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ANNUAL MEETING  
MAY 8–11, 2012

Connecting to Conservation:  
Outreach and Advocacy

Albuquerque Convention Center/  
Hyatt Regency Albuquerque  
Albuquerque, New Mexico

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## Getting Greener and Creating the Optimal: The State of Sustainability Research and the Preservation Environment

*By Jeremy Linden, Preservation Environment Specialist, Image Permanence Institute*

I was recently standing in a store aisle dutifully debating the merits of various picture frames when one example of packaging caught my eye—a plain brown cardboard shell wrapped around a normal wooden picture frame. “Made From Renewable Wood!” was printed in green type on one side of the package, and my immediate thought was “wait a minute—isn’t all wood renewable if you manage it properly?” Was there something that made this wood special, or was this just an example of what has come to be labeled as “greenwashing”?

That question popped into my head when I sat down to think about sustainability research in this profession: are we doing something significant with our preservation environments, or are we doing the same thing that we’ve always done and just making it sound better? Worse yet, are we doing what we’ve always done and not bothering—or refusing—to adapt? Research currently being undertaken around the world has the potential to reshape how we evaluate and create the environment in which we preserve our collections. However, our own history and efforts can work against us if we continue as before—after all, we’ve fought for decades to achieve what was understood to be the “appropriate” preservation environment. Over the past several decades, constant, flat-line control of temperature and relative humidity; gas-phase filtration; and upgrades to ultra-modern mechanical systems were sought as best practices for the creation of preservation environments—often disregarding the amount of energy required to run these systems. Now, research is showing that, not only may flat-line conditions be unnecessary, but in certain common situations, they may be detrimental, and that mechanical systems may not need to run constantly to maintain appropriate environmental conditions.

Although a common initial step, the installation of newer, more energy-efficient equipment and systems is not a panacea. While the improvement in energy consumption is often undeniable, if resorted to as a sole-solution, they often disguise key inefficiencies of the operation, as well as far more cost- and energy-effective solutions. While they can be part of the formula, the key to improving the sustainability of our preservation environments often lies elsewhere.

One way of finding the “better way to do it” is to recognize what we want to attain: the **“optimal preservation environment” that achieves the best possible preservation of collections, at the least possible consumption of energy, and is sustainable over time.** That first step, achieving the best possible preservation of collections, requires an effort to define the best possible environment. For years, the standby of 70°F and 50% RH with minimal fluctuation was entrenched both in our minds and in the literature; the past fifteen years have been spent chipping at those edges. Thanks to Donald Sebera’s research on isoperms and the Image Permanence Institute’s (IPI) application of that research to create the Preservation Index and Time-Weighted

*Getting Greener and Creating the Optimal continues on page 3*

# AIC NEWS

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## Deadline for May editorial submissions

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

March 15, 2012.

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).

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## From the President



I'm pleased to report on a successful new fundraising initiative that began in 2011 and promises to build support in the coming years. The AIC board has been reaching out to selected colleagues to learn more about why they make financial contributions to FAIC and what they know of and expect from it. Board members, guided by a short list of questions and supported by staff, are gathering information that will be used to form a better understanding of what our members want from their professional organization and its Foundation. Those attending the November IAG meeting were told about this effort and asked to join

in (with staff support). At the same time, FAIC staff members have been increasing targeted solicitations on behalf of the Foundation. And, you have responded!

Individual donations to FAIC totaled \$28,555 in 2011, which is a significant increase from \$11,700 in 2009 and \$19,425 in 2010. This support is incredibly important and greatly appreciated. I trust that this reflects the value that FAIC and AIC provides to you and, also, indicates that the national economy is slowly improving. *Your comments* guide our work and *your support* helps us serve you—while at the same time encouraging support from other foundations and donors. Thank you!

I hope to see you at the Annual Meeting in Albuquerque to celebrate AIC's 40th anniversary. Everyone has been diligently working to make this an outstanding program. The program has an increased number of offerings this year. Concurrent sessions are the rule rather than the exception—there will be something of interest and benefit for all.

Welcome and best wishes to the new Collections Care Network (CCN). The founding participants set an ambitious agenda at an organizing meeting held in late January. I look forward to the promotion of and support for preventive conservation activities and resources.

—Meg Craft, AIC and FAIC Board President  
[mcraft\[at\]thewalters.org](mailto:mcraft[at]thewalters.org)

**Getting Greener and Creating the Optimal** *continues from front cover*

Preservation Index metrics, we understand that cooler temperatures and lower relative humidity (RH) slow the rate of chemical decay of organic materials and we can quantify that rate.

Moreover, concern for mechanical damage due to physical shape change cautions us to maintain moderate RH and avoid periods of extreme dryness or dampness. Marion Mecklenburg and David Ehrhardt have shown—presented most recently at the “2010 Rethinking Museum Climates” roundtable at the Museum of Fine Arts, Boston—that maintaining a tight RH band is unnecessary because many materials can experience elastic shape change in RH’s fluctuating between roughly 30–60% without suffering any permanent damage.

The conclusion we are left with, that most collections are best preserved at cool temperatures combined with moderate RH, is a far cry from the traditional 70°F, 50% RH flat-line condition, and gets us started toward a better way of thinking about environmental conditions in collecting institutions. Coincidentally, the same conditions play into the “least possible consumption of energy” aspect of an optimal preservation environment. In many climates these conditions are far more economical and sustainable to produce and, in turn, are the inspirations for much of the leading sustainability research in preservation today. In addition, research into the equilibration rates of collections materials informs us that most objects will fully equilibrate to a temperature change within 24 hours, while full equilibration to a change in RH may take up to 30 days or longer—allowing for creativity in designing sustainable solutions for preservation environments.

Already in use by a number of institutions, one simple method that takes into account both redefined conditions and our understanding of equilibration is the use of seasonal set points. In areas with discernable “hot” or “warm” versus “cool” or “cold” seasons, space temperature set points can be “set back” during the cool season to avoid unnecessary heating of the space, simultaneously improving the preservation environment while saving energy. Seasonal RH set points (only humidifying to 30% in a dry season and only dehumidifying to 55% during a wet season) can be used to reduce the amount of energy spent on moisture control, rather than maintaining a steady 40–50% year round band in environments with seasons that cycle from dry to wet within relatively constant temperature ranges, or from cool and dry to warm and wet.

Currently, systems shutdown research conducted in the United Kingdom by The National Archives and systems shutdown and setback research carried out at IPI rely on this new understanding of an appropriate environment and the equilibration rates of materials. Both methods create short-term fluctuations in the preservation environment in order to achieve energy savings without adversely affecting the preservation of the collection. In cooler seasons, when outdoor temperatures are favorable, nighttime or weekend shutdowns, sometimes in addition to a seasonal set point change, can allow the outdoor environment to exert some influence on the space by dropping temperatures while saving energy. An eight-hour nightly shutdown could potentially save up to a third of the electrical energy used by a fan motor over the course of a season. Depending on the building

envelope of the storage space in question, it is possible that shutdowns of varying length could be applied even during hot, humid months. A three-hour shutdown has the potential to save an eighth of the electrical energy used during a day. Better yet, investments in capital improvements may not be necessary. These methods and the use of seasonal set points can often be achieved with pre-existing mechanical systems. Whether contemplating a seasonal set point change, nightly shutdowns, or temperature setbacks, the key is to understand and work with the outdoor environment, and monitor the indoor environment to assess the effects of any operational changes.

Other research has re-examined the role of the mechanical system in the creation of the preservation environment. The Getty Conservation Institute has performed extensive research into alternate methods of managing and creating sustainable preservation environments in hot and humid climates, often concentrating on humidistatic control (the mechanical system reacts to RH levels in the space, as opposed to thermostatic, where it reacts to temperature) to prevent mold growth and mechanical decay. Cooling is only used to maintain conditions for human comfort rather than to control temperature for the preservation environment. By changing the method of control, the focus is on the more sustainable strategy of controlling moisture alone, rather than expending energy to control both moisture and temperature. Based on research and careful observation of existing structures and climate, The National Museum of Denmark has gone a step further, constructing purpose-built storage facilities that are largely passive in nature, with small-scale mechanical systems used primarily for summer dehumidification. Like the Getty example, these facilities are humidistatically controlled, taking advantage of an outdoor climate that is favorable to preservation, and using ground temperature through the floor slab, little to no outside air exchange, and a well-insulated envelope to maintain moderate temperature and RH throughout the seasons. The primary energy consumption in this system comes from the occasional use of lighting (when the space is occupied), some air circulation, and a desiccant dehumidification unit to control occasional high moisture levels. Successfully applied in Europe, this model has potential for use in several regions of the United States, and is particularly applicable when exploring options for preservation environments for some large collections, where it can have significant impacts on reduction of energy consumption.

Sustainability in systems operation goes beyond how much and how often we heat, cool, humidify, or dehumidify. It takes energy to move air through systems; the more things that you put in the way of the air, the more energy will be required to push it through. Cooperative research is being conducted in Switzerland and the Netherlands to determine whether gas-phase filters installed in many cultural facilities to reduce the effect of pollutants on collections are necessary when comparing their effect on collections preservation to their initial and ongoing costs, or whether other mitigating strategies, such as housing or deacidification, can reduce the effects of pollution while potentially being more cost-effective.

It is not just the research that has moved forward; we are in the midst of a wave of global eco-consciousness and the profession and funding agencies are responding. Public monies funded many of

the examples listed above, while private funders push the agenda by encouraging the practical application of these theories. In the United States, the Institute for Museum and Library Services (IMLS) and the National Endowment for the Humanities (NEH) have funded research and projects with sustainable collections preservation as the goal. The NEH's Sustaining Cultural Heritage Collections program exists specifically to encourage applicants to plan for and implement new, sustainable strategies for collections preservation. Likewise, funding is being made available for continuing education resources to address these advances; IPI will be conducting a second series of free workshops and webinars on sustainable preservation practices for managing storage environments, thanks to funding from NEH's Preservation and Access Education and Training Grant program. For more information on these workshops and webinars, see the project site at [www.ipisustainability.org](http://www.ipisustainability.org).

Opportunities for discussion of ideas continue, and new guidelines and strategies that incorporate some of these ideas are being disseminated through the literature. From the *Gray Areas to Green Areas* conference in Austin, Texas in 2007; to the National Archives and Records Administration's 25th annual preservation conference entitled *Conservation2 = Preserving Collections x Our Environment* in 2011; to upcoming symposia concentrating on sustainability and preservation in both the United Kingdom and Germany later this year, more and more venues are available for us to gather and discuss every aspect of these challenges. The Canadian Conservation Institute's *Environmental Guidelines for Museums*, released in 2010, includes some more energy-efficient operating options, and the Dutch-language *Klimaatwerk: richtlijnen voor het museale binnenklimaat* (*Climate Work: Guidelines for the Museum Indoor Climate*), which leads users through a decision-making process to determine the necessary indoor climate for preservation (which can encourage energy-saving strategies), was published in 2009 with a forthcoming English translation.

None of these (or other examples that there is no room to mention) offers "the" singular solution, nor are these meant to provide formulaic answers. In creating an optimal preservation environment that is, by definition, "sustainable over time," we must understand the requirements of our collections, the capabilities of our mechanical systems, and the options and possibilities for more efficient and effective preservation that exist—understanding that each situation, and the optimal solution, will be unique. Dictating our preservation environment needs to a facilities staff is no longer enough. We have to work and communicate to achieve our goals, recognizing that the ways we create an optimal preservation environment will also change with time. This is the significance of the research that has, is being, and hopefully will be done; through it we can move beyond creating preservation environments the same way that we always have, and move into a more self-conscious and sustainable strategy for the future.

—Jeremy Linden, *Preservation Environment Specialist*  
Image Permanence Institute (IPI)  
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## Resources

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- Reilly, J. M., D. W. Nishimura, and E. Zinn. 1995. *New Tools for Preservation: Assessing Long-Term Environmental Effects on Library and Archives Collections*. Washington, D.C.: The Commission on Preservation and Access.
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- Conservation2 = Preserving Collections x Our Environment: 25th Annual National Archives Preservation Conference*. 2011. UMUC Inn and Conference Center, Hyattsville, Maryland. March 16–17, 2011. <http://www.archives.gov/preservation/conferences/2011>
- Conference on Preventive Conservation: Museum Microclimates*. 2007. National Museum of Denmark and ICOM-CC Preservation Working Group. Copenhagen, Denmark. November 19–23, 2007. <http://www.natmus.dk/sw53828.asp>

## Upcoming Symposia on Indoor Environments

- Climate for Collections: Standards and Uncertainties*. Munich, Germany, 7–9 November 2012. Call for contributions at [http://www.climateforculture.eu/pdf/ClimateConference\\_Call.pdf](http://www.climateforculture.eu/pdf/ClimateConference_Call.pdf).
- Indoor Air Quality 2012: 10th International Conference Indoor Air Quality in Heritage and Historic Environments "Standards and Guidelines"*. London, UK, 17–20 June 2012. Conference site at <http://www.ucl.ac.uk/iaq2012/index>.



## AIC News

### AIC Board of Directors Election—Voting Opens on March 9

The election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), will run from Friday, March 9, to Tuesday, April 10.

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 9.

If you do not have internet access and would like to receive a paper ballot, please contact Steven Charles at [scharles\[at\]conservation-us.org](mailto:scharles[at]conservation-us.org) or 202-661-8066.

**All ballots, electronic or paper, must be cast or received by 5:00 p.m. Tuesday, April 10.**

Nominations for the open positions on the AIC Board of Directors closed on February 10.

#### Slate of candidates for the AIC Board of Directors election:

Secretary (2-year term):	<b>Sanchita Balachandran</b> <b>Evan Kopelson</b>
Treasurer (2-year term):	<b>Linda Edquist</b> <b>Jennifer Hain Teper</b>
Director, Committees & Task Forces (3-year term):	<b>Patricia Silence</b> <b>Sarah Stauderman</b>

The election results will be announced on Friday morning, May 11, at the Members Business Meeting at AIC's 40th Annual Meeting in Albuquerque.

### Collection Care Network

The Collection Care Network (CCN) was formally approved by the AIC Board of Directors on November 4, 2011, and the Board created a charge for the CCN based on the proposed objectives of the network. With minor revisions, the charge has been adopted by the organizing committee. The CCN organizing committee met with AIC board and staff representatives at Winterthur on January 31 to discuss the charge and priorities for the coming year. A summary of this meeting will be included in the May issue of *AIC News*.

#### Why is CCN a Network?

When the AIC Board of Directors began discussing the importance of creating an entity within AIC to support those who practice preventive conservation, it became clear that the group needed to support member-wide interests. CCN will create awareness of preventive care; identify and develop standards and best practices, training, and other projects to advance preventive care internationally; provide resources to support collection care; and collaborate with related groups to reach and support key collections care constituents.

While it is necessary to be a member of AIC to become a member of a network, there are no additional dues. Networks will not maintain a cash reserve, but will work with AIC staff to acquire funds for special projects. AIC will provide a basic budget and organizational support for each network, which are expected to attract new AIC members and supporters through their work.

### January Wiki Edit-a-Thon Results in Increased Output

Significant increases in activity were seen across AIC's wiki site during our first ever Wiki Edit-a-Thon month, with more than 137,000 hits during the month—pushing the total number of page views on the site to over 1 million since the platform's launch in 2008!

The platform received mention on several allied organization websites, blogs, and listservs, and several new areas of content were added, including the long anticipated Environmental Guidelines. Fifty-nine new articles were written or begun with 100-plus supplemental pages also created. Specialty groups and committees with content already on the wiki added and updated content and Specialty Groups that do not yet have content online identified wiki chairs and began outlining desired topics. In addition, 61 people (44 of them new users) completed Creator training sessions, which allowed them to work on the platform during the month-long event. Inspired by the opportunity to participate on the wiki, one individual even joined AIC!

Special thanks go to the wiki chairs and specialty group chairs who devoted time to this effort. To find a fuller accounting of the month's accomplishments visit the AIC wiki at [www.conservation-wiki.com](http://www.conservation-wiki.com) and scroll down to the Getting Started section. Join the excitement any time by contacting AIC's e-Editor Rachael Perkins Arenstein ([Rachael\[at\]amartconservation.com](mailto:Rachael[at]amartconservation.com)) or look for announcements about the next Edit-A-Thon this summer.

## New Staff Member



Sandy Nguyen

We are pleased to announce that Sandy Nguyen accepted the position of part-time Financial Manager for AIC and FAIC and began work on February 1. With a business administration degree in management information systems, Sandy brings to AIC and FAIC over nine years of experience in nonprofit accounting and financial management. She has additional experience in grant management, human resources, business insurance, and employee benefits.

## AIC—CUBA!

From December 4–12, 2011, an AIC-sponsored trip of 30 conservators and related professionals visited Cuba. Our goal was to visit a country rich in cultural heritage that is not open to Americans except through organized tours and to create opportunities for communications with the professionals who are responsible for its preservation. The country presently has seven cultural sites and two national parks on the UNESCO's World Heritage list and a rich tradition of historic preservation.

Our trip began in Havana, the island nation's capital. Founded in 1519, Havana contains a wealth of buildings, collections, archives, and historical material unparalleled in the Caribbean. We spent the first day walking the labyrinthine Baroque streets that comprise what is known as *La Habana Vieja*, an area inscribed into UNESCO's World Heritage list in 1982. Accompanied by

Dr. Raquel Carreras, a conservation scientist who specializes in wood in tropical climates, we visited the 17th-century convent that houses the rundown, but functional *Centro Nacional de Conservación, Restauración y Museología* (National Conservation Training Center) as well as urban archeological sites and museums featuring fine arts, history, and Afro-Cuban collections. Our second day continued with a walking tour of palaces, hotels, theaters, and cigar factories that were built in the 19th and 20th centuries when Havana's city walls came down and the nation gained its independence. With Raquel as our guide, we began to understand how conservation is managed in a country where nearly every structure is historic and where the simplest necessity presents a challenge.

Cuba's restorers and conservators work with a variety of different methods, some that seem heavy-handed given our present-day ethics, and others that mirror our own *Code of Ethics and Standards of Practice*. We saw this dichotomy throughout the country. For example, during our visit to Havana's Cristobal Colón Cemetery, a 140-acre necropolis, we saw restorers cleaning pollution off of marble monuments using electric grinders. On the other hand, a 19th-century painted altarpiece in the cemetery's chapel had been carefully conserved by the Paintings Conservation Studio that is part of the *Oficina del Historiador de la Habana's* (Office of the Historian of the City of Havana) teaching facility for training preservation professionals.

During a morning-long visit to the facility's laboratories, we made a donation of books and materials and had the opportunity to visit with colleagues in paintings, ceramics, polychromed



AIC tour participants meet with conservation staff at Office of the Historian of the City of Havana

wood, paper, bookbinding, clocks, biology, and chemistry. Next, we visited Cuba's Caribbean Coast: Trinidad and its Valley of the Sugar Mills comprises a city with a vernacular 18th- and 19th-century earthen architecture and a 100-square mile valley with remains of 70 sugar plantations and mills. We began our three-day stay along the south coast with a visit to the French colonial city of Cienfuegos. Once we left this city to begin our coastal tour, Nancy Benítez, a preservation architect, the former head of the *Oficina del Conservador de Trinidad* (Office of the Conservator of Trinidad) traveled with us as our guide and cultural interpreter. We stayed in bed and breakfasts located in private homes, and got to see how many Cubans capitalize on their historic homes to earn a living. The first night, we gathered in the town's Plaza Mayor for live music and dancing, and on the following day, we toured Trinidad's mansions, decorative arts museums, and industrial archeological sites. Our southern journey ended with an Angels Project, during which we were paired with Trinidad restorers in different specialties to discuss specific treatment issues. Most participants would probably agree that these encounters with the young restorers and architects were the most satisfying of the entire trip. The resultant lively dialogues are now leading to plans for additional collaborations in paintings, metals, furniture, clocks, and archeological site interpretation. Back in Havana we visited mid-twentieth-century sites such as the Tropicana Cabaret and the Hotel Riviera, and contemporary art venues such as the home of curator Cristina Vives and the citywide sculptural park created by folk artist José Fuster.

This description is, of course, just a small sample of what we really experienced. To learn more, ask one of your colleagues who was with us. For me, a Cuban American conservator who has had longstanding ties to the island's preservation professionals, this trip was the realization of a decades-long dream. I am eager now to help these initial encounters between AIC and Cuban conservation institutions blossom into full-blown and ongoing collaborations.

—Rosa Lowinger  
rlowinger [at] rosalowinger .com

*AIC extends warm thanks to Rosa Lowinger for her invaluable assistance in organizing AIC's first organization-wide sponsored trip.*

## ECPN Committee Seeks Communications Officer

The Emerging Conservation Professionals Network (ECPN) is soliciting applications for the Communications Coordinator position. The Communications Coordinator will serve a one-year term beginning just after the 2012 AIC Annual Meeting, with the option of renewal for a second year.

ECPN works to address the needs of conservation professionals with fewer than seven years of experience, including pre-program students, graduate students, and recent graduates. The committee seeks to enhance the dialogue among emerging conservators and experienced conservators, between AIC and the conservation training programs, and to increase participation in AIC among emerging conservators.

The Communications Coordinator acts as the secretary for ECPN; works to raise awareness of the group and to attract new, active members; encourages involvement of emerging

conservators in AIC communications and publications, including *JAIC* and the Conservation wiki; keeps the broader AIC membership apprised of ECPN activities by writing or soliciting columns, blog posts, and articles as appropriate; and works with the outreach coordinators to investigate and encourage the use of social media, including recruitment of authors and solicitation of content for the blog.

The time commitment is roughly six to nine hours per month, consisting of approximately two-three hours for monthly meetings and minutes; one to two hours writing for the blog (<http://emergingconservator.blogspot.com>) and communicating with other AIC committee members; and three to four hours for other research, writing, and occasional graphic design.

The ECPN committee communicates primarily via email correspondence and monthly conference calls. The committee meets in-person annually at AIC's Annual Meeting.

To apply, please submit a brief statement of interest and your resume to Molly Gleeson, Chair, AIC-ECPN, ([mccgleeson \[at\] yahoo .com](mailto:mccgleeson@yahoo.com)) by April 6.

Questions about committee activities can be directed to Molly, or ECPN's current Communications Coordinator, Amy Brost ([amybrost \[at\] yahoo .com](mailto:amybrost@yahoo.com)). The full position description can be requested from either Molly or Amy.

More information about the ECPN can be found online at [www.conservation-us.org/emerging](http://www.conservation-us.org/emerging).

## Annual Meeting

### AIC's 40th Annual Meeting Makes New Mexico the Place to be in May



Albuquerque Convention Center, Albuquerque, New Mexico

Join us in Albuquerque on May 8–11 as AIC holds its 40th Annual Meeting and reaches out to members and allied professionals alike. The theme of this year's meeting is *Connecting to Conservation: Outreach and Advocacy*, and content will be delivered in a variety of formats.

For the first time, AIC will have three keynote speakers. Come to Albuquerque and hear from:



**Tyler Green**, an influential arts journalist, will speak on the current state of arts journalism and share his perspectives on what makes conservation projects worthy of public attention.

**Samuel Jones**, an associate of Demos, will give us information on the role of culture in society from which we can draw as we promote the value of conservation.

**Dr. Anne-Imelda Radice**, director of IMLS from 2006 to 2010 and Forbes Medal recipient, will share with us her expertise about impacting public policy and reaching the public about the importance of caring for cultural heritage.

In addition to these captivating keynotes, there will be over 12 outreach sessions focusing on everything from outreach to allies to working with artists. Every AIC specialty group will also be offering a wide range of programming. You will be able to learn about the latest conservation treatments in your specialties and also take part in a debate of how best to spread the word about the importance of conservation.

All of this will be taking place in the beautiful American Southwest. Be sure to check out some of your tour possibilities. Explore Acoma Pueblo with the Founding Director of the Sky City Cultural Center and/or take the Sunset-to-Sunrise Overnight Tour of Santa Fe at the conclusion of the conference.

For more information or to register, visit the AIC website at [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings). Take advantage of the money-saving advance registration rates—ending March 31.

Already registered? Consider inviting a colleague from a related profession to join us. This is the perfect conference opportunity for both conservators and related professionals.

## FAIC News

### FAIC Samuel H. Kress Conservation Publication Fellowships Awarded

Two FAIC Samuel H. Kress Conservation Publication Fellowships were awarded for 2012. One fellowship was awarded to Blythe McCarthy for her multi-author work, “Chinese Paintings and the Introduction of Non-traditional Materials,” which will be based on the results of John Winter’s unpublished research on the scientific analysis of Chinese pigments.

The proposed book will provide scholars and conservators with one of the largest collections of pigment identifications and analyses of Chinese paintings on silk in one volume. Previous analyses of pigment use in Chinese paintings have concentrated on cave and wall paintings such as those of Dunhuang and the few analyses of Chinese colorants of paintings on silk that do exist are scattered throughout the literature. Contributing authors include Jennifer Giaccari, Jeffery Joseph, Christina Bisulca, Yae Takahashi, and Lisa Claypool. The work will be an invaluable reference source for scholars of Chinese paintings as well as those responsible for preventive conservation of Chinese paintings. It is expected that objects conservators will also benefit, as similar pigments have been used on Chinese objects.

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Another fellowship was awarded to Kazuko Hioki for her proposed manuscript on "Printed Books as Artifacts of Culture from Japan of the Edo Period (1603–1867)." North American libraries hold at least 47,800 such volumes. Many have been included in digitization plans, but lack of information in English may lead to the loss of many historic and valuable bindings. Similarly, conservators do not have access to resources about the information revealed by original bindings or the difficulty in re-aligning the original Japanese papers, a necessary step in preventing future damage. The work will be the first comprehensive English language text on the physical characteristics of printed Edo books. It will inform conservators and caretakers, aid conservation and preservation decisions, and improve the quality of practice. This additional fellowship was made possible through re-allocation of unexpended fellowship awards from previous years.

The deadline for 2013 proposals is November 1, 2012. Guidelines and application forms can be found at [www.conservation-us.org/grants](http://www.conservation-us.org/grants).

### FAIC George Stout Scholarships Awarded

Twelve FAIC George Stout scholarships were awarded for 2012. The George Stout Memorial Fund supports travel by student members to attend professional meetings. Eleven of the awards were for students attending the 40th Annual Meeting of the AIC in Albuquerque, New Mexico.

Morgan Adams	Morgan Hayes
Emily Aloiz	Christine McIntyre
Dina Anchin	Ha Young Park
Kimberly Bahnsen*	Caroline Roberts
Ashley Bartman	Rebecca Summerour
Kristin deGhetaldi	
Gwenanne Edwards	

\* Attending "Wood in the 21st Century: Design and Preservation of Contemporary & Historic Architecture"

The George Stout Memorial Fund is supported by the generous annual contributions of AIC Specialty Groups and individual donors. To make a contribution, please go to [www.conservation-us.org/donate](http://www.conservation-us.org/donate).

### National Endowment for the Humanities Grant Awarded

FAIC has received a \$175,000 Preservation Education and Training grant from the National Endowment for the Humanities to provide mid-career training to conservators. The grant will support FAIC programming in 2012 and 2013 and is the fifth NEH grant received by FAIC for professional development programs since 2004. Only seven Preservation Education and Training grants were awarded by NEH this year.

The grant will help support a series of workshops over the next two years as well as scholarships for conservators to attend the programs and a portion of administrative costs. Planned programs supported by the grant include:

**Preventive Conservation** organized by David Bayne, January 7–20, 2012, Ossabaw Island, GA (will be repeated in January 2013)

**Modular Cleaning Program** with Chris Stavroudis, March 12–16, 2012, Seattle, WA

**Scientific Analysis of Photographs\*** organized by Gregory Dale Smith, June 12–15, 2012, Indianapolis, IN

**Conservation of Transparent Papers** with Hildegard Homburger, four sessions: July 17–18 and 19–20, 2012, Washington, DC; July 23–24 and 25–26, 2012, Ames, IA

**Conservation of Digital Photographs\*** organized by Martin Jürgens, October 29–November 2, 2012, Boston, MA

**Contemporary Print Identification** with Stephanie Lussier and Scott Homolka, December 5–7, 2012, San Francisco, CA (will be repeated in 2013 in Washington, DC)

**Hands-on Digital Imaging Workshop for Conservators and Museum Professionals** with Dawn Heller, 2013, Washington, DC

**Conservation of Glass in Photography\*** organized by Marc Harnley, 2013, Los Angeles, CA

\* The Collaborative Workshops in Photograph Conservation are also funded in part by a grant from The Andrew W. Mellon Foundation.

More information about these and other FAIC professional development offerings can be found at [www.conservation-us.org/courses](http://www.conservation-us.org/courses).

### The Andrew W. Mellon Foundation Awards Additional Funds for Hermitage Project

The Andrew W. Mellon Foundation awarded FAIC an additional \$15,000 to support publication of an English-language catalog to accompany the exhibition, *The Age of Daguerreotype: Early Russian Photography*, which opened at the State Hermitage Museum of St. Petersburg, Russia in December of 2011.

Members of the newly created photograph conservation laboratory have implemented a state-of-the-art condition assessment protocol for the exhibit. Led by Project Director Paul Messier and Juan-Juan Chen, with training and equipment provided by FAIC, this allowed Hermitage conservators to document each of the daguerreotypes and compare items on exhibit with documentation made earlier.

The Hermitage Photograph Conservation Initiative helped establish the department of photograph conservation at the State Hermitage Museum. Through a grant by The Andrew W. Mellon Foundation to the FAIC, the initiative provides training, reference materials, cataloging, digital documentation, and equipment.

The four-year project began in March 2010, and combines the efforts of multiple organizations and disciplines, and language translators to train Hermitage conservators, curators, technicians, and museum personnel, with the ultimate goal of preserving the Hermitage's outstanding collections that number in excess of 470,000 photographs.

# FAIC Donations

## 2011 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, 2011 through December 31, 2011. While those who gave \$50 or more are listed below, all of our 2011 donors are listed on our website.

Your gift helps to provide support for programing and resources that might not exist otherwise. With your help we have the ability to advance the conservation profession nationally and internationally. Your gift makes a difference!

### \$1,000 and above

Meg Loew Craft  
Mary Jo Davis  
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### \$500-\$999

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\*In memory of Tony Rajer

\*\*In memory of Caroline Keck

We have made every effort to ensure that this information is accurate. Please let us know of any corrections by calling 202-661-8070 or emailing [achoudhury \[at\] conservation-us .org](mailto:achoudhury[at]conservation-us.org).

## AIC-CERT Assists in New Jersey

AIC-CERT members assisted Ringwood Manor following a blowback by an oil furnace that left at least six rooms of the historic house, located in Ringwood Manor State Park, New Jersey, covered with soot.

AIC-CERT members Scott Kreilick and Susan Duhl visited the site on January 18. Claudia Iannuccilli made a special trip on January 23 to provide advice on historic costumes. Other AIC-CERT members offered phone and email advice.

Although this event was limited to one portion of a single museum, AIC-CERT's assistance was significant because soot can be difficult to remove. Well-meaning efforts to clean items, particularly textiles, can actually drive the soot deeper into the fabric.

Initial training for the AIC-CERT teams was funded in part by grants from the Institute of Museum and Library Services. Deployments and operational costs are supported by donations to FAIC. To donate to the emergency response fund, please go to [www.conservation-us.org/donate](http://www.conservation-us.org/donate).

## JAIC News

### Writing a JAIC Article

What is the difference between a meeting presentation and a journal publication? The one word answer is “structure”!

A presentation at a meeting, like a project report, is usually structured as a sequential series of events leading from an initial assessment of the problem to its ultimate resolution. The questions of “how” and “why” are answered and the flow of the format is easy to follow. On the other hand, a journal manuscript written for the same project must be rearranged in a manner that first eliminates the time factor and, second, is focused on information transfer. In achieving this goal, journal articles tend to follow a core structure that includes:

**Beginning:** The paper starts with a background section that ensures all readers understand the underlying parameters (materials, previous research, artist technique, etc.). The first few paragraphs orient the reader and connect this new work with the current situation in the field by providing a literature review with sufficient references to enable the history of relevant past work to be traced.

**Middle:** The central part of the paper contains its substance along with the data crucial to the validation of the paper's premise. For a technical study, the body includes a description of the method of research followed by the results. For non-methodology articles, the body can be divided into subsections based on materials, practices, problems, substrates, people, etc.

**End:** The discussion section follows with a final assessment of the problem, its resolution, and further recommendations. This section compares and contrasts the data, ideas, and procedures presented in the body. It can consider the pros and cons, describe limitations, discuss the affects of various parameters or conditions, and/or specify areas for further study. Questions like “What mistakes were

made and how can they be avoided?” and “Could other techniques have worked as well or even better?” can be introduced at this point.

Thus, in essence, the journal article structure provides a more extensive platform for the authors to not only present their project, but also to locate its position in the literature and to critically examine its meaning. For more extensive information on other parts of a journal article, such as its title, abstract, figures, conclusion, and references, please see the “JAIC News” column in the March 2004 issue of *AIC News*.

—Michele Derrick, Editor-in-chief  
*Journal of the American Institute for Conservation*  
[mderrick\[at\]mfa.umd.edu](mailto:mderrick[at]mfa.umd.edu)

## Allied Organizations

### AMERICAN ASSOCIATION OF MUSEUMS (AAM)

#### Accreditation Reinvention Update

2012 is going to be an exciting year for the AAM Accreditation program with the roll out of a dynamic, online-based survey to replace the current paper-based self-study. This new format will integrate with other data supplied to AAM, such as through membership forms, Museum Benchmarking Online, and the Museum Assessment Program. For more information and to download the February 2012 update flyer, “What’s Happening with the Reinventing Accreditation Project” go to [www.aam-us.org/museumresources/accred/accredreinvention.cfm](http://www.aam-us.org/museumresources/accred/accredreinvention.cfm).

#### HERITAGE PRESERVATION

Heritage Preservation is pleased to announce the schedule for the C2C Online Community's next seven live chat events. Resources and further information on the following programs will appear in the Featured Resource section approximately a week before the event. Heritage Preservation is very grateful for input from the conservation community. If you haven't joined the community yet, visit [www.connectingtocollections.org](http://www.connectingtocollections.org) to learn more and to register.

“Choosing the Datalogger That is Right for You”—Tuesday, March 6, 2012 at 1:00 pm ET. Rachael Arenstein, Partner, A.M. Art Conservation, Inc.

“Applying to NEH's Preservation Assistance Grants”—Monday, March 12, 2012 at 1:00 pm ET. Elizabeth Joffrion, Senior Program Officer, Division of Preservation and Access, National Endowment for the Humanities (NEH)

“Introduction to LED Lighting”—Thursday, March 29, 2012 at 1:00 pm ET. Richard L. Kerschner, Director of Preservation and Conservation and Nancie Ravenel, Object Conservator, Shelburne Museum

“Outsourcing Digitization”—Wednesday, April 4, 2012 at 1:00 pm ET. Robin Dale, Director of Digital & Preservation Services, LYRASIS



“MayDay! Create a Game Plan”—Wednesday, April 18, 2012 at 1:00 pm ET. Lori Foley, Vice President for Emergency Programs, Heritage Preservation

### THE INTERNATIONAL NETWORK FOR THE CONSERVATION OF CONTEMPORARY ART-NORTH AMERICA (INCCA-NA)

#### Artist Interview Project

The International Network for the Conservation of Contemporary Art-North America (INCCA-NA) announced it has been awarded a \$65,000 grant from The Andrew W. Mellon Foundation to support its Artist Interview Project. The program will offer training seminars to educate conservators, curators, educators, and their colleagues on methods for interviewing artists to gather knowledge essential to preservation.

The first “Artist Interview Methodology” workshop was held at the San Francisco Museum of Modern Art on February 15, 2012 and the second will be at the Hirshhorn Museum and Sculpture Garden in Washington, DC on April 20, 2012. Registration costs are covered for all accepted applicants.

Since 1999, INCCA has worked to facilitate collaborative practice and dialogue between artists, curators, arts institutions, and conservators and has formed a broad professional network across Europe. INCCA-NA received founding gifts from a number of other foundations including the Laurenz Foundation, the Ellsworth Kelly Foundation, the Frederick R. Weisman Art Foundation, and the New Art Trust.

For further information, please contact INCCA-NA’s Program Assistant, Gwendoline Webber at [gwebber\[at\]incca-na\\_org](mailto:gwebber[at]incca-na_org).

### SOCIETY FOR THE PRESERVATION OF NATURAL HISTORY COLLECTIONS (SPNHC)

#### SPNHC and AIC Co-sponsor Sessions in New Haven

The Local Organizing Committee of the Society for the Preservation of Natural History Collections (SPNHC) 2012 has opened registration for its upcoming meeting *Emerging Technology and Innovation in Natural History Collections Management*. The meeting will be held at the Peabody Museum of Natural History at Yale University in New Haven, Connecticut, June 11–16, 2012. Early bird registration rates are available through April 6.

As a joint effort in promoting preservation, AIC is co-sponsoring with SPNHC an oral presentation session on preventive care and a special poster session entitled “Storage Techniques for Arts, Science, and Humanities Collections (STASH)” to commemorate 20 years since SPNHC’s first publication of the seminal work *Storage of Natural History Collections: Ideas and Practical Solutions*. Abstract submission is open through April 13 for both the poster and oral sessions.

Additionally, the “Stabilize This!” workshop offered at the conference will be of interest to pre-program interns or allied professionals, such as collection managers or registrars. This program, taught by a diverse team of conservators and

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

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For more information visit the SPNHC 2012 website <http://peabody.yale.edu/collections/spnhc2012/home> or contact Catherine Hawks, [hawksc\[at\]si.edu](mailto:hawksc[at]si.edu) (oral session); and Rachael Arenstein, [rachael\[at\]AMArtConservation.com](mailto:rachael[at]AMArtConservation.com) or Lisa Goldberg, [lgoldberg\[at\]stny.rr.com](mailto:lgoldberg[at]stny.rr.com) (poster session) with questions.

## Health & Safety

### Rare But There

While most conservators are aware of the dangers inherent in the chemicals we use, health hazards presented by microorganisms like bacteria, fungi, parasites, and viruses are often overlooked or simply unknown. In general, these hazards are more difficult to define because their survival is dependent upon key, but uncommon, environmental factors. However, although their ability to cause significant illness is rare, it is there.

Aside from mold, which is addressed at length in many other publications, it is unlikely that most conservators and museum professionals will ever be exposed to some types of microorganisms during their entire career. Nevertheless, it is important to be aware of their existence in areas and on surfaces that may not be immediately obvious, especially because microorganisms are adaptable when they are given the right environmental requirements. People working with collections such as those found in natural history museums (including ethnographic, archaeological, taxidermy, wet specimens, and botanical), living museums (live animals and plants), and outdoors are more likely to encounter possible exposure than others. Consider for a moment museum specimens such as swords or arrowheads that may be contaminated with intentionally placed poisons or dried residual blood and perhaps air-borne pathogens on their surfaces, human and animal mummies that may harbor ancient dormant viruses and other diseases, or newly fabricated drums with animal skin and hides that might host anthrax spores. Conservators and museum professionals need to be armed with an awareness about the possible, albeit remote, existence of these hazards among our collections and work spaces; knowledge about their habits and characteristics; resources for information; and an understanding of human health, safety concerns, and best practices for personal protection.

Some excellent publications listing characteristics of specific microorganisms and the accompanying health and safety guidelines are readily available, many on the internet. The National Park Service *Museum Handbook, Part I* (2005) and *Health & Safety for Museum Professionals* (C. Hawks, et al, 2011) are just two of the comprehensive resources available.

Hundreds of tiny seemingly invisible pathogens exist on our planet. Be aware and take appropriate action to protect yourself. A sampling of the rare organisms to be aware of (but are not limited to) are listed in table 1 (see pages 14–15).

—Cheryl Podsiki, *Conservator in Private Practice and members of the Health & Safety Committee*

### Recommended Resources

American Public Health Association. 1995 *Control of Communicable Diseases Manual*

Center for Disease Control and Prevention. [www.cdc.gov](http://www.cdc.gov)  
Emergency Preparedness and Response. Center for Disease Control and Prevention. [www.bt.cdc.gov](http://www.bt.cdc.gov)

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Williams, S. and C. Hawks. 2005. Curatorial Care of Biological Collections. In *NPS Museum Handbook, Part I*. 2005. Washington, DC: National Park Service. Appendix T. RTI–T62 [www.nps.gov/museum/publications/MHI/AppendixT.pdf](http://www.nps.gov/museum/publications/MHI/AppendixT.pdf)

Table 1. Rare but There Organisms

Disease and Agent	Source	Transmission	Risk	Symptoms and Illnesses
<b>BACTERIA</b>				
<b>Anthrax</b> ( <i>Bacillus anthracis</i> ), also referred to as Industrial Anthrax, or Woolsorter's Disease	Spores are found naturally in soil and on hoofed animals, and can remain viable for up to 50 years.	Disturbance of the spores can make them airborne. This agent can enter the body by inhalation, ingestion, or through open wounds such as punctures, abrasions, and lacerations.	Personnel dealing with textiles or ethnographic artifacts are at risk. Anthrax spores can be carried on wool, hair, and hides that are used in various textiles and drum heads. High-risk professions also include laboratory technicians, textile and leather mill workers, field collectors, and handlers of contaminated hides.	Anthrax infection is a reportable disease. 95% of anthrax infections are cutaneous anthrax, characterized by a raised, itchy bump that develops into a vesicle and then a painless ulcer. Inhalation anthrax results in cold-like symptoms that become severe breathing issues. Gastrointestinal anthrax can cause abdominal pain, nausea, bloody vomiting, and bloody diarrhea. All forms of the disease, particularly the inhaled and gastrointestinal forms, are life threatening.
<b>Avian tuberculosis</b> ( <i>Mycobacterium avium</i> )	The bacteria are found in birds.	Transmitted to humans by ingestion or skin wound contaminated with food or water contaminated by feces from shedder birds, as well as inhalation.	Professionals working in outdoor environments, with live animals, or in recovery operations.	Local wound infections with swelling of regional lymph nodes. The avian strain is highly resistant to antibiotics. Note that humans are generally resistant to <i>Mycobacterium avium</i> infections, but susceptibility increases with immune disorders.
<b>Lyme disease</b> ( <i>Borrelia burgdorferi</i> )	Ticks may be carried by deer, birds, other animals and can be present in high grass and brush habitats.	Transmitted to humans and animals via the bite of certain ticks.	Professionals working in outdoor environments, with live animals, or in recovery operations.	Bacterial infections, with body-wide itching, chills, headache, muscle pain, light-headedness, joint pains, swelling, fatigue, and a possible bulls eye rash. Lyme disease is becoming more widespread throughout the United States.
<b>Plague</b> ( <i>Yersinia pestis</i> ), also referred to as Bubonic Plague or Black Plague	The reservoir source is a rodent flea.	Transmission is via the bite of a rodent flea or by handling an infected animal, including infected rats and rat fleas. Transmission can also occur via skin wound contamination or inhalation of cough or sneeze droplets from infected humans or animals.	Professionals working in outdoor environments, with live animals, or in recovery operations.	The pathogen enters through the skin and travels through the lymphatic system. If the pathogen targets the lungs it is known as pneumonic plague and is highly contagious via coughing and sneezing. The disease causes painful swollen lymph nodes called "bubos." If it enters the blood stream it becomes lethal <i>septicemic plague</i> .
<b>Q-fever</b> ( <i>Coxiella burnetii</i> )	The pathogen is excreted into milk, urine and feces of infected animals, primarily cattle, goats and sheep, thus contaminating the soil.	Primary transmission via inhalation from airborne barnyard dust, contaminated dried placenta material, birth fluids, and excrement. Other rare transmissions can occur from tick bites, ingestion of unpasteurized milk or dairy products, and from person to person.	Professionals working in outdoor environments, with live animals, or in recovery operations. Infection can occur from handling contaminated carcasses.	An acute febrile rickettsial disease. Onset may be sudden and can include high fevers, severe headache, chills and sweats, cough, nausea, vomiting, malaise, abdominal pain, and chest pain. Q-fever is a severe disease in <5% of infected patients. Mild forms can occur resembling common viral infections.
<b>Tetanus</b> ( <i>Clostridium tetani</i> ), also referred to as lockjaw	Bacteria are found naturally in soil and in the intestines and feces of many household and farm animals as well as in humans. Spores can be transported and remain dormant in collection items that were once exposed to infected soil or objects made from contaminated materials. Dormant spores can remain infectious for at least 40 years.	Typical entry into the human body is via punctured skin or an open wound. Tetanus can also be transported via splinters, piercing and tattooing and contaminated needles.	Professionals dealing with hides, non-sterile sharp implements or working in outdoor environments. Note that spores are ubiquitous and worldwide, found in many soil contaminated materials.	Tightening of the muscles throughout the body, spasms, drooling, excessive sweating, fever, irritability, difficulty swallowing, uncontrolled urination or defecation and possible locking of the jaw. Spores will germinate in the presence of low or no oxygen conditions and attack the central nervous system. Note that this is one of the most preventable illnesses in this table.



Disease and Agent	Source	Transmission	Risk	Symptoms and Illnesses
<b>M. bovis Tuberculosis</b> ( <i>Mycobacterium bovis</i> )	Aerobic bacteria are found in soils, domestic cattle, and in certain wildlife species.	Transmitted usually via ingestion of raw or unpasteurized materials from infected animals. Inhalation of infectious aerosols (coughing and sneezing) from infected humans or animals is also possible.	Professionals working in outdoor environments or with live animals.	Most often attacks the lungs, but can affect almost any tissue in the body. Symptoms include cough, excessive sweating, fatigue, fever, breathing difficulty, chest pain, and weight loss. Gastrointestinal symptoms can also be prominent.
<b>Tularemia</b> ( <i>Francisella tularensis</i> ), also referred to as Deerfly fever, Rabbit fever, Pahvant Valley fever, Ohare disease, Yato-byo (Japan), or Lemming fever	Common in wild animals, especially burrowing rodents such as ground squirrels, rabbits, and hares along with muskrat and beaver.	Transmission through contact with an infected animal, tissue, or carcass via a skin puncture, by tick bites, mosquitoes and biting flies, by ingesting infected meat or by inhaling infected dusts.	Professionals working in outdoor environments, with live animals, or in recovery operations. Infection can occur from handling contaminated carcasses.	Pneumonia commonly occurs after inhalation. Other symptoms include swollen lymph nodes, skin ulcers at bites or infection sites, mouth ulcers, and sore throat after ingestion. Other possible complications include bone infection, pericarditis and meningitis. Possible agent for biological warfare.
<b>Whipple's Disease</b> ( <i>Tropheryma whippellii</i> ), also referred to as Intestinal Lipodystrophy	Source is unknown, but the bacteria are believed to be present in soils and animals.	Transmission is unclear, although it appears that some people are more vulnerable to the disease than others, likely due to genetic factors.	Most commonly affecting middle-aged Caucasian men, especially farmers or those exposed to the outdoor environment.	Bacteria attack the intestinal system, prevent the proper absorption of nutrients, and can manifest in abdominal pain, diarrhea, fever, gray to brown skin color, mental changes, joint pain, and memory loss. The bacteria are very rare. This disorder can be mistaken for other chronic intestinal disorders.
<b>FUNGUS</b>				
<b>Valley Fever</b> ( <i>Coccidioides immitis</i> or <i>Coccidioides posadasii</i> )	Spore-like organisms found in the soil typically in arid regions, commonly found the Southwest U.S. and Central and South America.	Soil disturbances such as wind or digging (e.g. at archaeological or construction sites), or natural disasters (e.g., dust storms and earthquakes) make the organisms available for inhalation.	Professionals working in outdoor environments.	Infection starts in the lungs, but symptoms can be widespread and include swollen ankles, feet, and legs; cough; chest pain; fever; headache; loss of appetite; changes in mental state; painful; red lumps on lower legs; and enlarged lymph nodes.
<b>Histoplasmosis</b> ( <i>Histoplasma capsulatum</i> )	Spore-like organisms found in bird or bat droppings and mammals associated with areas where bird or bat excrement accumulates. Soil enriched with bird and bat droppings is one main source of contamination. Spores are common in the soils of endemic areas such as the Atlantic and Central U.S.	Inhalation of airborne spores can be transmitted to humans, and domestic and wild animals.	Professionals working in caves, on construction sites, outdoor sculptures, and building exteriors where birds and/or mammals (i.e. bats) roost.	Most infected people have no apparent ill effects. Symptoms can vary from mild respiratory illness to debilitating fever, GI symptoms, chills, headache, cough, and chest pains. Distinct patterns may be seen in a chest x-ray. The disseminated form is fatal if not treated.
<b>VIRUS</b>				
<b>Hantaviruses</b> Hantavirus pulmonary syndrome—HPS or hemorrhagic fever with renal syndrome—HFRS including a number of pathogenic Hantavirus types	Rodent excretions, secretions, and infectious aerosols (droplets).	Inhalation, mucous membrane contact or open skin wound, contact with rodent contaminated food, water or living quarters.	Professionals working in outdoor environments or in recovery operations. Rodent nests are often in storage areas and outdoor structures.	This infection is highly contagious. Symptoms include fever, malaise, and flu-like symptoms that progress to respiratory and gastrointestinal problems.
<b>Nipah virus</b> (Family Paramyxoviridae, order Mononegavirales)	Bats of the genus Pteropus in Malaysia and pigs in Malaysia and Singapore (South Asia).	Close contact with infected animals can transmit the virus to humans, cats, and dogs. Human to human infections are also reported.	Professionals handling contaminated carcasses.	The virus often begins with influenza-like symptoms and then attack the central nervous system causing inflammation in the brain and respiratory illness.

### Proposed Changes to OSHA Reporting Rules

OSHA is proposing to update the list of businesses that are partially exempt from reporting their accidents and illnesses. This includes museums and historical sites, in addition to other industries such as performing arts companies and recreation facilities. OSHA is also switching their classification system from the Standard Industry Classification (SIC) to the North American Industry Classification System (NAICS).

The reporting regulation currently maintains a list of industries that are partially exempt from keeping work-related injury or illness records. They were excluded because OSHA assumed they had relatively low rates of occupational injury and illness. However, since the exempted industries haven't kept records, it obviously is impossible to *prove* that their rates are actually low. This is especially a problem for theatrical and entertainment industries, which have had a surprising number of high-profile accidents recently such as those at *Spider-Man: Turn Off the Dark* or at Disney's Orlando theme park. If the proposal becomes law, we will finally have some data on the following industries (table 1):

The proposed rule would require covered employers to report to OSHA, within eight hours, all work-related fatalities, and all work-related in-patient hospitalizations, and within 24 hours, all work-related amputations. The current regulation requires employers to report to OSHA, within eight hours, all work-related fatalities and in-patient hospitalizations of *three or more* employees.

Industries that would continue to be on OSHA's exempt list include the following (table 2):

Also exempt are small businesses with fewer than 10 employees. For the full lists, see the *Federal Register* of June 22, 2011, pages 36414–36438.

This is a "Proposed Rule" whose public comment period recently closed in October 2011. The rule is currently under development. Answers to frequently asked questions regarding the proposed revisions can be found at [www.osha.gov/recordkeeping/faqs](http://www.osha.gov/recordkeeping/faqs).

*Reprinted in part from ACTS FACTS,  
Vol. 25, No. 08, August 2011*

**Table 1.**  
**Industries that will Report if Proposal Becomes Law**

NAICS Code	NAICS Industry Description
<b>7111</b>	<b>Performing Arts Companies</b>
711110	Theater Companies and Dinner Theaters
711120	Dance Companies
711130	Musical Groups and Artist
711190	Other Performing Arts Companies
<b>7113</b>	<b>Promoters of Performing Arts, Sports, and Similar Events</b>
711320	Promoters of Performing Arts, Sports and Similar Events with Facilities (e.g. companies in fixed locations)
711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities (e.g., road companies)
<b>7121</b>	<b>Museums, Historical Sites, and Similar Institutions</b>
712110	Museums
712120	Historical Sites
<b>7139</b>	<b>Other Amusement and Recreation Industries</b>
713950	Bowling Centers
713990	All Other Amusement and Recreation Industries

**Table 2.**  
**Industries that will Remain Non-Reporting**

NAICS Code	NAICS Industry Description
<b>6112</b>	<b>Junior Colleges</b>
<b>6113</b>	<b>Colleges, Universities, and Professional Schools</b>
<b>6115</b>	<b>Technical and Trade Schools</b>
<b>6116</b>	<b>Other Schools and Instruction</b>

## ACTS Facts on BCIN

Issues of *ACTS Facts*, the monthly newsletter that provides safety and hazard information for the arts from Arts, Crafts and Theater Safety, are now searchable online through the Bibliographic Database of the Conservation Information Network (BCIN). Searchable issues begin with October 1987, and continue through to current issues. Mary Ballard, Ann N'Gadi and Alyssa Sanders at the Smithsonian's Museum Conservation Institute (MCI) made this possible by

indexing each newsletter. Please visit [www.bcin.ca/English/home\\_english](http://www.bcin.ca/English/home_english) to begin your search.

*ACTS Facts* is an informative and invaluable resource for artists and conservators alike, offering information regarding health and safety issues specific to our field. For more information about this important not-for-profit organization, please visit [www.artscraftstheatersafety.org](http://www.artscraftstheatersafety.org).

## New OSHA Releases—Check it Out!

OSHA recently released new materials on worker health and safety.\* Notably, they published a new *Small Entity Compliance Guide for the Respiratory Protection Standard* (SECG). This comprehensive guide supplements the overarching *Respiratory Protection Standard* (29 CFR 1910.134) and aims to help small businesses (such as conservation laboratories) comply with the current standard by providing helpful checklists and illustrative diagrams. A sample respirator program, located in Attachment 4 of the guide, is especially valuable for administrators who are responsible for implementing a written respiratory plan in their workplace.

Other new and revised publications include *Workers' Rights*, which defines the legal rights that workers are entitled to; *Employer Rights and Responsibilities*, which describes what can happen after an OSHA inspection of a workplace; and Laboratory Safety Fact Sheets. Laboratory Safety Fact Sheets that may be of particular interest to museums, graduate schools, and small businesses can be found at [www.osha.gov/pls/publications/publication](http://www.osha.gov/pls/publications/publication) and include the following (table 1):

—Erin Jue, *ejue [at] Huntington .org*

\*OSHA Trade News Release, Office of Communications, "OSHA Publishes New and Revised Materials on Worker Safety and Health," [www.osha.gov/pls/oshaweb/owadisp.show\\_document?p\\_table=NEWS\\_RELEASES&p\\_id=20868](http://www.osha.gov/pls/oshaweb/owadisp.show_document?p_table=NEWS_RELEASES&p_id=20868) (accessed January 24, 2012)

Table 1.

OSHA Laboratory Safety Fact Sheets & Quick Facts

Topic	Title	Publication
Laboratory Safety	Chemical Fume Hoods Quick Facts	(OSHA 3407–2011)
Laboratory Safety	Chemical Hygiene Plan (CHP) Fact Sheet	(OSHA FS-3461–2011)
Laboratory Safety	Labeling and Transfer of Chemicals Quick Facts	(OSHA 3410–2011)
Laboratory Safety	Latex Allergy Quick Facts	(OSHA 3411–2011)
Laboratory Safety	OSHA Laboratory Standard Fact Sheet	(OSHA FS-3464–2011)

### Fit Testing

Are you chemically deteriorating? Wear your medically-approved fit-tested respirator. Sign up to be re-fit tested at the 2012 AIC annual meeting in Albuquerque.

—A reminder from the AIC H & S Committee

## New Materials & Research

### The Chemistry in Art Community of Scholars and a New Venue for Collaboration

#### *Chemistry and Materials Research Initiative*

The National Science Foundation (NSF) has recently engaged in a three-year initiative to fund collaborative three-year proposals in chemistry and materials science among researchers in U.S. museums and academic institutions that aim to address challenges in the field of science of cultural heritage through the formation of new collaborations among faculty, museum staff, undergraduate and graduate students, and postdoctoral research associates. This new grant program, *Chemistry and Materials Research in Cultural Heritage Science (CHS)*, is a direct result of the 2009 NSF and Andrew W. Mellon Foundation workshop. The resultant report explored scientific questions relating to cultural heritage materials and research priorities, examined possible new research initiatives, and encouraged collaborations between scientists and their peers in related cultural heritage fields.

This new initiative and the interest that has developed among conservation researchers, chemists, and materials scientists comes at the end of a 20-plus year groundswell of innovative practice that integrates chemistry and art in college classrooms, research labs, and faculty professional development activities. The confluence of NSF-sponsored events and programs has led to a new mindset and critical mass of players that can make a substantial impact on education and research in the fields of cultural heritage materials, materials science, and science education.

#### *History*

In the late 1970s to early 1980s, there was little crossover between chemistry professors in academia and the world of conservation. However, in April of 1980, *The Journal of Chemical Education (JChemEd)* brought the combination of chemistry and art to a wider audience of educators when it published a special section on "Chemistry in Art" in its Secondary School Chemistry section. A year later, "The Chemistry of Art—A Sequel" appeared. Covering topics from the chemistry and physics of colors and colorants to the chemistry of ceramics, textiles, and metals used in art objects, these articles were also published by the *JChemEd* as individual monographs. Simultaneously, a handful of college chemistry professors around the country began offering chemistry and art courses for non-science majors, and they began to publish books that were targeted to a broader audience beyond the conservation community.

By the mid 1990s, several short courses and workshops in chemistry and art were funded through a grant from the NSF. These intensive programs were designed for college faculty to learn how to integrate the teaching of chemistry and art in college curricula. By the end of the grant project in 2000, a small network of approximately 75 educators interested in integrating art and science topics into their teaching and curricula had developed, and one-third of workshop participants were engaged in designing and teaching courses for non-science majors at the college level (college chemistry, engineering, or materials science), or for high school chemistry and physics students.



In 2001, the Center for Workshops in the Chemical Sciences (CWCS) was established through NSF funding as part of an NSF National Dissemination project known as the Course, Curriculum, and Laboratory Improvement (CCLI) program. One of the many workshops offered by CWCS in 2002 was the “Chemistry and Art” workshop, facilitated by Dr. Patricia Hill of Millersville University in Pennsylvania and Dr. Michael Henchman of Brandeis University in Massachusetts. Since then, 11 introductory-level chemistry and art workshops for college and university faculty have taken place, each accommodating 20 participants. In addition, an advanced workshop focusing on chemical analysis in the conservation of cultural heritage objects has been developed and offered twice to alumni of the introductory level workshop. These workshops include five days of intensive learning, with lectures, laboratory work, computer activities, field trips, and other hands-on activities. Participants are provided with sets of tested curricular materials that can be immediately incorporated into their own instructional activities upon return to their home institutions. The aim of these workshops has been to:

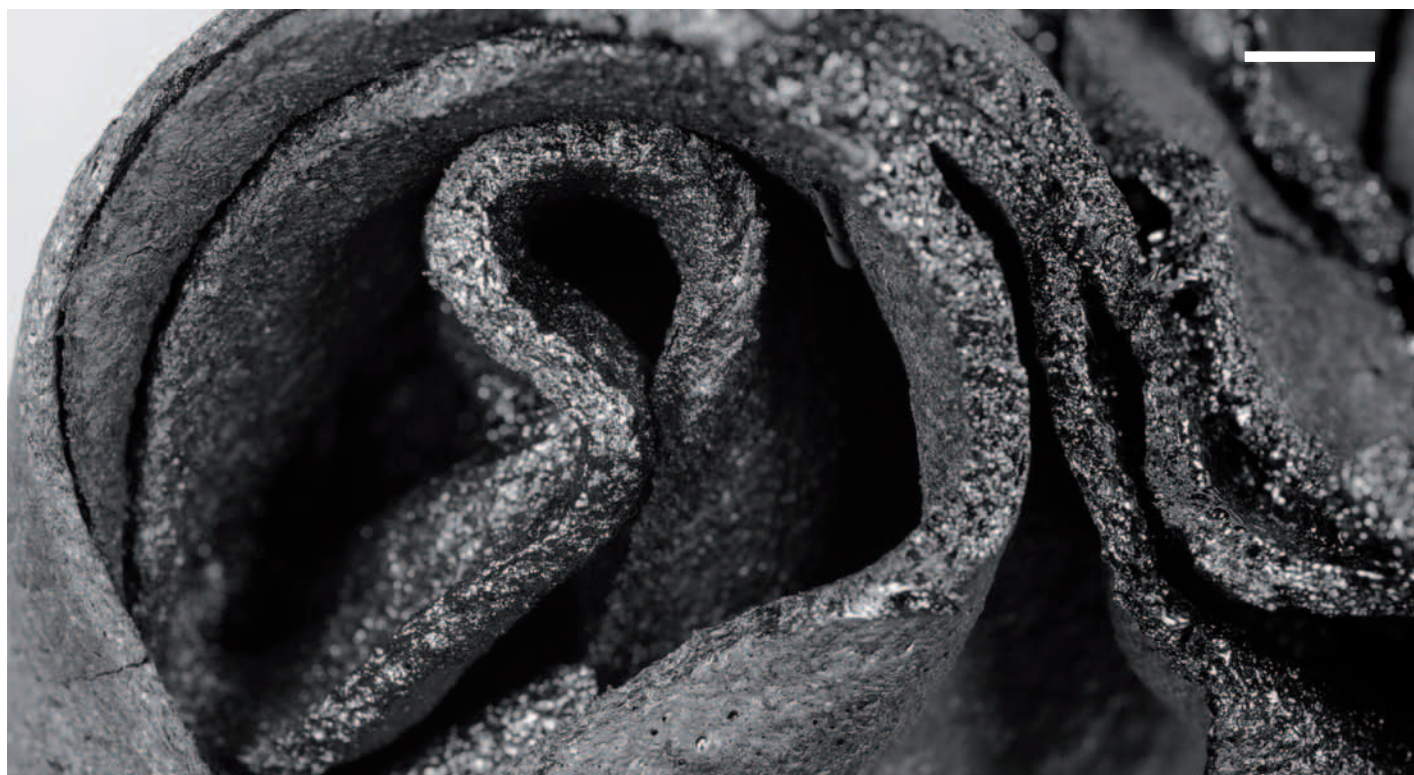
- Augment and upgrade faculty expertise in the chemistry of artists’ materials, art history, and the methods and ethics of conservation science methodology
- Explore these topics within a pedagogical framework that is suitable for using the workshop materials in undergraduate curricula for science and non-science majors

- Illustrate the integration of chemistry with other fields, exposing participants to new or emerging fields of applied research
- Create networking opportunities for participants

The popularity of these workshops can be gauged by the fact that they are chronically oversubscribed, with long waiting lists. A critical mass of well over 300 educators, primarily chemists—but with a smattering of physicists, geologists, biologists, mathematicians, conservators, and artists—have participated in one or more of these programs. Workshop participants have actively used and adapted workshop materials in their teaching, they have developed undergraduate research projects that integrate chemistry and art and innovative honors courses, first year courses, winter term courses, or study abroad courses. Chemistry faculty members have used their sabbaticals to work with conservators and in museum laboratories in order to develop their knowledge and skills in working with art objects and artifacts. In addition, these educators and their students are publishing their research activities and results in well known scholarly journals.

### *Chemistry Coalitions Workshops and Communities of Scholars (cCWCS)*

The CWCS workshop program, with renewed NSF funding, has evolved into a new program, Chemistry Coalitions Workshops and Communities of Scholars (cCWCS) that supports “communities of scholars” who interact and collaborate about specific workshop



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topics. Today the community of scholars who are concerned with the convergence of chemistry and art is focused on fostering and sustaining collaboration, coalition, and scholarly growth among educators, students, and conservation professionals by:

- Expanding the community beyond those who have attended the chemistry and art workshops to include: more faculty and students at universities as well as two- and four-year colleges, staff and educators in museums, conservators and conservation scientists, and members of other related professional organizations
- Developing and sharing best research and education practices among a wide range of professionals and educators
- Equipping community members to become leaders who have impact beyond their own teaching or classrooms
- Providing resources to aid collaborative projects, proposal writing, networking, and dissemination of activities to broad audiences

Recently, concerted efforts have focused on building a cadre of workshop alumni who present talks and co-facilitate half-day workshops at national and regional meetings such as the American Chemical Society (ACS), the Biennial Conference on Chemical Education (BCCE), the Pittsburgh Conference (PittCon), and the AIC Annual Meeting, and who also serve as mentors to new workshop participants. cCWCS has supported the development of the program through partial travel grants so that faculty can present their curricular innovations at various venues. Community members actively consult with and visit the home institutions of workshop alumni, aid them in planning course activities, advocate for collaboration with other nationally and internationally known figures and resources, and support faculty within their institutional setting. In turn, workshop alumni have contributed exciting new ideas, laboratory activities as well as course and curricular innovations to the workshop programs. The “Advanced Chemistry and Art” workshop relies on the expertise and creativity of workshop alumni to deliver high-quality information and tested laboratory activities that can be readily applicable to undergraduate teaching and research. The “Introductory Chemistry and Art” workshop is now held at various home institutions of workshop alumni in order to make workshops more widely accessible and build coalitions with various kinds of institutions.

#### *New Web Resource*

The most recent product of this community is the development of a website that will specifically meet the needs of its members. The website will provide a central repository of resources for content and pedagogy, online discussion boards, remote access to instrumentation, opportunities for collaborative projects, and a means for dissemination of research findings. Its design, implementation and maintenance will be guided by a leadership council composed of interested community members. A collaboration between the Research and Technical Studies Group (RATS) of the AIC and cCWCS Chemistry and Art Leadership Council will provide an interactive map accessible to registered website users, and is designed to match conservators and museum staff in need of technical assistance with chemists who have

interest, appropriate research skills, or instrumentation. This website is nearing completion and will be launched in the spring of 2012. The web address will be [www.chemistryinart.org](http://www.chemistryinart.org).

In order to facilitate the creation of this innovative match-making resource for scientists and conservators, AIC will be issuing a membership-wide survey on behalf of RATS to inquire about the research needs of the conservation community and to gauge member interest in forming collaborations with scientists who are part of this community of scholars. It is hoped that interested AIC members will consider becoming part of this community as registered website users. AIC members can enrich the quality of the available resources, engage in outreach activities that will advance science education, and spark new opportunities for conservation research. In addition to facilitating research collaborations, there is hope that these interactions will foster greater understanding between conservators and scientists, and will promote more frequent and more productive communication between these allied professionals. As a resource for even the most practical purposes, this new expanded community of scholars will hopefully offer conservators and museum staff the kind of support system that will allow them to simply “dial a scientist” when a question or concern of a scientific nature arises during the course of their daily work.

The AIC Survey on Scientific Research Needs will be available online through Survey Monkey and will open April 2, 2012 and close on April 16, 2012. Please watch your inbox for an email announcement from Ruth Seyler containing a link to the survey. Preliminary results of the survey will be discussed at the RATS Annual Business Meeting and Lunch in Albuquerque, New Mexico on Friday, May 11, 2012. For those who would like to learn more about the Chemistry in Art community of scholars and who will be attending AIC’s 40th annual meeting in Albuquerque, Dr. Patricia Hill will be giving a presentation on the subject in a joint RATS-OSG session Wednesday morning, May 9, 2012.

#### *Conclusion*

This 20-year period has witnessed a significant transformation in the use of chemistry and art in undergraduate education. What began as an interesting topic for high school teachers to engage students has ignited the development of a widespread community of college and university faculty working with museums, historical societies, archaeologists, and conservation scientists. A common goal of this community is to bring transformative education to undergraduates and to engage students and faculty in authentic research with and in service to those individuals who work to understand, protect, and preserve cultural heritage materials.

—Patricia Hill, Professor of Chemistry, Millersville University,  
[Pat.Hill\[at\]millersville.edu](mailto:Pat.Hill[at]millersville.edu)

and Stephanie Porto, RATS Chair Emerita,  
[sporto\[at\]cogeco.ca](mailto:sporto[at]cogeco.ca)

## New Publications

*Building Museums: a Handbook for Small and Midsize Organizations* by Robert Herskovitz, Timothy Glines, and David Grabitske. St. Paul, Minnesota: Minnesota Historical Society Press, 2012.

This guide to construction management was written for museum professionals and covers topics from needs assessment and project planning to design development, budgeting, construction, and settling into the new space. (ISBN: 9780873518475)

*English Panel Paintings 1400–1558: a Survey of Figure Paintings on East Anglican Rood Screens* by Audrey Baker. London: Archetype, 2011. The basis of this book is the PhD thesis submitted by Audrey Baker in 1937 to the Courtauld Institute of Art of the University of London. The text has been edited and extended by Ann Ballantyne and Pauline Plummer into the expanded version published here. (ISBN: 9781904982692)

*The Eye of the Connoisseur: Authenticating Paintings by Rembrandt and His Contemporaries* by Anna Tummers. Los Angeles: J. Paul Getty Museum, 2012. The author compares 17th- and 20th-century theory and practices of connoisseurship. (ISBN: 9781606060841)

*Future Talks 009: The Conservation of Modern Materials in Applied Arts and Design*, papers from the conference held at the Pinakothek der Moderne, Munich, 22–23 October 2009 edited by Tim Bechthold. Munich: Die Neue Sammlung, 2011. This volume presents 27 conference papers dealing with the conservation of modern materials, chiefly plastics. (ISBN: 9783981375510)

*Interior Finishes & Fittings for Historic Building Conservation*, edited by Michael Forsyth and Lisa White. West Sussex: Wiley-Blackwell, 2012. This book is the fourth in a series on historic building conservation edited by Michael Forsyth. Its chapters cover all aspects of the historic interior from decorative plasterwork, stone floors and woodwork to lighting, paint color, and the recreating of historic schemes of interior decoration. (ISBN: 9781405190220)

*Lotto nelle Marche*, edited by Vittoria Garibaldi and Giovanni C.F. Villa. Milano: Silvana Editoriale, 2011. Like its predecessors, “Antonello da Messina” in 2006 and “Giovanni Bellini” in 2008, the exhibition “Lorenzo Lotto” at the Scuderie del Quirinale di Roma was organized around the scientific investigation of the artist’s work. The catalogue publishes detailed scientific analyses of numerous individual paintings. (ISBN: 978836619740)

*Picasso Express*, by Jean-Louis Andral, et al. Antibes: Musée Picasso, 2011. Representing the combined efforts of art historians, scientists, and conservators, this book focuses on Picasso’s use of Ripolin and other enamel paints in the years before 1950. It includes detailed scientific analyses of the works he painted in the Chateau Grimaldi, Antibes, in 1946, and also contains information on the history of the Ripolin manufactory. (ISBN: 9782905315014)

*Preventive Conservation in Museums*, edited by Chris Caple. Abingdon, Oxon; New York: Routledge, 2011. The papers in this volume reflect recent developments in the area of preventive

conservation. Part 1 focuses on the holistic approach to preventive conservation, Part 2 on specific agents of deterioration, and Part 3 on the management of preventive conservation. (ISBN: 9780415579698)

*The Painted King: Activism, and Authenticity in Hawai‘i*, by Glenn Wharton. Honolulu: University of Hawai‘i Press, 2012. This book is Wharton’s account of his efforts to conserve the Kohala Kamehameha statue, but it is also a story of his journey to understand the statue’s meaning for the residents of Kapa‘au (ISBN: 9780824236122)

## People

**Maxwell Anderson**, FAIC Board member and former Melvin & Bren Simon Director and CEO of the Indianapolis Museum of Art (IMA), assumed the role of Eugene McDermott Director of the Dallas Museum of Art on January 9, 2012. During his five-year leadership of IMA, the museum created a conservation science department and lab; opened 100 Acres: The Virginia B. Fairbanks Art & Nature Park, featuring site-specific commissions; organized a number of major traveling exhibitions; and launched IMA Lab, a media and technology arm that offers solutions and consulting services to museums and not-for-profits.

**Robert Hauser** is retiring after 30 years as museum conservator with the New Bedford Whaling Museum, Massachusetts. After designing the museum’s first conservation laboratory, he developed a long-range conservation program, trained over twenty interns, and participated in over two hundred exhibits. He also co-founded The New England Conservation Association. He is now in private practice and can now be reached at Busyhaus Associates, P.O. Box 508, Peterborough, NH. 603-924-6425, or [rhbusyhaus\[at\]gmail\[dot\]com](mailto:rhbusyhaus[at]gmail[dot]com).

**Nora Kennedy**, Sherman Fairchild Conservator of Photographs at the Metropolitan Museum of Art and Conservation Center Adjunct faculty member since 1993, is the 2011 recipient of the HP Image Permanence Award. This award is given by the Society for Imaging Science and Technology (IS&T) in partnership with the International Institute for Conservation (IIC) and sponsored by the Hewlett Packard Company. It recognizes advances in colorant and print media materials that significantly increase permanence; advances in predictive science that increase the validity of permanence predictions or provide insight into optimal storage and usage conditions; and/or educational efforts that raise awareness of the effect of storage and usage conditions on permanence.

**John O’Neill** has assumed the role of Director of the Art Conservation Program at Queens University. His research interests include 19th-century coated papers and embossed paper ephemera, the history of Canadian papermaking, and 20th-century adhesives. He continues to teach paper conservation in the graduate program.

**Roberta Pilette** received the Banks/Harris Preservation Award from the American Library Association. This award was



established to honor the memory of Paul Banks and Carolyn Harris, early leaders in library preservation. The award is given to recognize the contribution of a professional preservation specialist active in the field of preservation and/or conservation of library and/or archival materials.

ICOM-CC's Voting Members recently elected to three-year terms on the Directory Board of the International Council of Museums' Conservation Committee, both AIC Fellow **Lisa Pilosi** (Chairperson) of the Metropolitan Museum of Art in New York City, and AIC Professional Associate **John Scott** (Treasurer) of the New York Conservation Foundation in New York City.

**Dawn Walus** was named Associate Conservator at the Boston Athenæum. She is a graduate of the art conservation program at Buffalo State College, and previously worked at the Weissman Preservation Center at Harvard University.

## Grants & Fellowships

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

### York Consortium for Conservation and Craftsmanship Scholarships and Grants

Applications are invited by the York Foundation for Conservation and Craftsmanship for scholarships to assist in the training of craftsmen and conservators. Scholarships of up to UKP 1,500 (approx. \$2,360 US) each are available to further the knowledge and skills of craftsmen and conservators at various stages of their careers. This can include UK CPD courses. Scholarships of up to UKP3000 (approx. \$4,721 US) are offered to encourage and assist established craftsmen and conservators to take on a new apprentice/trainee.

The total sum available is UKP 11,000, (approx. \$17,314) made up of UKP 7,000 (approx. \$6,296) from the Foundation's own Bursary Fund (Scholarship Fund), and UKP 4,000 (approx. \$) funded by three organizations which support the Foundation's aims: the York Company of Merchant Taylors, the Provincial Grand Lodge of the Freemasons, and the Historic Houses Association (Yorkshire Region). While some of these awards are restricted to people with links to York and Yorkshire (UK), the other awards have no such restriction.

The Trustees are interested in facilitating new trainee/apprentice situations, such as someone starting out or part way through a three-year apprenticeship, or a person not yet in the trade/profession but who has some basic skills training or relevant experience and needs further skills training.

In 2011 eight awards were made ranging in value from UKP 500 (approx. \$787) to UKP 3,000 (approx. \$4,721 US). Grants were awarded to individuals in a variety of professions, including a roofing contractor, a stonemason, a silversmith, and two MA students in stained glass conservation. A full list of 2011 and previous year's winners can be found at [www.conservationyork.org.uk](http://www.conservationyork.org.uk).

Application forms and guidance notes may be obtained from the Secretary of the Foundation by email to [conservationyork \[at\] hotmail .com](mailto:conservationyork[at]hotmail.com) or by mail to:

The Merchant Adventurers' Hall  
Fossgate  
York YO1 9XD  
UK

The closing date for receipt of applications is Saturday, March 31, 2012.

## Conservation Training

### QUEEN'S UNIVERSITY

#### Faculty Research

**John O'Neill** assumed the role of Director of the Art Conservation Program in May 2011. During his sabbatical year, he undertook research into the history of coated papers, particularly those used for art works in the 19th century. This uncovered a wealth of information about hand-coating of papers and the transition from hand to machine-coating in the 1840s, particularly in the wallpaper industry.

**Barbara Klempan**, Associate Professor of Painting Conservation, contributed to the catalogue of the exhibition *Lost and Found: Wright of Derby's View of Gibraltar*, held at the Agnes Etherington Art Centre, Kingston, Canada in 2011. Her essay, entitled "Technical Examination and Conservation Treatment of *A View of Gibraltar*," discussed the structure and condition of this significant painting by Joseph Wright of Derby and the conservation treatment, which was completed over a four-year period. A panel discussion during the exhibition featured a presentation by Klempan on the examination and treatment of the painting.

**Alison Murray**, Associate Professor of Conservation Science, is continuing her research on infills in contemporary paintings with Professor Laura Fuster-López at the Polytechnic University of Valencia, Spain. This work was featured in poster presentations at the Canadian Conservation Institute's *Adhesives and Consolidants for Conservation* conference, in Ottawa, Canada and at the ICOM-CC conference in Lisbon, Portugal in the fall of 2011.

**Krysia Spirydowicz**, Associate Professor of Artifact Conservation, stepped down from her position as Director of the Art Conservation Program to devote more time to research. She continues to teach and supervise students specializing in the conservation of artifacts. Krysia is currently working on the manuscript for her book on the history of the British and American Monuments Officers during World War II.

**New Faculty: Dr. George Bevan** from the Department of Classics is now cross-appointed to the Art Conservation Program. He has already worked with conservation students on computed tomography and reflectance transformation imaging over the last two years and looks forward to continuing this work in the future. This appointment strengthens the long-standing ties between the Classics and Art Conservation programs. **Alexander Gabov**, a specialist in sculpture conservation, is teaching the

## CONSERVATION TRAINING

laboratory courses in artifact conservation this year and **Margaret Bignell**, conservator at the Queen's Archives, is assisting **John O'Neill** in teaching laboratory courses to paper conservation students.

### *Student Research*

The following research projects were completed in 2011 by students graduating from the Program:

**Tasia M. Bulger**, "The Rupture of *Mont St. Hilaire*: Instrumental Analysis to Discover the Causes of Deterioration"

**Catrina Caira**, "Quantifying Silver Cleaning Techniques Using Non-Contact 3D White Light Profilometry"

**Amber Harwood**, "Analysis of the Physical Characteristics of Transparent Cellulosic Nanofiber Paper"

**Maki Ikushima**, "A Study of Varnish Coatings for Contemporary Murals in Canada"

**Charles-Emmanuel Messier**, "The Anti-graffiti Performance of Two Commercially Available Coatings, PSS 20 and Faceal-Oleo HD, on Kingston Limestone"

**Golya Mirderikvand**, "Suitability of Aquazol-Based Filler Materials for Fabric-Supported Paintings"

**Emmanuelle Perron**, "The Alteration of Different Types of Mercuric Sulphide Pigments under Light"

**Jennifer Robertson**, "The Effect of Ozone on Cellulose Strength: Considering Ozone for the Removal of Odour from Paper Artifacts"

**Kate Sullivan**, "Comparing X-ray Computed Tomography Images of Corroded Coins with Results from Traditional Cleaning"

**Tessa Thomas**, "The Long-Term Effects of Mounting Digital Ink Jet Prints to Aluminum and Dibond Support"

### *The Isabel Bader Fellowship in Textile Conservation*

The Agnes Etherington Art Centre and the Master of Art Conservation (MAC) Program at Queen's welcomed Italian textile conservator, **Caterina Florio** as the first recipient of the Isabel Bader Research Fellowship in Textile Conservation in January 2011. During her three-month residency, Florio performed conservation treatments on costumes from the Queen's University Collection of Canadian Dress and shared her professional expertise with MAC faculty and students. She also conducted a research project, "Textile Conservation and the Museum Public," that focused on conservation practices as part of the museum experience: how costume treatments are received and interpreted in exhibitions and to what extent modern aesthetic expectations affect the level of conservation intervention.

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*Conservation Students Participate in Art Event at the Union Gallery*  
MAC students, **Tasia Bulger** and **Tessa Thomas** were invited to contribute to a public art event at the student-run Union Gallery in connection with *Body of Work*, an exhibition featuring the work of fine art students at Queen's. After the artists' talks, an informal Q&A was held. Conservation students and art students had the opportunity to discuss selection of materials, recommendations for storage and general conservation practices. The event was a success and the students look forward to continued collaboration with the Union Gallery.

*Tessa Thomas Receives Emerging Conservator Award*  
Congratulations to MAC student **Tessa Thomas** who received the Emerging Conservator Award this year from the Canadian Association for Conservation (CAC). This annual award recognizes the dedication and outstanding potential of a future conservator in a Canadian conservation training program.

*Context and Meaning X*  
Three MAC students presented papers at *Context and Meaning X*, an annual conference organized by and for graduate students in art history and art conservation at Queen's University. The following papers were presented by art conservation students:

**Fiona Beckett**, "Vermillion and Cinnabar: A Brief History with Emphasis on Conservation Issues"

**Tessa Thomas**, "Ad Reinhardt: Method and Conservation"

**Brittany Webster**, "Vermeer: Techniques of a Master Painter and Unresolved Mysteries"

*Andrew W. Mellon Fellows in Conservation Education*  
**Margo Delidow**, visiting Mellon Fellow in Conservation Education at New York University, Institute of Fine Arts, presented lectures at Queen's on the conservation of contemporary art in March 2011. In November, **Dr. Caitlin O'Grady**, Mellon Fellow in Conservation Education from Winterthur/University of Delaware Program in Art Conservation, paid a two-week visit to Queen's. She presented lectures on the use of x-ray fluorescence (XRF) units, the conservation of ceramics, and disaster recovery in Haiti.

*Workshop On Reflectance Transformation Imaging (RTI)*  
In September 2011, a four-day workshop on reflectance transformation imaging (RTI) was presented to MAC students and faculty by members of Cultural Heritage Imaging (CHI). The workshop was part of a series that was presented to conservation training programs in North America with funding provided by the Institute of Museum and Library Services (IMLS).

*Elemental Analysis—Increasing Capabilities in the Art Conservation Program*

The Art Conservation Program has acquired a new, state-of-the-art, handheld XRF unit, courtesy of Bruker Elemental. **Dr. Aaron Shugar**, Associate Professor at the Art Conservation Department at Buffalo State College, visited the program in March 2011 to demonstrate the equipment and to present talks on "X-Ray Fluorescence: Theory and Its Use in Conservation" and "Corrosion Issues with Copper and Copper Alloys."

—Krysia Spirydowicz, *spirydow [at] queens .ca*



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## 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 FAIC website ([www.conservation-us.org/courses](http://www.conservation-us.org/courses)) or from the FAIC Office: 202-661-8070 or [courses \[at\] conservation-us .org](mailto:courses@conservation-us.org).

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

**Modular Cleaning Program\*** March 12–16, Seattle, Washington

**TechFocus II: Caring for Film and Slide Art** April 27–28, Washington, DC

**AIC Annual Meeting Workshops** May 8, Albuquerque, New Mexico

**Assessing Risks to Your Collection**

**Digital Image Rectification and Mapping with Metigo MAP Software**

**Funding Disaster Recovery: Helping Institutions Get Back on Their Feet**, organized by AIC Emergency Committee. *Supported in part by a grant from the Institute of Museum and Library Services.*

**Managing Projects: The Untapped Art Conservation Skill**

**Respirator Fit Testing**, organized by AIC Health & Safety Committee

**Revisiting Suction Table 101: Getting the Most from Your Table**

**Mastering Inpainting** May 21–25, Shepherdstown, West Virginia

**Scientific Analysis of Photographs\*** June 12–15, Indianapolis, Indiana

**Conservation of Transparent Papers\*** four sessions:

July 17–18 and 19–20, Washington, DC; July 23–24 and 25–26, Ames, Iowa

**Conservation of Digital Photographs\*** October 29–November 2, Boston, Massachusetts

**Contemporary Print Identification\*** December 5–7, San Francisco, California

**Disaster Preparation and Response for Collecting Institutions**

Additional one-day workshops will be scheduled at National Trust for Historic Preservation sites during the year. *Supported in part by a grant from the Institute of Museum and Library Services.*

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

FAIC Online courses are in the process of being redesigned. Watch for a variety of 2012 courses to be announced.

#### Co-Sponsored Events

The following events are supported financially by FAIC. Please ask the presenting organization about discounts or scholarships for AIC members.

#### Campbell Center Conservation Refresher Courses

The following 2012 courses at the Campbell Center in Mt. Carroll, Illinois have scholarships available for AIC members. Contact the Campbell Center (815-244-1173; [www.campbellcenter.org](http://www.campbellcenter.org)) for dates and more information.

**Microscopy for ID of Pigments & Fibers in Art and Artifacts** June 25–29

**Gilding Conservation** July 23–26

**Introduction to Organic Chemistry** July 25–28

**Book Repair for Special Collections** July 30–August 2

**Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator** September 13–15

**Historic Paint Analysis** October 23–25

## CALL FOR PAPERS

**Submission Deadline: March 16, 2012.** ICOM-CC Leather and Related Materials Working Group: *10th Interim Meeting*. Offenbach, Germany. (Conference dates: Aug. 29–31, 2012.)

Info: [www.icom-cc.org/29/working-groups/leather-and-related-materials](http://www.icom-cc.org/29/working-groups/leather-and-related-materials)

**Submission Deadline: March 16, 2012.** National Center for Preservation Technology and Training: *3D Digital Documentation Summit*. San Francisco, CA. (Conference dates: July 10–12, 2012.)

Info: <http://ncptt.nps.gov/3d-digital-documentation-summit>

**Submission Deadline: May 1, 2012.** *11th International Symposium for Wood and Furniture Conservation*. Amsterdam, the Netherlands. (Conference dates: Nov 1, 2012.)

Info: <http://www.iiconservation.org/node/2708>

Contact: [info@ebenist.org](mailto:info@ebenist.org)

## GENERAL

### 2012

**Mar 9–12, 2012.** ICOMOS International Heritage Committee: *Conservation Challenges, Solutions and Collaboration Opportunities in Uncontrolled Environments*. Hobart, Australia.

Contact: Nigel Watson, [n.watson\[at\]nzaht.org](mailto:n.watson[at]nzaht.org)

**Mar 21–23, 2012.** *3rd International Conference on Surface Metrology and Art Conservation*. Annecy, Savoie Mt. Blanc, France.

Info: [www.icsm3.org](http://www.icsm3.org)

**Apr 12, 2012.** ICON Metals Group: *Do Our Code of Ethics Inform and Support Conservation Today?* Cardiff University, Cardiff, Wales, UK.

Info: [www.icon.org.uk/](http://www.icon.org.uk/)

**Apr 23–25, 2012.** Asia Pacific Twentieth Century Conservation Art Network (APTCCARN): *The Conservation of Material Culture in Tropical Climates, 3rd APTCCARN Meeting in 2012*. Silpakorn University, Nakornpathom, Thailand.

Info: [www.20thcpaint.org](http://www.20thcpaint.org)

**Apr 26–27, 2012.** The Field Museum: *3rd International Mountmakers Forum*. Chicago, Illinois, USA.

Contact: Pam Gaible, 312-665-7368, [pgaible\[at\]fieldmuseum.org](mailto:pgaible[at]fieldmuseum.org)

**Apr 29–May 2, 2012.** American Association of Museums (AAM): *Creative Community: 106th AAM Annual Meeting & MuseumExpo*. Minneapolis Saint Paul, Minnesota, USA.

Info: [www.aam-us.org/am12](http://www.aam-us.org/am12)

**May 8–11, 2012.** AIC 40th Annual Meeting: *Connecting to Conservation: Outreach and Advocacy*. Albuquerque, New Mexico, USA.

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

**May 10–11, 2012.** CHARISMA: *The Renaissance Workshop: The Materials and Techniques of Renaissance Art*, The British Museum, London, UK.

Info: [www.renaissanceworkshop2012.org/registration](http://www.renaissanceworkshop2012.org/registration)

Contact: Department of Conservation and Scientific Research, The British Museum, Great Russell Street, London WC1B 3DG, p. +44 (0)207 323 8279, f. +44 (0)207 323 8636

**May 22–26, 2012.** Canadian Association for Conservation of Cultural Property (CAC-ACCR): *18th Annual Conference*. Peterborough, Ontario, Canada.

Info: [www.cac-accr.ca](http://www.cac-accr.ca)

Contact: Cindy Colford, Arts and Heritage Programs, Fleming College, 599 Brealey Drive, Peterborough, Ontario, K9J 7B1, tel: 705-749-5530, ex. 1735

**Jun 4–7, 2012.** Association of Tribal Archives, Libraries and Museums (ATALM): *2012 International Conference of Indigenous Archives, Libraries and Museums*, Tulsa, Oklahoma, USA.

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

**Jun 11–13, 2012.** *30th Anniversary Gerry Hedley Student Symposium: Continuing the Legacy: Current Topics Furthering Gerry Hedley's Research*, Tate Britain, London, UK.

Info: [www.facebook.com/GHSymposium2012](http://www.facebook.com/GHSymposium2012)

Contact: [az.ghsymposium2012\[at\]northumbria.ac.uk](mailto:az.ghsymposium2012[at]northumbria.ac.uk)

**Jun 11–16, 2012.** Society for the Preservation of Natural History Collections (SPNHC): *27th Annual Meeting*, Yale University, New Haven, Connecticut, USA.

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

**Jun 12–15, 2012.** Society of Imaging Science and Technology (IS&T): *Archiving 2012*, Copenhagen, Denmark.

Info: <http://www.imaging.org/>

**Jun 13–15, 2012.** Northeast Document Conservation Center (NEDCC): *Digital Directions*, Andover, Massachusetts, USA.

Info: [www.nedcc.org/education/conferences.upcoming.php](http://www.nedcc.org/education/conferences.upcoming.php)

To register your interest email: [jmartin\[at\]nedcc.org](mailto:jmartin[at]nedcc.org)

**Jun 15–16, 2012.** The Courtauld Institute of Art and the Victoria and Albert Museum: *European Painted Cloths 14th–21st Centuries: Pagentry, ceremony, theatre and domestic interior*. Courtauld Institute, London, UK.

Info: [www.courtauld.ac.uk](http://www.courtauld.ac.uk)  
Contact: Tel: +31 43 321 8444

**Jun 17–20, 2012.** Centre for Sustainable Heritage, University College London: *10th International Conference on Indoor Air Quality in Heritage and Historic Environments*, London, UK.

Info: [www.ucl.ac.uk/iaq2012](http://www.ucl.ac.uk/iaq2012)

**Jul 9–12, 2012.** *2nd International Conference on Chemistry for Cultural Heritage*, Istanbul, Turkey.

Info: [www.chemch2012.org](http://www.chemch2012.org)

**Jul 9–13, 2012.** Inter/Micro: *63rd Annual Applied Microscopy Conference*, Chicago, Illinois, USA.

Info: <http://www.mcrl.org/home/section/101/inter-micro>

**Jul 10–12, 2012.** National Center for Preservation Technology and Training (NCPTT) : *3D Digital Documentation Summit*, San Francisco, CA, USA.

Info: <http://ncptt.nps.gov/3d-digital-documentation-summit>

**Jul 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\[at\]ciha2012.de](mailto:info[at]ciha2012.de)

**Sep 10–14, 2012.** International Institute for Conservation of Historic and Artistic Works (IIC): *IIC Congress 2012—The Decorative: Conservation and Applied Arts*, Vienna, Austria.

Info: [www.iiconservation.org/congress/](http://www.iiconservation.org/congress/)

Contact: Graham Voce, Executive Secretary, IIC, 6 Buckingham Street, London, WC2N 6BA UK, [iic\[at\]iiconservation.org](mailto:iic[at]iiconservation.org)

**Oct 15–17, 2012.** IIC Nordic Group: *XIX International Conference—Planning to Move? Processes and consequences for collections, objects and society*. Oslo, Norway

Info: [www.nkf-n.no](http://www.nkf-n.no)

Nov 6–9, 2012. ICOM-DEMIST, ICOM-CC working groups: Sculpture Polychromy and Architectural Decoration; Textiles; and Wood, Furniture and Laquer: *The Artifact, its Context and their Narrative: Multidisciplinary Conservation in Historic House Museums*, The Getty Conservation Institute, Los Angeles, CA.

Info: [Artifact.Context.Narrative\[at\]gmail.com](mailto:Artifact.Context.Narrative[at]gmail.com)

Nov 7–9, 2012. Verband der Restauratoren and the International Association for Science and Technology of Building Maintenance and the Preservation of Monuments: *Climate for Collections: Standards and Uncertainties*, Munich, Germany.

Info: [www.climateforculture.eu](http://www.climateforculture.eu)

Nov 22–23, 2012. Art Technological Source Research (ATSR/ICOM): *A New Lease on Life: Documented Transformations of Works of Art*, Royal Institute for Cultural Heritage, Brussels-Belgium.

Contact: Helene Dubois, [helene.dubois\[at\]kikirpa.be](mailto:helene.dubois[at]kikirpa.be)

## 2013

May, 2013 (Date TBA). ICOM-CC Society for the Preservation of Natural History Collections (SPNHC): *28th Annual Meeting and 10th Conference on Fossil Resources*, Wellington, Rapid City, South Dakota, USA.

Info: <http://www.spnhc.org/50/meetings>

May 13–16, 2013. *Conservation in the Nineteenth Century (CiNC)*, Copenhagen, Denmark.

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

## ARCHITECTURE

Mar 24–25, 2012. Massachusetts Institute of Technology (MIT): *Wood in the 21st Century: Design and Preservation of Contemporary and Historic Architecture*, Cambridge, Boston, MA, USA.

Contact: Susan E. Schur, 617-623-4488, [ses.tech.con\[at\]msn.com](mailto:ses.tech.con[at]msn.com)

Oct 22–26 2012. Columbia University's Historic Preservation Program: *12th International Conference on the Deterioration and Conservation of Stone*. Columbia University, New York, NY.

Info: [www.arch.columbia.edu/school/section/programs/resources-and-opportunities](http://www.arch.columbia.edu/school/section/programs/resources-and-opportunities)  
Contact: George Wheeler, [gw2130\[at\]columbia.edu](mailto:gw2130[at]columbia.edu)

## BOOK & PAPER

May 21–26, 2012. European Research Centre for Book and Paper Conservation–Restoration: *Understanding of the Parchment in Medieval Manuscripts*. Horn, Austria.

Info: <http://www.buchstadt.at/Understanding-of-the-Parchment-in-the-Medieval-Manuscripts.237.0.html>

Jun 7–8, 2012. London Metropolitan Archives (LMA): *Water in Paper, Conservation Principles Workshops*. London Metropolitan Archives, London, UK.

Info: [www.cityoflondon.gov.uk/lma](http://www.cityoflondon.gov.uk/lma)

Jun 18–19, 2012. University of Michigan Library: *Papyrus Conservation Seminar*. Ann Arbor, Michigan.

Contact: Prof. Arthur Verhoogt, 807 Hatcher Graduate Library South, 913 S. University Avenue, Ann Arbor, MI, 48109-1190, [verhoogt\[at\]umich.edu](mailto:verhoogt[at]umich.edu)

Aug 29–31, 2012. State Library of Queensland: *7th Book, Paper and Photographic Materials Symposium*. Brisbane, Australia.

Contact: Kim Barrett, [kim.barrett\[at\]qag.qld.gov.au](mailto:kim.barrett[at]qag.qld.gov.au), tel: + 61 (0) 7 3842 9296

Oct 17–19, 2012. Arnemagnean Institute, University of Copenhagen and the Royal Library: *14th Seminar on the Care and Conservation of Manuscripts*. Copenhagen, Denmark.

Info: <http://nfi.ku.dk/cc/>

## ELECTRONIC MEDIA

Apr 27–28, 2012. EMG and FAIC: *TechFocus II Caring for Film and Slide Art*. Hirschhorn Museum and Sculpture Garden, Washington, DC.

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

## OBJECTS

Mar 7–9, 2012. POPART Consortium: *Preservation of Plastic ARTefacts in Museum Collections*. Paris, France.

Info: <http://popart.mnhn.fr/>

Apr 13–14, 2012. ICOM-CC Working Group Sculpture, Polychromy, and Architectural Decorations: *Polychrome Sculpture: Artistic Tradition and Construction Techniques*. The Burrell Collection, Glasgow, Scotland.

Info: [www.icom-cc.org](http://www.icom-cc.org)  
Contact: Kate Seymour, Stichting Restauratie Atelier Limburg, Avenue Ceramique 224, 6221 KX Maastricht, The Netherlands, +31 43 321 8444, [k.seymour\[at\]sral.nl](mailto:k.seymour[at]sral.nl)

May 4–5, 2012. Institutes for Conservation and Restoration of the Academy of Fine Arts and the University of Applied Arts Vienna: *The Third Dimension, Institute for 3rd European Student Conference on Objects Conservation*, Vienna, Austria.

Info: <http://www.studentconference.at/>

Jun 9–12, 2012. Musée du Louvre and the Centre de Recherche et de Restauration des Musées de France: *French Bronzes: History, Materials and Techniques of Bronze Sculpture in France (16th–18th)*, Paris, France.

Info: <http://frenchbronze.net>

Jun 22–23, 2012. State Academy of Art and Design and ICOM-CC Metals WG: *Bronze Conservation Colloquium*, Stuttgart, Germany.

Contact: Prof. Dr. Gerhard Eggert, [gerhard.eggert\[at\]abk-stuttgart.de](mailto:gerhard.eggert[at]abk-stuttgart.de)

Jul 15–16, 2012. ICON Ceramics and Glass Group: *Ceramics and Glass Group Conference*, Liverpool, UK.

Info: [www.icon.org.uk](http://www.icon.org.uk)

Jul 20–22, 2012. American Glass Guild: *American Glass Guild (AGG) Annual Conference*, Pittsburgh, PA.

Info: <http://www.americanglassguild.org/2012conference/2012overview.html>

Aug 29–31, 2012. *10th Interim Meeting of the ICOM-CC Leather and Related Materials Working Group*, Offenbach, Germany.

Info: [www.icom-cc.org/29/working-groups/leather-and-related-materials](http://www.icom-cc.org/29/working-groups/leather-and-related-materials)

Oct 23–27, 2012. Shanghai Institute of Ceramics, The Shanghai Research Society for the Science and Technology of Ancient Ceramics, Research Institute for Ancient Ceramics at the Jingdezhen Ceramics Institute: *10th Meeting of the International Symposium on Ancient Ceramics (ISAC)*, Jingdezhen, Jiangxi, China.

Contact: Pam Vandiver, [vandiver@mse.arizona.edu](mailto:vandiver@mse.arizona.edu)

## PAINTINGS

May 21–23, 2012. National Gallery, Denmark: *Copying Replicating and Emulating Paintings in the 15th–18th Century*, Copenhagen, Denmark.

Info: <http://www.smk.dk/en>



## PHOTOGRAPHIC MATERIALS

2013

Feb 11–15, 2013. ICOM-CC Photographic Materials Working Group (PMWG) and AIC-PMG Photographs Conservation: *Biannual PMG Winter Meeting*, Wellington, New Zealand.

## RESEARCH & TECHNICAL STUDIES

Mar 28–31, 2012. Infrared and Raman Users Group (IRUG): *10th Biennial International Conference of the Infrared and Raman Users Group*, University of Barcelona, Barcelona, Spain.

Info: [www.ub.edu/IRUG10BCN/](http://www.ub.edu/IRUG10BCN/)

Jul 9–13, 2012. McCrone Research Institute (MCRi): *Inter/Micro: 63rd Annual Applied Microscopy Conference*, Chicago, Illinois, USA.

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

## TEXTILES

March 17, 2012. Museum of London: *The Body in the Museum: New Approaches to the Display of Dress*. London, UK.

Info: [www.mymuseumoflondon.org.uk/](http://www.mymuseumoflondon.org.uk/)

Apr 16, 2012. ICON Textile Group: *Taking the Rough with the Smooth: Issues and Solutions for Decorated Surfaces*. Victoria & Albert Museum, London, UK.

Info: [www.icon.org.uk](http://www.icon.org.uk)

Sep 19–22, 2012. The Textile Society of America: *Textiles & Politics: Textile Society of America 13th Biennial Symposium*. Washington, DC, USA.

Info: [www.textilesociety.org/symposia\\_2012](http://www.textilesociety.org/symposia_2012)

Nov 8–11, 2012. *Costume Colloquium III: Past Dress—Future Fashion*, Florence, Italy.

Info: [www.costume-textiles.com/past-dress-future-fashion-2/?lang=en](http://www.costume-textiles.com/past-dress-future-fashion-2/?lang=en)  
Contact: [info\[at\]costume-textiles.com](mailto:info[at]costume-textiles.com)

Dec 6–7, 2012. The University of Glasgow and the Research Network for Textile Conservation, Dress and Textile History and Technical Art History: *The Real Thing?: Value of Authenticity and Replication for Investigation and Conservation*, Glasgow, UK.

Info: [tinyurl.com/3t3typr](http://tinyurl.com/3t3typr)

## WOODEN ARTIFACTS

Nov 1, 2012. International Institute For Conservation of Historic and Artistic Works (IIC): *11th International Symposium for Wood and Furniture Conservation*, Amsterdam, the Netherlands.

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

## 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 interest to conservation professionals, and contact information is available online at [www.conservation-us.org/ccs](http://www.conservation-us.org/ccs).

### American Association of Museums

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

Mar 28, 2012. *Collections Storage and Handling Webinar*

### Campbell Center for Historic Preservation Studies

Mount Carroll, Illinois, USA

Contact: tel. 815-244-1173, fax 815-244-1619, [registrations\[at\]campbellcenter.org](mailto:registrations[at]campbellcenter.org)

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

\*Discounts for AIC Members, supported by FAIC

Jun 7–9, 2012. *Making Storage Boxes, Mounts and Enclosures*

Jun 18–21, 2012. *Care of Metal Artifacts*

Jun 20–23, 2012. *Design and Construction on Mounts for Exhibits*

Jun 23–26, 2012. *Gilding Conservation*

Aug 9–11, 2012. *Recovery of Wet Photographs*

Aug 15–18, 2012. *Emergency Preparedness, Response and Recovery*

Sep 10–13, 2012. *Care of Textiles*

Sep 13–15, 2012. *Revealing Lost Content: Low-Tech Digital Forensics for Conservators*

Sep 17–19, 2012. *Textile Stabilization Using Sheer Overlays*

Sep 17–21, 2012. *Care of Paper Artifacts*

Sep 28–29, 2012. *Care of Historic Scrapbooks*

### Centro del bel libro

Via Collegio 6, CH 6612

Ascona, Switzerland

Contact: +41 91 791 81 56

Info: [www.cbl-ascona.ch/html/index\\_-en.html](http://www.cbl-ascona.ch/html/index_-en.html)

Apr 23–27, 2012. *Long and Kettle Stitch Bindings*

May 7–9, 2012. *Tape Removal*

May 14–16, 2012. *Treatment of Ink Corrosion Caused by Iron Gall Inks*

Jun 4–6, 2012. *Leaf Casting Parchment*

Jun 11–15, 2012. *Limp Vellum Binding*

Jul 30–Aug 3, 2012. *Washing and Drying Paper: Single Sheets and Textblock*

### Hornemann Institut

Hildesheim, Germany

Contact: +43 2982 200 30 31

Mar 12–13, 2012. *Restoration Theories and Methods from 1945 to the Present* (online)

Jan 2–Feb 26, 2012. *Globe Conservation* (online)

### International Academic Projects

London, England, UK

Contact: James Black, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, UK; tel. +44 207 380 0800

Info: [www.academicprojects.co.uk](http://www.academicprojects.co.uk)

Jan 16–20, 2012. *Nuevos Metodos de Limieza de Superficies Pictoricas* (Chile)

Mar–Jun 2012. *Chemistry for Conservators* (online)

May 7–10, 2012. *Identifying and Making Historical European Papers* (Berlin)

May 7–10, 2012. *Pigments and the Polarising Microscope* (Somerset, UK)

Jun 4–8, 2012. *Making High Quality Replicas of Museum Objects* (Denmark)

Jun 11–12, 2012. *Identification of Prints* (London)

Jun 12–14, 2012. *Recognising Photographic Processes* (Antwerp)

Jun 19, 2012. *Caring for Arms and Armor* (London)

Jun 20, 2012. *The Sword: History, Construction, Conservation*

Jun 18–22, 2012. *Making Electroform Replicas* (Denmark)

Jun 19–20, 2012. *Digital Photography of Museum Objects* (London)

Jun 25–29, 2012. *New Methods of Cleaning Painted Surfaces* (London)

Jun 25–29, 2012. *Giltwood Frame and Object respiration* (Oxford)

Jul 4–6, 2012. *Persian and Indian manuscript painting workshop* (London)

Jul 4, 2012. *Identification of Wood* (London)

Jul 7, 2012. *Picture Frames: Care, Conservation, Context* (London)

Jul 16–17, 2012. *Introduction to Metal Structure and Metallography* (London)

Aug 27–29, 2012. *Lime: Understanding this material in theory and practice* (Paris)



**Sep–Dec, 2012.** *Chemistry for Conservators* (online)

**Sep 3–7, 2012.** *Conservation of Glass* (London)

**Oct 8–9, 2012.** *Conservation of Paper; Rexamining Studio Practices* (London)

**Oct 10–11, 2012.** *Conservation of Silkscreen Prints* (London)

#### National Museums Liverpool

Liverpool, England, UK

Contact: Contact: Martin Cooper, Conservation Technologies, National Conservation Centre, Liverpool, National Museums Liverpool, Whitechapel, Liverpool, L1 6HZ, UK; tel. +44 151 478 4904

Info: [www.liverpoolmuseums.org.uk/](http://www.liverpoolmuseums.org.uk/)

**Sep 17–18, 2012, Nov 19–20, 2012, Mar 4–5, 2013.** *An Introduction to Laser Cleaning in Conservation Training Course*

#### The Centre for Photographic Conservation

233 Stanstead Road, London, SE23 1HU  
contact: Angela Moor, The Centre for Photographic Conservation, +44 20 8690 3678, [cphotoconservation\[at\]cpc-moor.com](mailto:cphotoconservation[at]cpc-moor.com)

**Apr 6–Jun 1, 2012.** *Preservation and Conservation of Photographic Materials*

**Apr 10–12, 2012.** *Preservation and Conservation of Photographic Materials (Theory)*

**Apr 23–25, 2012.** *Identification of Historic Photographic Processes*

**Jun 11–Jul 6, 2012.** *Master Class 1—Advanced Photographic Conservation Techniques*

**Sep 10–Oct 5, 2012.** *Master Class II—Going Deeper*

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

Wienerstrasse 2, 3580 Horn, Austria

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

Contact: Dr. Patricia Engel, Wienerstrasse 2, 3580 Horn, Austria

**Mar 12–13, 2012.** *Bosses and Clasps*

**Jun 4–8, 2012.** *Identification of European Paper*

**Jun 10–14, 2012.** *Identification of Asian Paper*

#### West Dean College

Nr Chichester, West Sussex, England, UK

Contact: Liz Campbell, [liz.campbell\[at\]westdean.org.uk](mailto:liz.campbell[at]westdean.org.uk)

Info: <http://www.westdean.org.uk/>

**Mar 12–15, 2012.** *Identification of Materials*

**Mar 28–31, 2012.** *Integrated Pest Management* (online)

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## Angels Project in New Mexico

Finally, some long-awaited information about the 2012 AIC Angels Projects, hosted in conjunction with AIC's 40th Annual Meeting in Albuquerque, May 8–11, 2012. This year, we will be hosting two Angels Projects: one project co-sponsored with ASG at San Miguel Chapel in Santa Fe, and one at the Sandoval County Historical Society in Bernalillo.

### SANDOVAL COUNTY HISTORICAL SOCIETY

Join fellow AIC members in performing conservation and preservation services at the Sandoval County Historical Society on Tuesday, May 8, 2012. These services will include such activities as examination and rehousing of the Historical Society's archived materials, as well as documentation and securing of photos used in visiting projects.

More details on this project will follow.

### SAN MIGUEL CHAPEL

Come join fellow conservators and Cornerstones Community Partnership on Tuesday, May 8, 2012 for a day of conservation volunteerism at San Miguel Chapel, one of the oldest religious buildings in the United States. The chapel's historic significance includes archaeological remains that date from pre-contact times to the 20th century, Spanish Colonial woodwork, and historic paintings.

You'll spend the day learning traditional earthen building skills, including making adobe bricks, and help to preserve an adobe treasure.

Lunch will be provided. Volunteers should wear work clothes—as getting dirty is half the fun—and bring hats, sunscreen and water. Volunteers may need to take the Road Runner Light Rail up to Santa Fe for this project.

**For those who haven't already registered for the 40th Annual Meeting, please remember that you must first be registered before you can volunteer to take part in either of these projects.**



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