encourage every museum in the U.S. to participate. IMLS will provide future opportunities for all interested parties to review and comment on the data elements and definitions.



## FAIC Donations

### 2010 Donations \$50 and above

FAIC and AIC extend our warmest gratitude and appreciation to the following dedicated supporters for their generous contributions from January 1, 2010 through December 31, 2010.

While those who gave \$50 or more are listed below, all of our

2010 donors will be listed on our website. Every contribution to FAIC helps us support AIC members through educational opportunities, while ensuring our ability to advance the conservation profession nationally and internationally. **Your gift makes a difference!**

#### \$50–\$99

Rachael Arenstein  
Mary Ballard  
Cynthia Berry  
Sarah Bertalan  
Julie Biggs  
Ann Boulton  
Diana Dicus  
Kathy Francis  
Maria Grandinette  
Beatriz Haspo  
F. Carey Howlett  
Dana Josephson  
Jamie Kamph  
Dan Kushel  
Lance Mayer  
Sarah Melching  
Eugenie Milroy  
Pauline Mohr  
Charles Moore  
Gay Myers  
Won Yee Ng  
Lisa Nilsen  
Sharon Norquest  
Roberta Pilette

Jean Portell  
Lois Price  
Productos de Conservacion  
Bruce Schuettinger  
Patricia Silence  
Christine Thomson  
Thomas Turner  
James Twomey  
Nina Vinogradskaya  
Sarah Wagner  
Martina Yamin

#### \$100–\$499

Maxwell Anderson  
Randall Ash  
Jonathan Ashley-Smith  
Richard Baker  
Mary Baughman  
Ingrid Bogel  
Barbara Brown  
Martin Burke  
Robert Burton  
John Canning  
Sue Chui  
Rachel Danzing

Suzanne Deal Booth  
Terry Drayman-Weisser  
Jeanne Drewes  
Betsy Eldridge  
Margaret Ellis  
Betty Engel  
Elisabeth FitzHugh  
Gloria Fraser Giffords  
Ann Frisina  
John & Stefanie Griswold  
Pamela Hatchfield  
Mary Haude  
Nancy Heugh  
T. Rose Holdcraft  
Brian Howard  
Helen Ingalls  
Richard Kerschner  
Jane Klinger  
Roger Kobosa  
Lyn Koehnline  
Judith Levinson  
Helen Mar Parkin  
Catherine McLean  
Cecile Mear  
Denise Midgail

Eric Miller  
Barbara Moore  
Kenneth Moser  
Jay Odell  
Sherelyn Ogden  
Jan Paris  
Bonnie Parr  
Roy Perkinson  
Eric Pourchot  
Tracy Power  
Frank Preusser  
Abigail Quandt  
Nancie Ravenel  
Ingrid Rose  
Marianna Russell Marti  
Jake Salik  
Shelley Sass  
Kimberly Schenck  
Mary Schlosser  
Nancy Schrock  
Ruth Seyler  
Katherine Singley  
Christopher Tahk  
Francisco Trujillo  
Deborah Trupin

Hilda Utermohlen  
Lydia Vagts  
Nicolas Veloz  
Peter Verheyen  
Judith Walsh  
Phoebe Weil  
Deborah Wender  
Glenn Wharton  
Sara Wolf  
Barbara Young  
Shannon Zachary  
Joyce Zucker  
William A. Lewin &  
Davida Kovner

#### \$500+

Lisa Bruno  
Meg Craft  
Catharine Hawks  
Debra Hess Norris  
Paul Messier  
Karen Pavelka  
Eryl Wentworth  
Ralph Wiegandt

We have made every effort to ensure that the above information is accurate. Please let us know of any corrections by calling the Development Office at 202-661-8070.

## Save America's Treasures

Save America's Treasures (SAT) makes critical investments in the preservation of our nation's most significant and endangered cultural treasures, which illustrate, interpret, and embody the great events, ideas, and individuals that contribute to America's history and culture. This legacy includes the built environment as well as documents, records, artifacts, and artistic works. Collectively, Save America's Treasures projects tell our nation's story and ensure that our legacy is passed on to future generations.

This year grants administered by IMLS will support nine projects that will help to save endangered museum collections. "The scope and breadth of the historical and scientific record that will be touched by these nine projects is amazing," said Susan Hildreth, director of IMLS.

All of the 2010 SAT grant awards are available at [www.nps.gov/history/hps/treasures](http://www.nps.gov/history/hps/treasures)

## HERITAGE PRESERVATION

### New Tool Helps Libraries, Archives, and Museums Manage Disasters

Heritage Preservation announces the publication of *Implementing the Incident Command System at the Institutional Level: A Handbook for Libraries, Archives, Museums, and Other Cultural Repositories*.

The book is written by David Carmicheal, Director of the Georgia Division of Archives and History, and published in cooperation with RescuingRecords.com.

*Implementing the Incident Command System at the Institutional Level* explains how libraries, archives, and museums can adopt the ICS as a temporary management structure whenever "business as usual" won't get the job done. The manual, written in a clear and conversational style, describes staff roles and includes charts, duty statements, sample forms, and a step-by-step incident description.

Whether preparing for fires and floods—or even planning a major public event—the Incident Command System is a proven management tool that safeguards lives, property, and collections. The 208-page book is available in two formats: Perfect Bound (\$47.00) or Coil Bound (\$47.00), plus postage and handling. For further information, visit [www.RescuingRecords.com/ics.html](http://www.RescuingRecords.com/ics.html). RescuingRecords.com is a website dedicated to protecting essential records during times of crisis.

### **Getting Ready in Indian Country: Emergency Preparedness for Native American Cultural Resources**

In recent years, emergency preparedness has become an increasingly important focus for historic sites and cultural institutions alike. But some tribal cultural organizations and heritage caretakers still lack access to the resources and relationships that would help them become well prepared for any emergency.

*Getting Ready in Indian Country* is an invitation to consider emergency preparedness specifically for Native American interests. Developed with support from the National Park Service and the Office of Environmental Compliance of the Department of the Interior, this new initiative from Heritage Preservation is intended to advance emergency preparedness, stimulate discussion, and inspire new projects for the care and protection of tribal heritage.

*Getting Ready* includes a brief report with an overview of the issues and recommendations on capacity-building, outreach, and

key relationships; an online “Inventory of Disaster Resources for Cultural Heritage” providing access to information on the protection of cultural heritage, emergency management practice and policies, and tribal programs; and a list of “Preparedness Discussion Questions” for tribal archives, museums, libraries, and cultural centers. All components of *Getting Ready in Indian Country* are now available on Heritage Preservation’s Web site at [www.heritageemergency.org/gettingready](http://www.heritageemergency.org/gettingready).

### **Connecting to Collections Webinars: Recordings Available Online**

Heritage Preservation is pleased to announce that the recordings of last 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) are now available online.

Using the content of the Connecting to Collections Bookshelf, Forums, and Workshops, the webinars featured experts including: Anne Edgar and Judith H. Dobrzynski discussing ways to approach and use traditional media; Nancie Ravenel and Colleen Dillenschneider on “new” and social media outlets; Debra Hess Norris and Lee Price addressing fundraising issues; and Amber Kerr-Allison, Susan Blakney, and Beth Farwell on public outreach. The other two webinars were designed to help Bookshelf recipients and other interested parties to derive maximum benefit from the Connecting to Collections Bookshelf, and featured Kristen

## **Illuminance . Ultra-Violet Temperature . Humidity**



- Compact
- Lightweight
- Battery Powered
- Portable
- USB Interface
- Software Included

## **4 in 1 Data Logger from TANDD**

***Plus . . .  
Total Accumulated  
Exposure!***

**TandD US, LLC.**

Email: [inquiries@tandd.com](mailto:inquiries@tandd.com) Ph: (518) 669-9227 [www.tandd.com](http://www.tandd.com)

Laise, Margaret Holben Ellis, Catharine Hawks, Deborah Long, Julie Page, MJ Davis, and Jean-Louis Bigourdan.

Please go to: [www.heritagepreservation.org/C2C](http://www.heritagepreservation.org/C2C) to learn more about the series and view the recordings.

## THE INSTITUTE OF CONSERVATION (ICON)

### Icon Headquarters—Change Of Address

The Institute of Conservation's London office has recently moved to a new location:

Unit 1.5,  
Lafone House  
The Leathermarket  
11/13 Weston Street  
Bermondsey  
London, SE1 3ER  
Tel: +44 (0) 20 3142 6799  
[www.icon.org.uk](http://www.icon.org.uk)

## AMERICAN ASSOCIATION OF MUSEUMS (AAM)

### AAM Presents New Membership Structure

With an eye to improving service to its members, AAM has recently re-configured its individual membership structure, adopting more streamlined parameters that mirror the arc of a museum professional's career: student, professional, and retired. This approach was decided after a year of research and analysis, of consultations with sister organizations and experts in the association field.

The dues structure has been streamlined and is more simplified. While some members—particularly students and retirees—will see an increase in dues, these changes were made after careful deliberation and a comprehensive membership survey by one of the best firms in the business. This is the first time AAM has raised its membership dues in 14 years.

The new structure retains but reconfigures the member benefits—steep discounts are given to AAM members on professional development; books from The AAM Press; and registration for the premier learning and networking forum, the [Annual Meeting & MuseumExpo](#), as well as the vast resources available to AAM members through the [Information Center](#).

## Health & Safety Committee

### Respirator Fit Testing: Why, How, When???

With little known about the long-term health effects associated with nanoparticles and low concentration chemical solvents employed in conservators' practice, it has become more important to use personal protective equipment (PPE), such as a respirator, when engineering controls are not available.

If you are using a respirator in your practice, even just once a year, it is imperative that you have a proper fit in order to afford you the maximum protection that the respirator will provide.

Typical half mask respirators provide a protection factor of ten, which means the concentration inside the mask is ten times less than the concentration outside the mask. If you do not receive a fit test and have a leak in the facepiece, you may not be getting

any respiratory protection.

Humans have a wide variety of physical dimensions and features, and the ability of a respirator to form a satisfactory seal or barrier between the wearer and a contaminated environment may be significantly affected by these variables. "If the respirator-user match (fit) is not checked, an unsatisfactory seal/barrier may unknowingly exist. This could allow excessive leakage of airborne contaminants into the wearer's breathing zone, even though the user is wearing a respirator correctly selected for the application. A fit test is used to assess whether a specific type, model and size of respirator can adequately fit a specific individual." (TSI Application Note ITI-070)

Fit testing consists of donning the respirator, learning how to do the positive and negative field fit checks, and then having a Bitrex solution aerosolized around the respirator. If you can taste the test agent, the test is a failure and you need to try a different size or brand facepiece.

AIC's Health and Safety Committee provides a fit testing workshop at AIC's annual meetings, and this year's meeting in Philadelphia is no exception. Ideally, workshop participants will bring their own respirators to the meeting. If the user does not have one or wants to try something new, the AIC Health and Safety committee will have a variety of models and sizes available. Just because you've been wearing the same respirator for years doesn't mean it's the best one for you! We invite you to take advantage of this service and get fit tested in Philly!

If you can't make it to the annual meeting, check with your employer to see if this is something they offer. If they cannot provide the service, contact an industrial hygienist in your area.

Please join us for our **Respirator Fit Testing Lecture**, Tuesday, May 31, 2011 6:00–7:00 p.m. It is **free**, although registration is required. **Fit Tests** are scheduled by appointment only on Wednesday, June 1, between 9:00 a.m. and 6:00 p.m. (\$39).

This year, the Health and Safety Committee and the Emergency Committee have also joined forces to co-sponsor a workshop, **From Lab to Field: Choosing and Using Personal Protective Equipment**, on Tuesday, May 31, 2011, from 9:00 a.m.–12:30 p.m. (\$59)—free for AIC-CERT members. This workshop complements the free Respirator Fit Testing Lecture. Attend this workshop, the fit testing lecture, and fit-test appointment on Wednesday, and pay only \$79!

—Joanne Klaar Walker, [jklaar22@hotmail.com](mailto:jklaar22@hotmail.com) and  
Dawn Bolstad-Johnson, [dbolstaf@dsolutionz.net](mailto:dbolstaf@dsolutionz.net)  
AIC Health & Safety Committee

## Committee on Sustainable Conservation Practice

### “When the Well’s Dry, We Know the Worth of Water”

(Benjamin Franklin)

Water is one of our planet’s most precious resources. It is also the most useful, powerful, and non-toxic solvent a conservator can employ. The AIC Committee on Sustainable Conservation Practice encourages responsible use of this limited asset.

Paper, textile, and archaeological conservators often engage in treatments that require large amounts of water. Understanding the environmental repercussions in producing/using/recycling large amounts of bottled or purified water is helpful as we set our goals to reduce energy use and minimize the waste we produce. Whenever possible, we encourage using tap water before purified water and only purchasing bottled water as a last resort.

The charts list various types of water and the following concerns:

- Water discarded during purification (ratio of feed water to purified product)
- Energy to run purification equipment
- Energy to make purification equipment and bottles
- Raw materials to make purification equipment and bottles
- Disposal of spent filters, equipment, and empty storage containers

We hope these charts help conservators understand the energy and resources that are used to purify water so that they can evaluate water purification methods and use purified water only when entirely necessary.

Please visit our wiki page ([www.conservation-wiki.com](http://www.conservation-wiki.com)) and click on sustainable practices and our AIC webpage ([www.conservation-us.org/green](http://www.conservation-us.org/green)) for more information.

— Sarah Nunberg, AIC Committee on Sustainable Conservation Practice  
[snunberg@aol.com](mailto:snunberg@aol.com)

**Table 1: Environmental Impact from Water Purification, Use, and Disposal**

Water Type	Production	Use	Disposal	Recycling
<b>Bottled</b>	Bottle production requires massive amounts of petroleum and water. Filled bottles are shipped internationally.	No energy required during use	90% of used bottles end up in landfills.	10% of bottles used are recycled. 90% of bottles used end up in landfills.
<b>Activated Carbon Filtered</b>	Carbon pellets and blocks are made from mined coal. The carbon membranes are housed in plastic filter containers made from petroleum based products.	No energy required during use.	Carbon filters impregnated with filtered impurities require proper disposal. Most plastic housing for carbon filters is not recyclable and increases landfill.	Brita recycles their cartridges, although the recycling plant is in Germany.
<b>Distilled</b>	Housing for mechanics. Requires activated carbon filter pretreatment.	High energy use to run distillation units, which are not energy efficient.	Disposal of distillation units after replacement. Disposal of carbon filters and other membranes from pretreatment.	no
<b>Deionized</b>	Housing for mechanics. Requires activated carbon filter pretreatment.	The resin bed is regenerated with concentrated acid to strip away accumulated ions.	Acid must be properly disposed as hazardous waste. Disposal of deionizing units after replacement. Disposal of carbon filters and other membranes from pretreatment.	no
<b>Electrodeionized</b>	Housing for mechanics. Requires activated carbon filter pretreatment.	High energy required to run units. Units must be cleaned twice a year.	Disposal of electro-deionizing units after replacement. Disposal of carbon filters and other members from pretreatment.	no
<b>Reverse Osmosis (RO)</b>	Housing for mechanics including electrodeionizing units/pretreatment. Requires carbon filtration and electrodeionization for pretreatment.	Runs on high water pressure, so it does not require energy to run. Damaged membranes are hard to detect.	Disposal of carbon filters and membranes containing hazardous waste.	
<b>High Efficiency Reverse Osmosis</b>	Housing for mechanics including electrodeionizing units/pretreatment. Requires carbon filtration and RO for pretreatment.	Treats aggressive feedwater that RO cannot filter. High levels of acid are required to dissolve silica.	Disposal of the unit after use. Disposal of carbon filters and membranes containing hazardous waste.	
<b>Ultraviolet Oxidation</b>	Requires variety of pretreatment to remove impurities besides bacteria. UV light production requires mercury and petroleum based products.	UV-C light requires high energy to run.	Landfill waste created by production of the UV light and its disposal. Mercury is a hazardous waste and must be properly handled.	no



**Table 2: Overview of Water Treatment Methods**

Water Type	Source	Combined Methods Required						Purification Phase	Storage System		Target Impurities Removed									pH	Use				% Water Recovered				
	Untreated			Activated Carbon							Single Stage System																		
	Brackish Water			Steam Condensate							Pretreatment																		
				Membrane Ion Exchange							Ultra Pure																		
				Membrane																									
				Chemically Pretreated to Adjust pH																									
				Electically Charged Cell																									
Tap	Y													Y															NA
Boiled																X	X	X											NA
Bottled	Y													Y															NA
Activated Carbon	Y		T									Y		Y		Y	X	X	A+	B	A-B	A-B	B						99%
Distilled	Y		T									Y		Y		B	A+	A	A	A	X	A	A						5%
Deionized	Y			P								Y			Y	X	A	A	A+	X	X	X	X						
Electro-deionized	Y			P								Y				A+			A+				A+						95%
Reverse Osmosis	Y			P								Y		Y					A+		A+	A+	A+						45%-70%
High Efficiency Reverse Osmosis	Y			P								Y			Y				A+		A+	A+	A+						95%
Ultra-violet Oxidation	Y			P								Y																	NA

**A+** = 100% removal

**A** = 96-99% removal

**B** = partial removal

**X** = cannot remove

**Y** = yes

**P** = optional pretreatment step

**T** = integral part of treatment

## New Publications

*Ancient Metals: Microstructure and Metallurgy, Vol. 1* by David A. Scott, this volume is the update to the out-of-print volume *Metallography and Microstructure in Ancient and Historic Metals* by the same author, published in 1992. It covers in detail the metallography of ancient copper alloys. Los Angeles: Conservation Science Press, 2010 (ISBN: 9780982933800)

*The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows* edited by Tom Wilder, this three-volume set includes 140 articles and over 1200 illustrations. Volume 1 considers general issues of documentation, connoisseurship, collections, etc., Volumes 2 and 3 present detailed technical articles on the conservation of stringed instruments and their bows. London: Archetype, 2010. (ISBN: 9781904982418)

*From the Hand to the Machine. Nineteenth-Century American Paper and Mediums: Technologies, Materials, and Conservation* by Cathleen A. Baker provides basic information about the many kinds of paper manufactured throughout the nineteenth century and the mediums applied to them. Ann Arbor: Legacy Press, 2010 (ISBN: 9780979797422)

*Lighting Methods for Photographing Museum Objects* by Carl Bigras, Mylène Choquette, and Jeremy Powell illustrates and explains 15 lighting techniques. Ottawa: CCI, 2010. (ISBN: 9780660199955)


*The Orthodox Christian Sakkos: Ecclesiastical Garments Dating from the 15th to the 20th Centuries from the Holy Mountain of Athos Collection: Survey, Scientific Analysis and Preventive Conservation—British Archaeological Reports International Series* by Christos Karydis surveys a collection of 52 Euro-Mediterranean post-Byzantine ecclesiastical garments, known as sakkoi, from the Holy Mountain of Athos located in Chalkidiki, Greece. Oxford: Archaeopress, 2010. (ISBN: 9781407307169)

*Theory and Practice in the Conservation of Modern and Contemporary Art: Reflections on the Roots and Perspectives* edited by Ursula Schadler-Saub and Angela Weyer, this collection of papers grew out of the international symposium held at the University of Applied Sciences and Arts, Hildesheim in January 2009. London: Archetype, 2010. (ISBN: 9781904982548)

*Trade in Artists' Materials: Markets and Commerce in Europe to 1700* edited by Jo Kirby, Susie Nash, and Joanna Cannon, this publication includes papers presented at the conference "European trade in painters' materials to 1700" held at the National Gallery, London and the Courtauld Institute of Art, in February 2005. London: Archetype, 2010. (ISBN: 9781904982258)

Sheila Cummins

[SCummins@getty.edu](mailto:SCummins@getty.edu)



**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®

## The Finest Collections Depend on Optium® Acrylic Glazing


The result of years of collaboration with the museum community, Optium® Acrylic Glazing is the ideal solution for your demanding frame and display requirements.



**Optium combines the best of both worlds**, anti-reflective safety glass and UV filtering acrylic, in one product, for all your design and conservation needs. Find out why museums around the world depend on Optium to protect, conserve and display their most valuable and historic collections. Optium. The Difference is Clear™.

Your institution can be awarded up to \$4,000 in grants plus Optium Acrylic Glazing. For more information on the *Optium Conservation Grant program* and a list of authorized suppliers, please visit [www.tru-vue.com/museums/grants/aic](http://www.tru-vue.com/museums/grants/aic).

# Optium®

Acrylic Glazing


**TRU VUE**  
[www.tru-vue.com](http://www.tru-vue.com)

Follow Us:  

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.

Tru Vue®, the Tru Vue logo, Optium®, Optium Acrylic®, and Optium Museum Acrylic® are registered trademarks, and Optium® Museum Display Acrylic™ is a trademark of Tru Vue, Inc, McCook, IL USA. © 2010 Copyright Tru Vue, Inc. All rights reserved.

anti-reflective

anti-static

abrasion resistant

UV protection

## People

**Whitney Baker**, Conservator, University of Kansas Libraries and **Liz Dube**, Conservator, University of Notre Dame Library were honored with the Best of LRTS (Library Resources & Technical Services) award for their paper, "Identifying Standard Practices in Research Library Book Conservation," which appeared in Library Resources & Technical Services, Jan 2010, Vol. 54 Issue 1, p 21-39. The award is sponsored by the Association for Library Collections and Technical Services (ALCTS).

**John Childs** has left his position as conservator at Historic New England to join Art Preservation Services in Long Island City, New York. John will be working with Steven Weintraub on developing and maintaining appropriate environmental conditions for historic house museums.

**Robert J. Hotes**, AIA, LEED AP, a senior associate with John Milner Architects, Inc., is the recipient of the 2011 Richard Morris Hunt Fellowship. The six-month fellowship is awarded to experienced American and French preservation architects by the American Architectural Foundation and the French Heritage Society.

**Roberta Pilette** is the 2011 Paul Banks and Carolyn Harris Preservation Award recipient. Ms. Pilette is currently the Director of the Preservation Department and Chief Preservation Officer for the Yale University Library.

**Jennifer Wade**, has recently accepted a new position as Program Director at the National Science Foundation (NSF), in the Earth Sciences Division of Geosciences. While she will no longer be actively carrying out preservation research, she will continue her advocacy of conservation science as a member of AIC, and hopes to get involved with the SciArt Program in the NSF's Division of Chemistry.

**Deborah Wender**, the Northeast Document Conservation Center's Director of Book Conservation, is retiring in April 2011 after a 30-year career in bookbinding and book conservation.

## Worth Noting

### New Conserve O Grams

Four new titles are now available as part of the U.S. National Park Service Museum Management Program's Technical Leaflet Series, Conserve O Grams:

*How To Select Gloves: An Overview For Collections Staff*

*Care and Identification of Objects Made from Plastic*

*Preparing and Storing Geological Drill Cores*

*Digital Storage Media*

The Conserve O Gram series consists of short, focused leaflets about caring for cultural property and are published in loose-leaf format. New topics are added as needed and out-of-date issues are revised or deleted. The leaflets cover a range of collections types, such as archives, ceramics, digital media, fine arts, furniture, leatherwork, natural history collections, photographs, and textiles. They address specific procedures, techniques and materials for topics such as preservation, security, fire and curatorial safety,

agents of deterioration, packing and shipping, storage, and disaster preparedness.

The NPS Conserve O Gram series and other NPS museum publications are available for free download at [www.nps.gov/museum/publications](http://www.nps.gov/museum/publications).

—Joan Bacharach, *National Park Service, Museum Management Program*, tel: 202-354-2015

### Back issues of WAAC Newsletter Available on CoOL

Western Association for Art Conservation (WAAC) recently announced that half of its backlog of back issues of the WAAC Newsletter are now available online at <http://cool.conservations-us.org/waac/wn>. The remaining issues will be posted in the near future. Each column and feature can be downloaded as separate PDF files or the entire issue can be downloaded as a single PDF.

### Survey of Library and Museum Digitization

*The Survey of Library & Museum Digitization Projects 2011 Edition*, Primary Research Group, December 2010.

This report looks closely at how academic, public, and special libraries and museums are digitizing special, and other collections. The study is based on detailed data concerning costs, equipment use, staffing, cataloging, marketing, licensing revenue, and other facets of digitization projects from nearly 100 libraries and museums in the United States, the UK, continental Europe, Canada, and Australia. The study covers and presents data separately for digitizers of photographs, film and video, music and audio, text and re-digitization of existing digital mediums. Data is also broken out by budget size, region of the world, type of institution, and other factors. Data presented separately for academic libraries, public and government libraries, special libraries, and museums: [www.researchandmarkets.com/product/04a29b/the\\_survey\\_of\\_library\\_museum\\_digitization\\_projects](http://www.researchandmarkets.com/product/04a29b/the_survey_of_library_museum_digitization_projects).

### Ge-Conservación, a Free Peer-Reviewed Online Journal

*Ge-Conservación* is new online magazine and blog published by Grupo Espanol de Conservacion / Spanish Conservation Group of the International Institute for Conservation of Historic and Artistic Works (GEIIC). Its purpose is to contribute to the scientific development, dissemination and exchange of knowledge in the field of cultural heritage conservation, and restoration. Its target readership is principally, but not exclusively, Spanish and Portuguese-speaking countries, although papers are also accepted in English and Italian. Visit *Ge-Conservación* online at <http://ge-iic.com/revista>.

### Cambridge Studies in Conservation and Material Culture

*Cambridge Studies in Conservation and Material Culture*, Journal of the Hamilton Kerr Institute, Fitzwilliam Museum. Turnhout, Brepols. Vol 1 (2010)

This journal embraces an interdisciplinary approach to the conservation and technical study of paintings and painted surfaces of all periods, placing the detailed investigation of an art object into a wider cultural or scientific context. The subjects of study are drawn both from Cambridge University holdings and from the wide range of paintings, from many collections, which have been treated in the Hamilton Kerr studios. The journal

will also include wider research into conservation and material culture undertaken by the staff and students of the Hamilton Kerr Institute, the Fitzwilliam Museum, and other Cambridge University departments.

### *Grants & Fellowships*

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

#### **The Andrew W. Mellon Foundation Awards for Conservation Training Program Initiatives**

The Andrew W. Mellon Foundation has recently awarded major grants in support of the education and training of library and archive conservators to three graduate programs in art conservation. These grants will expand upon collaborative educational relationships and will support innovative training opportunities.

The Art Conservation Department at Buffalo State College, the Department of Art Conservation at the University of Delaware, and the Conservation Center of the Institute of Fine Arts at New York University will begin their respective pilot programs with new entering students in September 2011. The goal of these new programs will be to enhance and expand upon the training of library and archive conservators at the graduate level. The pilot projects will involve collaborative partnerships with local universities, libraries, and archives to connect various resources within a focused, consolidated program of study.

These programs will build upon current curricula while expanding special training through library and information courses, practical instruction from leading conservators, and focused summer and winter intersession workshops. Each academic program is designed to accommodate up to two entering students per academic year who will specialize in library and archive conservation. The teaching staff from all three programs are very excited to play an active role in addressing the on-going need for library and archive conservators to care for America's cultural heritage collections.

#### **Mellon Foundation Awards Duke Libraries \$1.25 Million to Expand Conservation Department**

The Duke University Libraries have received a \$1.25 million grant from the Andrew W. Mellon Foundation to create a new senior conservator position to help care for the Libraries' extensive research collections. During the next three years, the Libraries will raise a matching \$1 million to endow the position, while \$250,000 of the grant will allow the Libraries to proceed with appointing someone before the endowment is fully funded.

A recent survey of Duke's Rare Book, Manuscript, and Special Collections Library (RBMSCL) indicated that nearly one-third of its holdings require conservation treatments. That translates to a significant need: the RBMSCL has collections of more than 350,000 printed volumes, 20 million manuscripts, and 200,000 photographs, in addition to numerous other formats, from ancient papyri to born-digital records. Many of these materials come with unique conservation needs that must be addressed before researchers can use them.

The Andrew W. Mellon Foundation has generously supported several other Duke University Libraries initiatives. Previous Mellon grants are helping to develop a portal for integrated access to international papyrus collections; a next-generation, open-source library system that fits modern library workflows; and campus-wide institutional strategies for managing and preserving Duke's vast and varied digital assets.

— Aaron Welborn, *Director of Communications,*  
*Duke University Libraries, [aaron.welborn@duke.edu](mailto:aaron.welborn@duke.edu)*

#### **WESTPAS Receives an NEH Grant for Preservation Training in 2011–2012**

The Western States and Territories Preservation Assistance Service (WESTPAS) has been awarded a grant by the National Endowment for the Humanities to provide preservation training in 2011–2012. The grant will support 31 FREE workshops on writing and testing plans for disaster response and collection salvage to 600 staff from 300 smaller libraries and archives. See <http://westpas.org> for workshop locations and dates as they are posted.

WESTPAS is a partnership of 14 Western and Pacific states and territories: Alaska, American Samoa, California, Colorado, Guam, Hawai'i, Idaho, Montana, Nevada, Northern Mariana Islands, Oregon, Utah, Washington, and Wyoming. Started in 2007 as a collaboration of preservation professionals, WESTPAS is the major preservation information, education, and training service for libraries and archives in the West and the Pacific. To date, WESTPAS has helped over 750 libraries and archives better protect their collections through improvements to disaster preparedness and response.

*Barclay Ogden and Julie Page, WESTPAS Co-coordinators*  
[info@westpas.org](mailto:info@westpas.org)

#### **California Preservation Program Receives 2011 Cunha-Swartzburg Award**

The California Preservation Program (CPP) is the winner of the George Cunha and Susan Swartzburg Award for Collaborative Preservation. The organization began as collaboration among a few preservation librarians in the University of California system and has expanded into a strong network of individuals, small, medium and large libraries, museums, archives, historical societies, and records repositories, and other cultural organizations all around the state. The CPP works to enhance disaster preparedness services, develop collection assessment tools, provide digital preservation education, create a statewide audiovisual preservation program, and integrate services with regional and national preservation programs. As one of the nominators of the award wrote, "the California Preservation Program has defined collaborative statewide preservation in this decade."

The Award includes a \$1250 award donated by the Library Binding Institute and a citation that will be presented at the ALCTS Awards Ceremony, at the ALA Annual Conference in June.



### Museums & Community Collaborations Abroad (MCCA), American Association of Museums (AAM) Grant Program

Museums & Community Collaborations Abroad (MCCA) is an AAM grant program funded by the U.S. Department of State designed to foster museum-based international exchanges in which members of the museums' communities play a leading role in shaping their own collaborative experience. These innovative, museum-based exchanges strengthen connections between museums and their communities as well as the connections of US citizens and people abroad through direct community engagement.

To learn more about previous projects visit: [www.aam-us.org/mcca](http://www.aam-us.org/mcca).

### New Fulbright Scholar Program

The 2011 Middle East and North Africa Regional Short-Term Fulbright Visiting Scholar Program in Science and Technology offers an opportunity for U.S. higher education institutions to develop or enhance ties with institutions in North Africa and the Middle East. Twenty-five scholars will be chosen and will be hosted by five selected U.S. institutions from September 21 to December 8, 2011. There will be five discipline-based cohorts composed of five scholars housed at each institution. Each group of scholars at a single institution will represent one of the five areas listed below

Science and Technology

Engineering

Environmental/Earth Sciences

Agricultural/Food Security

Information Technology

Host institutions will receive \$5,000 per scholar for administration of the program. They will be also reimbursed up to \$4,500 per scholar for housing and up to \$1,000 per scholar to cover any institutional fees (e.g., access to libraries, use of computer system, or lab fees).

For information about the Middle East and North Africa Regional Short-Term Fulbright Visiting Scholar Program in Science and Technology visit: [www.cies.org/Fulbright/MENA](http://www.cies.org/Fulbright/MENA).

Questions can be directed to:

Esther Boyd

Outreach Coordinator, Outreach and Public Affairs

Institute of International Education

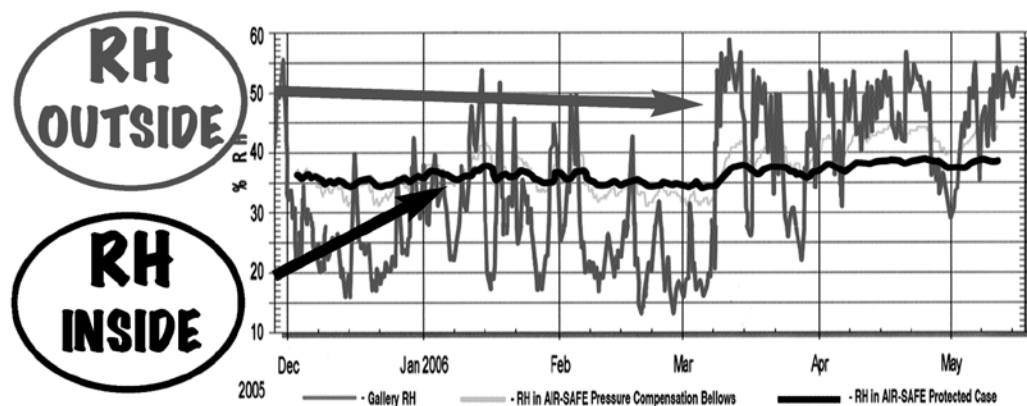
Council for International Exchange of Scholars

202-686-7866 | 202-362-3442

[eboyd@iie.org](mailto:eboyd@iie.org)

The Fulbright Scholar Program and Humphrey Fellowship Program are administered by the Institute of International Education's Department of Scholar and Professional Programs, which includes the Council for International Exchange of Scholars and Humphrey divisions.

For more information, contact us at [scholars@iie.org](mailto:scholars@iie.org) or 202-686-4000 or visit [www.iie.org/cies](http://www.iie.org/cies).



**NoUVIR's AIR-SAFE®**

**No UV, No IR and No RH... NoUVIR!**

**And you thought we only made pure-white, stone-cold, fiber optic lighting!**

**NoUVIR Lighting**  
**302-628-9933**

Call for:

- 130 pages of products and ideas
- all the data and the details
- free help with your project

**We invented museum lighting (and a bunch of other really cool stuff!)**

**Full Case  
Micro-Climate  
Protection  
with**

- No Plumbing
- No Power
- No Problems

**\$495.00**

**Save money,  
Save energy,  
Save your world!**

[www.nouvir.com](http://www.nouvir.com)

## Courses, Conferences, & Seminars

### FAIC PROFESSIONAL DEVELOPMENT COURSES

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by [The Andrew W. Mellon Foundation](#) and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the 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)).

#### FAIC Workshops

**Collections Emergency Response Training**—two presentations: Mar 28–Apr 1, San Diego, CA; and Apr 25–29, Houston, Texas (supported in part by a grant from the Institute of Museum and Library Services). **Both workshops are full.**

**Workshops at the AIC Annual Meeting—May 31, Philadelphia, PA**

- ▶ Best Practices for Conducting General Conservation Assessments\*
- ▶ From Lab to Field: Choosing and Using Personal Protective Equipment
- ▶ Hinging and Matting of Oversize Works\*
- ▶ Museum Mannequins
- ▶ Respirator Fit Testing
- ▶ Saving Energy in HVAC for Conservation Environments
- ▶ Understanding Microclimates, the Practical Implications of Assessing Materials, Design, and Performance

**Nineteenth Century Negatives**, Jun 20–24, Rochester, New York (supported in part by a grant from The Andrew W. Mellon Foundation. (International scholarships available.)

**Hands-on Digital Imaging Workshop for Conservators and Museum Professionals**,\* Jun 28–Jul 1, Washington, DC.

**Islamic and Indian Arts of the Book: Conservation and Context**, Aug 22–26, Los Angeles, California.

**Conservation of Outdoor Sculpture**,\* Oct 18–21, Washington, DC.

**Wood Anatomy and Identification for Conservators**, Oct 20–22, Cincinnati, Ohio.

**Removal of Pressure-Sensitive Tapes and Tape Stains from Photographs**,\* Nov 28–Dec 2, Shepherdstown, West Virginia. (Supported in part by a grant from The Andrew W. Mellon Foundation. International scholarships available.)

**TechFocus II: Caring for Film and Slide Art**, fall dates TBA, Washington, DC.

#### 2011 FAIC Online Courses [www.conservation-us.org/courses](http://www.conservation-us.org/courses)

**Digital Photography 101 for Conservators**, Apr 28–May 26

**Marketing for Conservation**, Jun 16–Jul 14

**Laboratory Safety for Conservation**, Jul 21–Aug 18

**Estimating Conservation Projects**, Sep 1–29

**Mitigating Risk: Contracts and Insurance for Conservation**, Oct 13–Nov 10

#### Co-Sponsored Events

The following events are supported financially by FAIC. Please ask the presenting organization for a discount or scholarships for AIC members (except as noted).

**Lichens, Lichen Ecology, and the Conservation of Gravestones**, Jul 17–23, Humboldt Field Research Institute, Steuben, Maine. (No AIC member discount.)

**Traditional Gilding**, Aug 29–Sep 2, Campbell Center, Mount Carroll, Illinois.

**Microscopy for the Identification of Pigments and Fibers in Art and Artifacts**, Sep 12–16, Campbell Center, Mount Carroll, Illinois.

**Microchemical Analysis for Conservators**, Sep 19–23, Campbell Center, Mount Carroll, Illinois.

**Enzymes and their Targets**, Sep 22–24, Campbell Center, Mount Carroll, Illinois.

**Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator**, Sep 26–30, Campbell Center, Mount Carroll, Illinois.

**Mastering Inpainting**, Oct 3–7, Campbell Center, Mount Carroll, Illinois.

## CALL FOR PAPERS

2011

**Submission deadline: Mar. 25, 2011.** The Colonial Williamsburg Foundation, *Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation*, Williamsburg, VA, USA. (Conference dates: Nov. 13-17, 2011)

General Info: Deb Chapman, 800-603-0948, [dchapman@cwfb.org](mailto:dchapman@cwfb.org)

Contact: Emily Williams, 757-220-7079, [ewilliams@cwfb.org](mailto:ewilliams@cwfb.org)

**Application deadline: Apr 30, 2011.** 33rd Congress of the International Committee of the History of Art, CIHA 2012: *The Challenge of the Object*, Nuremberg, Germany. (Conference Dates: July 15-20, 2012)

General Info: [www.ciha2012.de/en/home](http://www.ciha2012.de/en/home)

Contact: Petra Krutisch, CIHA 2012 Secretary, [info@ciha2012.de](mailto:info@ciha2012.de)

**Abstracts accepted until: Sep 1, 2011.** Western Association for Art Conservation (WAAC): *Annual Meeting*, Austin, Texas, USA. (Conference dates: Sep 1, 2011)

Info: <http://cool.conservation-us.org/waac/meeting/cfp.html>

Contact: Dana Senge, WAAC President, National Park Service, Intermountain Region Museum Services Program, 255 N. Commerce Park Loop, Tuscon, AZ, 85745, p: 520-791-6432, [president@waac-us.org](mailto:president@waac-us.org)

## GENERAL

2011

**March 16-17, 2011.** The National Archives and Records Administration (NARA): *Conservation 2 (Squared)= Preserving Our Collections x (Times) our Environment*, Adelphi, MD, USA.

Info: [www.archives.gov/preservation/conferences/2011](http://www.archives.gov/preservation/conferences/2011)

Contact: Richard Schneider, [richard.schneider@nara.gov](mailto:richard.schneider@nara.gov)

**April 7-9, 2011.** German National Committee of ICOMOS and HAWK University of Applied Sciences and Arts, Hildesheim/Holzminden/Göttingen: *Wall Paintings exposed to outdoor weathering: a conservation challenge at the World Heritage site Constantine Basilica in Trier*, Trier, Germany.

Info: [www.hornemann-institut.de/english/1511.php](http://www.hornemann-institut.de/english/1511.php)

Contact: Dr. Angela Weyer, p: +49 5121 408179

**May 22-25, 2011.** American Association of Museums (AAM) Annual Meeting: *The Museum of Tomorrow*, Houston, TX, USA.

Info: [www.aam-us.org/am11](http://www.aam-us.org/am11)

**May 23-26, 2011.** 4th Symposium on Preserving Archaeological Remains in Situ (PARIS4), National Museum of Denmark, Copenhagen, Denmark.

Info: [www.natmus.dk/paris4](http://www.natmus.dk/paris4)

**May 23-28, 2011.** A Joint Meeting of SPNHC and NSCA: *Sustainable Museums—Sustaining Collections*, San Francisco, California, USA.

Info: <http://research.calacademy.org/spnhc>

**May 26-28, 2011.** Canadian Association for Conservation of Cultural Property (CAC): 37th Annual Meeting, Winnipeg, Manitoba, Canada.

Info: [www.cac-accr.ca/english/e-CAC-conference.asp](http://www.cac-accr.ca/english/e-CAC-conference.asp)

Contact: Kathy Nanowin, The Manitoba Museum, 204-988-0694, [knanowin@manitobamuseum.ca](mailto:knanowin@manitobamuseum.ca)

**Oct 19-21, 2011.** Australian Institute for the Conservation of Cultural Material (AICC): Annual Meeting, Canberra, Australia.

Info: [www.aiccm.org.au/index.php?view=details&id=255%3Aaicc-national-conference-2011&option=com\\_eventlist&Itemid=34](http://www.aiccm.org.au/index.php?view=details&id=255%3Aaicc-national-conference-2011&option=com_eventlist&Itemid=34)

Contact: Ian Batterham, Assistant Director, Preservation, National Archives of Australia, PO Box 7425, Canberra Business Centre, ACT, 2610, p: (02) 6212 3424 [ian.batterham@naa.gov.au](mailto:ian.batterham@naa.gov.au)

**Oct 19-22, 2011.** Western Association for Art Conservation (WAAC): *Annual Meeting*, Austin, Texas, USA.

Info: <http://cool.conservation-us.org/waac/meeting/>

**Nov 13-17, 2011.** The Colonial Williamsburg Foundation, *Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation*, Williamsburg, VA, USA.

Info: [www.history.org/history/institute/institute\\_about](http://www.history.org/history/institute/institute_about)

Contact: Emily Williams, 757-220-7079, [ewilliams@cwfb.org](mailto:ewilliams@cwfb.org)

**Nov 16-19, 2011.** The American Schools of Oriental Research (ASOR), *Annual Conference: Organic Residue Analysis in Archaeology*, San Francisco, California, USA.

Info: [www.asor.org](http://www.asor.org)

Contact: Susanne Grieve, Director of Conservation, East Carolina University, Department of History, [grievess@ecu.edu](mailto:grievess@ecu.edu)

2012

**July 15-20, 2012.** 33rd Congress of the International Committee of the History of Art, CIHA 2012 in Nuremberg: *The Challenge of the Object*, Nuremberg, Germany.

Info: [www.ciha2012.de](http://www.ciha2012.de)

Contact: p/f: 0049-(0)911-1331210, [info@ciha2012.de](mailto:info@ciha2012.de)

## ARCHITECTURE

**Oct. 19-22, 2011.** *Salt Weathering on Buildings and Stone Sculptures*, Cyprus

Info: [www.swbss2011.org](http://www.swbss2011.org)

Contact: Eveline Weiler, [e.weiler@smb-spk-berlin.de](mailto:e.weiler@smb-spk-berlin.de)  
p: +49 30 326719  
f: +49 30 32674912

## BOOKS &amp; PAPER

**March 13-15, 2011.** The Preservation Directorate at the Library of Congress: *Assessing Options for Large Collections*, Horn, Austria.

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

**Jun 6-7, 2011.** International Association of Book and Paper Conservators (IADA): *Water and Paper, Conservation Principles*, Institut für Papierrestaurierung, Vienna, Austria.

Contact: Hildegaard Homburger, Krefelder Str. 17, 10555 Berlin, Germany, p/f: +49 30 3912503, [hombu@freenet.de](mailto:hombu@freenet.de)

**Oct 13-14, 2011.** International Association of Book and Paper Conservators (IADA): *Conservation of Tracing Paper*, Institut für Papierrestaurierung, Berlin, Germany.

Contact: Hildegaard Homburger, Krefelder Str. 17, 10555 Berlin, Germany, p/f: +49 30 3912503, [hombu@freenet.de](mailto:hombu@freenet.de)

## ELECTRONIC MEDIA

**April 15-16, 2011.** *Nam June Paik and the Conservation of Video Sculpture, Symposium and Exhibition*, University of Cincinnati, School of Art, College of Design, Architecture, and Planning, Cincinnati, Ohio, USA.

Info: [www.daap.uc.edu/paik](http://www.daap.uc.edu/paik)

Contact: p: 513-556-2095, [charles.woodman@uc.edu](mailto:charles.woodman@uc.edu)

**June 9-10, 2011.** ILKAR International Symposium: *Preserving Endangered Audio Media—Rethinking Archival Strategies for Conservation of Analogue Audio Carrier*, Berlin, Germany.

Info: [www.smb.museum](http://www.smb.museum)

## OBJECTS

**April 11, 2011.** The British Library: *The Science of Objects and Collection*, The British Library Conference Centre, London, UK.

Info: <http://cool.conservation-us.org/byform/mailling-lists/cdl/2011/0007.html>

Contact: Teresa Harrington [Teresa.Harrington@bl.uk](mailto:Teresa.Harrington@bl.uk)



## PAINTING

May 23, 2011. *Filling and Retouching: Paintings and Painted Surfaces*, Bonnefanten Museum, Maastricht, Netherlands.

Info: <http://www.iiconservation.org/events/index.php?idnr=552>

## RESEARCH & TECHNICAL STUDIES

March 28–29, 2011. The Getty Conservation Institute and the American Chemical Society, *Partnerships and New Analytical Methodologies at the Interface of Chemistry and Art*, Anaheim, CA, USA.

Contact: ACS National Meeting Registration Center at 800-251-8629 (U.S./Canada only) or 508-743-0192 (international)

Info: [www.xpressreg.net/register/acsa031/start.asp](http://www.xpressreg.net/register/acsa031/start.asp)

## TEXTILES

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

Contact: Alison Fairhurst, [alison@landico.co.uk](mailto:alison@landico.co.uk)

## 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).

### Canadian Conservation Institute (CCI)

Ottawa, Canada

[www.cci-icc.ga.ca](http://www.cci-icc.ga.ca)

Contact: Julie Stevenson, tel. 613-998-3721 ext. 114 or 866-998-3721 ext. 114, [julie.stevenson@pch.gc.ca](mailto:julie.stevenson@pch.gc.ca)

Mar 14–15, 2011. *Photodocumentation*

Mar 22–23, 2011. *Artifacts in Aboriginal Cultural Centres*

May 24–25, 2011. *Advanced Issues in Exhibition Lighting*

Jun 14–17, 2011. *Emergency Preparedness and Response*

Dates TBD. *Archaeological Conservation/Field Techniques*

### Montefiascone Project: Summer 2011

Montefiascone, Italy

[www.monteproject.com](http://www.monteproject.com)

Contact: Cheryl Porter, [chazzaporter@yahoo.com](mailto:chazzaporter@yahoo.com)

Jul 25–29, 2011. *Re-creating the Medieval Palette Reconstructing an Early Medieval*

Aug 1–5, 2011. *Islamic Book Structure—full*

Aug 8–12, 2011. *Conservation Techniques for Islamic Binding*

Aug 15–19, 2011. *Exploring the Unique Features of Spanish Early Modern Account Book Bindings*

### The European Research Centre of Book and Paper Conservation-Restoration

Horn, Austria

[www.buchstadt.at/Courses.164.0.html](http://www.buchstadt.at/Courses.164.0.html)

Contact: Dr. Patricia Engel, [ercbookpaper@gmail.com](mailto:ercbookpaper@gmail.com)

May 16–20, 2011. *Parchment: Latest Assessment Methods Bosses and Clasps II*

Oct 17–21, 2011. *Making Copies of Clasps and How to Install Them on a Book*

Oct 24–25, 2011. *Bosses and Clasps III: Basics in Clasps Conservation*

Oct 31–Nov 4, 2011. *Identification of European Paper—You Only See What You Know*

Nov 7–11, 2011. *Identification of Asian Paper—You Only See What You Know*

Nov 21–25, 2011. *Globe Conservation Course*

## PROSORB HUMIDITY STABILIZER



Available in preconditioned 500 and 950 gm cassettes, as well as 1 kg bags. Long-lasting, inexpensive, chloride-free and especially effective in the 40% to 60% RH range. **NOW IN STOCK** in North America.

## MINI ONE MICROCLIMATE GENERATOR

**NEW!** Delivers constant positive pressure flow at preset humidity level. Effective on large or small cases. Reliable, extremely effective, spike-free, locate in showcase plinth or remotely (up to 75 feet from showcase), suitable for nitrogen or argon.



## AGELESS OXYGEN ABSORBER

We stock Ageless and RP type oxygen absorbers, as well as Escal transparent film. Use for the treatment of insect pests and storage of oxygen-sensitive materials such as archeological metals, organic materials, pyrites, etc.

Coming Soon: **ANOXIC FRAMES** from the Tate Gallery

Jerry Shiner 800 683 4696 [www.Keepsafe.ca](http://www.Keepsafe.ca)

Relevant Information, On-Site Consulting, Case Leakage Testing, Honest Answers

**KEEPSAFE**  
MICROCLIMATE SYSTEMS



## San Gemini Preservation Studies Program

International Institute for Restoration & Preservation Studies  
Italy Summer 2011 Field School—Historic Preservation & Restoration  
San Gemini & Umbria, Italy and Athens, Greece  
[www.sangeministudies.org](http://www.sangeministudies.org)  
Contact: Max Cardillo, US tel: 718-768-3508, [cardillo@sgsmai.org](mailto:cardillo@sgsmai.org)

May 23–Jun 18, 2011. *Session 1 | Introduction to Art and Building Restoration in Italy, Surveying and Analyzing Historic Buildings, Introduction to Conservation and Archaeological Ceramic in Italy, Archaeological Ceramic Conservation Workshop*  
Jul 4–29, 2011. *Intercession | Intercession Field Trip*  
Jul 4–30, 2011. *Session 2 | Traditional Painting Methods and Techniques in Italy, Restoration in Italy—Issues and Theory, Introduction to Restoration of Paper in Books and Art*

## McCrone Research Institute

Chicago, Illinois, USA  
[www.mcric.org](http://www.mcric.org)  
Contact: p: 312-842-7100, f: 312-842-1078, [registrar@mcric.org](mailto:registrar@mcric.org)

Sep 12–16. *Microscopy for the Conservator of Historic and Artistic Works*

## UCLA/Cotsen Institute of Archaeology

UCLA/Getty Conservation Program  
The Cotsen Institute of Archaeology  
University of California Los Angeles  
405 Hilgard Avenue  
Los Angeles CA 90095-1510, USA  
[www.ioa.ucla.edu/about-us](http://www.ioa.ucla.edu/about-us)  
Contact: David A. Scott, [dascott@ucla.edu](mailto:dascott@ucla.edu)

July 11–15, 2011. *Ancient and Historic Metals: Technology, Microstructure, and Corrosion (This course is open to a maximum of 10 participants only.)*

## Users' Group for Mass Spectrometry and Chromatography (MaSC) Workshop

Harvard Art Museums  
Arthur M. Sackler Museum  
32 Quincy Street  
Cambridge, Massachusetts, USA  
[www.masgroup.org](http://www.masgroup.org)

May 9–13, 201 *Fifth MaSC Workshop*

## West Dean College

Nr Chichester, West Sussex, England, UK  
[www.westdean.org.uk/](http://www.westdean.org.uk/)  
Contact: Liz Campbell, Administrator, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ, UK; tel. +44 1243 818219, [liz.campbell@westdean.org.uk](mailto:liz.campbell@westdean.org.uk)

Mar 14–17, 2011. *Integrated Pest Management Workshop*

May 16–19, 2011. *Conservation for Horologists*

May 16–19, 2011. *Conservation of Leather*  
Sep 5–8, 2011. *Conservation of Historic Wallpapers*

Sep 26–29, 2011. *The Anthropology of Clothing*

## Positions, Internships, & Fellowships

Starting January 1, 2011, AIC will no longer charge for posting employment opportunity advertisements online in the Career Center section of the AIC Website. Be sure to check the section regularly. Ads will be posted as they come in and remain for 30 days or until the application deadline stated in the ad. As a benefit to our members, AIC lists all conservation-related employment opportunities.

Posting an employment opportunity does not convey endorsement of the position or hiring organization by AIC. AIC encourages all applicants to conduct their own research into the hiring organizations.

To have your ad posted, please email copy to Steven Charles at [scharles@conservation-us.org](mailto:scharles@conservation-us.org).

## FELLOWSHIP IN CONSERVATION OF CONTEMPORARY ART AT SFMOMA

### San Francisco Museum of Modern Art

The Conservation Department at the San Francisco Museum of Modern Art is pleased to offer a **two-year, advanced Fellowship in the conservation of contemporary art, beginning fall 2011**. The Fellow will participate in a museum experience, focusing on 20th and 21st century art. In keeping with the nature of contemporary art, the Fellowship is designed to initiate collaboration between conservation disciplines, including paper, paintings, objects, photographs, and electronic media. Honoring disciplinary expertise, the Fellow will be supervised by the staff conservator affiliated with her/his specialty.

Due to fundamental philosophical shifts that accompanied the making of art after 1945, contemporary art often requires problem solving, which diverges from traditionally prescribed conservation measures. In addition to performing technical examination and treatment on works in the museum's collection, the Fellowship will give focus to the non-traditional methods that are employed in creating, and caring for, contemporary works of art. The Fellowship will also include activities such as exhibition planning, installation and collection research. Since compiling information about artists' materials, processes and intentions may be among the most important contributions conservators of contemporary art can make toward future care of collections, effective methods for documenting these factors will be explored. The Fellow will undertake research and/or a specific project related to contemporary art and will be encouraged to present a paper or publish the findings.

The applicant should have a graduate degree from a recognized training program (or equivalent experience) and one to two years of post-graduate experience. A specialization in painting, objects, paper, photographs, or electronic media conservation is required. The applicant should have enough experience to be able to work with a degree of independence in the studio. The ability to collaborate creatively with other conservators and museum staff members is essential.

- Stipend: \$30,000 plus benefits with \$2000 for research and travel to conferences.
- For more details, contact:  
SFMOMA Conservation Department at 415-357-4054
- All applications and supporting documents must be received by:  
**April 15, 2011**
- Candidates should submit curriculum vitae, including undergraduate and graduate education, and relevant experience; a statement (no more than one page) as to the candidate's reason for applying, and two letters of support to:

Elise S. Haas Conservation Department  
San Francisco Museum of Modern Art  
151 3rd Street  
San Francisco  
CA 94103

# Discover...

THE LARGEST NORTH AMERICAN GATHERING  
OF SUPPLIERS TO THE CONSERVATION FIELD



American Institute for Conservation  
39<sup>TH</sup> ANNUAL MEETING  
PHILADELPHIA, PA  
MAY 31–JUNE 3

## Exhibit Hall

**June 1–2**

Receive year-round help in selecting conservation products or services. Visit the AIC Virtual Exhibit Hall for information and contact information on AIC Exhibitors.

## GOLD BOOTH SPONSORS

Conservation-By-Design  
Hollinger Metal Edge, Inc.

## SILVER BOOTH SPONSORS

Fokus GmbH Leipzig  
Keepsafe Microclimate Systems  
Kremer Pigments Inc.  
TandD US, LLC.  
University Products, Inc.

## GENERAL SESSION I & TOTE BAG SPONSOR

Tru Vue

## EXHIBITORS

Archetype Books	Getty Publications
Archivart	Hiromi Paper, Inc.
Art Innovation	Hirox-USA, Inc.
Art Preservation Services, Inc.	Huntington T. Block Insurance Agency, Inc.
Bruker	Inherent Vice Squad
Campbell Center for Historic Preservation	Masterpak
Crystalization Systems, Inc.	Museum Services Corporation
Dorfman Museum Figures, Inc.	NCPTT
Foster & Freeman USA	Onset Computer Corporation
Gallery Systems	Polistini Conservation Material
Gaylord Brothers	RH Conservation Engineering
Gemini Moulding	ShipandInsure.com
The Getty Conservation Institute	SmallCorp
	Talas



the NEW shape of silica gel

[www.apsnyc.com](http://www.apsnyc.com)



American Institute for Conservation of  
Historic & Artistic Works

1156 15th Street, NW  
Suite 320  
Washington, DC 20005

[info@conservation-us.org](mailto:info@conservation-us.org)  
[www.conservation-us.org](http://www.conservation-us.org)

PERIODICAL