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Choreography and Team Treatments: Three (Very) Oversized Textiles

Allison McCloskey, Associate Textile Conservator, Denver Art Museum

The conservation of textiles can present unusual challenges, requiring practitioners to think of creative ways to meet the preservation needs of the object while navigating the interpretation goals, facilities, and budgetary limits of the institution or owner. When the objects in question are oversized, they often require inventive and untraditional problem-solving approaches. The sheer physicality of oversized textiles is a challenge, as these objects are often without rigid support and may be weakened from deterioration. To prevent damage, the weight of a textile must be managed and supported in an appropriate manner throughout treatment as well as during handling, storage, and display. Below are summaries of three such treatments, each using different approaches to meet the needs of the object within the given limitations.

Willem de Kooning, *Labyrinth Theater Backdrop*

In the spring of 2011, a large painted theater backdrop designed by Willem de Kooning arrived at Williamstown Art Conservation Center in Williamstown, Mass., for examination. Since the work was to be included in a de Kooning retrospective exhibit at the Museum of Modern Art, the goal was to ensure that the work was fit for display. The backdrop was painted with household calcimine paint, and the 17 x 17½ ft. substrate consists of seven panels of cotton canvas machine-stitched together in a vertical orientation. De Kooning made this work for a dance performance by choreographer Marie Marchowski in 1946. He used a composition from a painting he had made earlier that year titled *Judgment Day*, and executed the theater backdrop on a much larger scale with the help of Milton Resnick.

The work was examined by Thomas Branchick, Director and Head of Paintings Conservation, and Allison McCloskey, then Assistant Textile Conservator. Initial concerns included the extremely friable nature of the leanly bound calcimine paint and the large gaps found along the seams where original sewing thread had given way (the largest gap measuring 7 feet long). There were tidelines from previous water damage, along with small losses and tears. Some tears had been



Labyrinth after treatment. Courtesy of Matt Hamilton, Williamstown Art Conservation Center.

Remember!

- Register for AIC's 41st Annual Meeting May 29–June 1, 2013 *The Contemporary in Conservation*
www.conservation-us.org/meetings
- Vote on the Board of Directors
- Visit the JAIC archives online at IngentaConnect:
www.conservation-us.org/jaic

Choreography and Team Treatments continues on page 3

AIC NEWS

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Deadline for May editorial submissions

(bnaugle@conservation-us.org):

April 1, 2013.

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.

AIC NEWS STAFF

Lisa Goldberg, Editor

Eryl P. Wentworth, Managing Editor

James Martin, Editor, New Materials & Research

Sheila Cummins, Editor, New Publications

Bonnie Naugle, Production Editor

Ruth Seyler, Marketing Director

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From the President



It is with sadness that I write my last column as AIC board president. In recent months, I have been reflecting on all the changes that have been implemented at AIC and FAIC since I began my board service in 2004 and am impressed both by the increase in the number of programs and initiatives and our ability to successfully manage it all!

AIC and FAIC are busier than ever! Kudos to AIC-CERT for its work following SuperStorm Sandy—with thanks to the many local AIC members who have also volunteered their services. The Cultural Recovery Center, to date, has served 15 artists and ensured the

stabilization of some 400 paintings, 800 works of art on paper, 15 photographs, 6 textiles, and 1 multimedia work. And this does not include all the work done by conservators prior to the opening of the Center! Individual, corporate, and foundation donors have committed critical funding to this effort, and AIC-CERT and the expertise of AIC conservators have received broad media attention. Please see page 8 for a full description of the Cultural Recovery Center.

Yet, even with all the time devoted to the current response effort, all the other activities of AIC and FAIC continue. We are helping more and more members give presentations at allied conferences and we are organizing more AIC-sponsored sessions at allied conferences. In 2013, AIC has had or will have an exhibit booth at the following conferences: American Institute for Archaeology (Seattle), College Art Association (New York), American Society of Oriental Research (Baltimore), American Association of State & Local History (Birmingham), and, soon to be confirmed, American Alliance of Museums (Baltimore). Each year, locations and topics of allied conferences are assessed in relation to available funds to determine where we can have the most impact. Thanks to our members for ensuring the success of all these outreach efforts.

Always highly rated, FAIC's Professional Development Program continues to offer a range of in-person and online events. By evaluating each offering and the overall program, the program has evolved and met changing demands. Its success is reflected, in part, by continuing support from the National Endowment for the Humanities and our members themselves.

AIC and FAIC are also continuing to contribute to the literature in the field. JAIC is now being published on a quarterly basis and will be available to members in print and online in full color. AIC News is transitioning to an online format. AIC wiki topic areas are expanding, a website on practical storage solutions is being created, and AIC is publishing a book on ethics and critical thinking in conservation. FAIC, with Samuel H. Kress grants, continues to support the development of manuscripts on conservation topics. New sites are coming to CoOL this year. And, finally, a new database and website currently in development will greatly increase member and public communications.

Very soon, it will be time for the 2013 Annual Meeting. Many of you know all it takes to organize such a complex meeting. It promises to be a packed week of intriguing sessions and fun events. I hope to see you in Indianapolis!

Managing all this—and more—keeps AIC and FAIC staff hopping. While we're always grateful to our members, take a moment to consider all that our small staff does to support you and let them know you are appreciative! My thanks go to you all. It has been a pleasure and an adventure to serve you.

—Meg Craft, AIC Board President, mcraft@thewalters.org

Choreography and Team Treatments *continued from front cover*

stabilized with patches of cotton broadcloth and BEVA film on the reverse, but many of these patches were insufficiently bonded.

Photographic documentation posed a challenge due to the lack of a hanging system (the backdrop was tacked to a dowel for previous display). Images were taken in sections from above while the work remained flat, and then were digitally stitched together. A full interleaving of polyethylene sheet protected the friable paint layer while handling for examination and documentation. A mist application of dilute Aquasol 500 in ethanol was applied, following testing to select a suitable consolidant that would not change the appearance of the matte paint. To safely access the expansive work during treatment, a pair of large-diameter rolls suspended by cradles supported the textile and allowed for scrolling. This gave conservators access to select areas where they could reach both sides as needed.

The cotton canvas remained generally strong. Where seams had opened, it was possible to restitch using the existing stitch holes and avoid causing damage to the paint layer. Patches of toned Reemay adhered with BEVA film were used to stabilize tears and losses. Loose warp elements on long vertical tears required alignment before the patches could be secured.

A blue chalk line from de Kooning's underdrawing clearly separated the beginning of the image field from the 21 in.-wide header at the top. A hanging system should allow for display of the intended image area while safely supporting and retaining the integrity of the whole object. The chosen solution was a Velcro hanging system, with two lengths of 2 in. wide Velcro machine stitched to scoured 4 in. wide cotton twill tape. This strip was adhered to the reverse of the backdrop with BEVA film along the upper edge of the image area. This allowed for installation where the Velcro can be secured to a bracketed slat away from the wall, with the header safely draped behind the slat. Stitched attachment through the painted surface was never considered as a viable option because of the risk of damage to the painted surface. BEVA film provided a strong, reversible bond with minimal impact when applied with sufficient heat and pressure. An additional length of twill tape with 2 in. wide Velcro along each side edge allowed for any necessary tensioning of the backdrop during installation.

Louis XV Savonnerie Carpet with Royal Arms

To exhibit a French 18th century knotted wool and hemp Savonnerie carpet in the galleries of the Cleveland Museum of Art, the work (17 ft. 11 in. high x 20 ft. 2 in. wide) needed vertical display. Associate Conservator of Textiles Robin Hanson received this challenge in January 2008 in advance of a May installation.



Realigning and restitching opened seams on *Labyrinth*. Courtesy of Matt Hamilton, Williamstown Art Conservation Center.

She knew the carpet would require significant support for this compromising orientation, even though the carpet was in good structural and aesthetic condition.

Hanson devised a supportive mounting system that included a 57 in.-deep header made of plain weave cotton fabric. Lengths of Velcro were machine stitched to the reverse of the header along the top edge. An 8½ in.-wide strip of dark brown linen faced the edges of the carpet on the reverse, not likely original to the carpet's manufacture, and it was necessary to remove this from the top 3 feet of the carpet before proceeding with the mounting system attachment.

To attach the header to the carpet, a large adjustable slat table and folding tables supported the carpet while allowing access to the top and underside simultaneously. Stitches were placed cleanly through the pile and foundation weave, providing the best possible support. The carpet was supported on its aluminum storage tube by specially outfitted sawhorses, and was partially unrolled face-down on the table. The header was placed on the reverse of the carpet, carefully aligning the grain of the carpet with that of the header for an ideal hanging. One person stitched from the top side of the table (through the header and reverse of the carpet), while another stitched through the pile face of the fabric from below while resting on a mechanic's dolly. Contracted textile conservator Kathleen MacKay provided the necessary assistance with this phase of treatment. Staggered lines of herringbone stitches provide sufficient support while distributing the weight of the carpet as evenly as possible to support the object during prolonged vertical display.

Installation crews constructed a slanted wall mount of triangular Medex ribs to hold the mounting board at a slight 5° angle. The mounting board consists of several pieces of particle board joined with adhesive and screw attachments. Handholds were added along the lower edge to allow for easier manipulation of the large board. The board was sealed with several coats of waterborne polyurethane and a layer of Marvelseal 360, then padded with a layer of needle-punched polyester batting. To secure the mounting board to the wall mount, hanging cleats were added to



Unfurling the carpet from its roll during mounting. Courtesy Robin Hanson, Cleveland Museum of Art.

the reverse of the board, while the lower edge of the board rested on a lip at the bottom of the wall mount.

Lines in the gallery were marked with low-tack tape to help with alignment during installation, which was critical since the size and weight of the carpet did not allow for easy position adjustment once in place on the mounting board. The carpet was rolled face-down on a clean floor and the mounting board was placed into position on the carpet's reverse. Folding the top of the header over the top of the mounting board allowed for correct positioning of the mate Velcro onto the mounting board. Because of the number of hands and the type of equipment necessary to safely mount the carpet, careful orchestration of efforts was important. Once the mounting board was prepared with Velcro and the carpet returned to its storage roll, the team performed a dry-run of the installation with all of the equipment needed: mounting board, platform, ramp, and harness for the textile conservator to guide the carpet from a central vantage point in the center of the ramp.

The tapestry platform supported the carpet on its roll, with cradles at either end, as it was raised into position. The team folded the header over the top edge of the mounting board and secured the Velcro attachment. A combination of tow motor and manual lifts hoisted the carpet (still partially rolled) and mounting board into place in the wall mount. Art handlers at each side of the carpet, positioned on scissors lifts, slowly unrolled the carpet as the tube was lowered on the tapestry platform. The textile conservator remained suspended at the center of the carpet to guide as the carpet unrolled.

Marshall House Flag

This Confederate flag measures 14 ft. high at the hoist and 24 ft. wide along the fly. Following the first Confederate national flag pattern known as "stars and bars," it flew above the Marshall House Hotel in Alexandria, Vir., after the Confederates attacked Fort Sumter. Federal forces led by Colonel Elmer Ellsworth removed it, and Ellsworth was shot in the struggle. The flag was chosen to be included in an exhibit of 1861 Civil War flags from the New York State Division of Military and Naval Affairs Collection, to be displayed in the New York State Capitol in July 2011. The exhibit space at the Capitol is limited, and the flag was to be positioned behind a column.

Sarah C. Stevens, Associate Textile Conservator at New York State Bureau of Historic Sites—Peebles Island Resource Center, drew on previous experience displaying large flags (including the NY/NJ Port Authority's World Trade Center flag in 2003). She selected an approach that included stitching the flag to a cotton duck support fabric and fitting the flag with the support to a strainer with Velcro hook and loop attachments. This allowed for rolled transport of the large flag into the exhibit space, dismantling and reconstructing of the strainer in situ, and dismantling of the flag and strainer when the temporary exhibit is deinstalled.



Positioning the flag with stitched support onto the stretcher. Courtesy New York State OPRHP.

SmallCorp of Greenfield, Mass., provided a strainer and display easel that fit the requirements of the flag, the exhibit space, and later storage needs.

Preparation occurred at the Peebles Island Resource Center, a short drive from the Capitol building. The washed support fabric was fitted to the strainer with Velcro attachments, and fold edges were marked with thread to facilitate repositioning. A team of two conservators stitched the flag to the support fabric, working from above on a bridge platform and from below on a mechanic's dolly. The team then rolled the flag, disassembled the strainer, and transported both to the Capitol for installation. Access to the exhibit space, through a staircase and around relatively narrow corners, would only have been possible with such a flexible mounting system.

Once the easel and strainer were assembled in the exhibit space, the team fitted the strainer with Tyvek to create a uniform smooth surface under the flag and support fabric. They unrolled the flag and realigned the support, using the registration threads from earlier preparation. Eight people assisted in lifting the stretcher into place on the easel, where a hanging cleat was engaged to secure it in place. The extensive preparation allowed the execution of this final step to be fast and seamless.

These projects all required planning and carefully choreographed teamwork to execute treatments and develop appropriate support and display methods. Solutions found in other fields and practices contributed to the problem solving described here. Historic textiles and textile artworks often need auxiliary support to prevent damage; this need becomes more complicated with larger objects. Safety precautions are necessary due to the size and weight of the objects. Staff, equipment, and facilities limitations must also be addressed when developing a plan to manage, treat, and install an oversized textile. Projects such as these reflect a complex and perhaps overlooked aspect of textile conservation.

—Allison McCloskey, Assistant Textile Conservator, Denver Art Museum, amccloskey@denverartmuseum.org

AIC News

AIC News online

We are excited to be able to deliver AIC News in a more modern and timely format, as we launch a new online format for the May issue. Additionally, you have the option to download the PDF version, just as you can now, and print your own copy of AIC News. It will truly be the best of both worlds.

This is the final issue of AIC News in its current printed and mailed format. We are really thrilled with this new opportunity to bring our members conservation news both faster and in a contemporary online format, while still retaining the look of the print version for PDF downloads, as in the past.

In May, members will receive the same email announcement, with a link to the downloadable PDF. In addition to the PDF, there will be a link to our online magazine-style website with simple navigation and easy-to-read articles. Those members who prefer to read AIC News on paper can simply print the PDF.

Another exciting development is that we will be creating a full archive of AIC News this summer that will be available to all, beginning with the 1976 issues. The archives will contain searchable PDFs, and there will be a table of contents featuring the title and author of each main article. We are exploring a Wiki page to allow members to add to the contents, if there is interest in having a more in-depth catalogue of past AIC News features. Don't forget that the early issues of the Bulletin (1960-1975) will be available along with the free archives of JAIC on IngentaConnect (see www.conservation-us.org/jaic for the link).

Committee Vacancies

THE EDUCATION AND TRAINING COMMITTEE SEEKS NEW MEMBER

(3-Year Term beginning May 2013; submission deadline March 15, 2013)

The Education and Training Committee (ETC) works in conjunction with the AIC Board Director of Professional Education and the Director of Institutional Advancement in

developing short and long-term goals and program content; assists with planning workshops and reviewing professional development award applications and proposals from the membership as needed; develops and implements strategies to increase student interaction within AIC, in conjunction with students, staff, membership committee, training programs, and the AIC board; and reviews and updates training related publications.

The ETC communicates primarily via email correspondence and occasional conference calls. The committee meets in-person annually at the AIC meeting.

ETC welcomes applicants from any specialty, however we would be particularly interested to receive applications from those with a background or specialism in conservation science.

Please submit a brief statement of interest and your resume to Emily Williams, Chair, AIC-ETC, (ewilliams@cwf.org) by March 15, 2013.

THE EDUCATION AND TRAINING COMMITTEE SEEKS NEW STUDENT MEMBER

(1-Year Term beginning May 2013; submission deadline March 15, 2013)

The ETC looks forward to welcoming a new student member. Please submit a brief statement of interest and your resume to Emily Williams, Chair, AIC-ETC, (ewilliams@cwf.org) by March 15, 2013. Questions about committee activities can be directed to Emily, or to ETC's current student member: Genevieve Bienosiek (gbienosiek@gmail.com).

ECPN COMMITTEE VACANCIES

The Emerging Conservation Professionals Network (ECPN) is seeking applications for several committee positions: Vice Chair, Professional Education and Training Co-Officer, Communications Officer, and Outreach Officer. All positions will serve for a one-year term, beginning just after the AIC annual meeting in June 2013. All new officers will have the option of renewal for a second year, except for the Vice Chair, who will be expected to move into the Chair position after the first year, for a one-year term.

ECPN works to address the needs of conservation professionals

AIC Board of Directors Election—Voting Opens on March 29

The election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), will run from Friday, March 29, to Tuesday, April 30.

As in past years, the election will be conducted online via a SurveyMonkey ballot. Voting members will receive an email with instructions on how to vote on March 29. If you do not have internet access and would like to receive a paper ballot, please contact Steven Charles at scharles@conservation-us.org or 202-661-8066.

All ballots, electronic or paper, must be cast or received by 5:00 p.m. Tuesday, April 30.

Nominations remain open until February 28.

The current slate of candidates for the AIC Board of Directors election includes:

President (2-year term):	Pamela Hatchfield
Vice President (2-year term):	Margaret Holben Ellis
Director, Communications:	Sarah Barack
	Carolyn Riccardelli

The election results will be announced on Saturday morning, June 1, at the Members Business Meeting.

with fewer than 7 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 and between AIC and the conservation training programs and to increase emerging conservator participation in AIC. For more information about the ECPN, visit www.conservation-us.org/emerging.

The ECPN committee communicates primarily via email correspondence and monthly conference calls and meets in-person at the AIC annual meeting.

Position descriptions can be requested and questions about committee activities can be directed to Molly Gleeson at the email address listed below.

To apply, please submit a brief statement of interest and your resume to Molly Gleeson, Chair, AIC-ECPN, by Friday, April 5.

—Molly Gleeson, ECPN Chair, mollygleeson@gmail.com

November 2013 IAG Meeting – Advance Notice

The 2013 meeting of the Internal Advisory Group (IAG) is scheduled to take place on Saturday, November 23, in Washington, DC. The Doubletree, located at 1525 Rhode Island Avenue, NW, is serving as the host hotel. Additional information will be provided in advance of the meeting date.

Annual Meeting

A Look at Modern Approaches: AIC's 41st Annual Meeting Addresses The Contemporary in Conservation

The time has come! AIC is gearing up for the 41st Annual Meeting! Although to some it may feel like we just finished packing up our turquoise jewelry, eating the last of our green chile sauce, and saying “happy trails” to the southwest, we are hoping you are planning to join us in Indianapolis, Indiana, May 29-June 1 for this year's meeting, “The Contemporary in Conservation,” held at the JW Marriott in Downtown Indianapolis.

AIC is looking forward to having our meeting in Indianapolis, Indiana, home of the Indianapolis Museum of Art (IMA). The IMA is one of the 10 oldest and largest museums in the nation, and also is home of some of the greatest contemporary art installments in the world. We will be able to view its wonderful collection during our Opening Reception, to be held Thursday evening at the museum.

In addition to following a different pattern than in recent years (taking place Wednesday-to-Saturday instead of the previous Tuesday-to-Friday), this year's meeting will include many “new” concepts. Following the theme of this year's meeting—“The Contemporary in Conservation”—sessions will focus on contemporary approaches to conservation. It will not only encompass the conservation of contemporary art, but will also include perspectives from within as well as outside the field on a range of subjects related to conservation today.

Among the many sessions of note, topics will include:

- A conservator's role in the conservation of performance-based art
- A look at fundraising for conservation and how it has changed
- A Socratic dialogue on the true meaning of “value”

We are also pleased to announce that this year's meeting will feature two concurrent sessions devoted entirely to the matter of conserving contemporary art. Each of these sessions will have seven 20-minute talks related to the conservation of contemporary art, with a 30-minute Q & A period at the end. Topics will range from the work of Nam June Paik to the conservation of cow guts.

This year will introduce a new specialty session track as well. Alongside the usual specialty session offerings, there will be an afternoon of sessions and discussions dedicated to the subject of collections care. Topics will include preservation planning, the importance of standards and guidelines relating to preventive conservation, and planning preservation in relation to risk.

As always, the meeting will host a terrific series of workshops, as well as tours of some of the many local attractions Indianapolis has to offer those interested in the conservation world. Among them will be a tour of the IMA's conservation labs and collections, a tour of the Indiana Historical Society, and a tour of the famous Miller House and architecture of Columbus, Ind. Tickets for these events are now available, but are in limited quantities, so be sure to reserve your space.

We also invite you to stop by the Exhibit Hall on Friday, May 31, for a “Demos, Discussions, and Desserts” session, allowing attendees to stop and chat with vendors and learn more about their companies and organizations while indulging in some delectable treats provided for your pleasure.

For the grand finale, this year will feature the 2nd Annual Great Debate at AIC! As anyone who attended the inaugural Great Debate during last year's meeting in Albuquerque can attest, the event is sure to entertain, while leaving attendees with some interesting concepts to ponder. Richard McCoy of the IMA will once again moderate the debate.

With all of these great offerings, how could we not invite you to join us in Indianapolis? For more information on session topics as well as ticketing information and event times, please visit www.conservation-us.org/meetings. We will see you there!

—Adam Allen, Meetings Associate, aallen@conservation-us.org

FAIC News

FAIC Samuel H. Kress Conservation Publication Fellowship Awarded

The 2013 FAIC Samuel H. Kress Conservation Publication Fellowship was awarded to Elissa O'Loughlin, Senior Conservator at The Walters Art Museum. Her proposed manuscript, “A Conservation Guide to Pressure Sensitive Tapes; History, Identification, Treatment” draws on her long interest in the topic, including many workshops that she has given on removal of tapes and tape stains.

The intent of the work is to assemble and present the current

body of knowledge on pressure sensitive tapes including history, technology, and conservation issues. Chapters will cover identification and treatment. The topic should be of great interest to those working with book and paper conservation, but major sections of the contents will function as a cross-specialty resource. Essays by additional authors on tape use in conservation, collections care, and issues for objects conservators will enhance the value of the text. The book should be a welcomed resource for libraries, archives, museums, the tape manufacturing industry, forensic science, and security.

AIC Fellow and Professional Associate members are eligible for the Publication Fellowships. The deadline for 2014 proposals is November 1. Guidelines and application forms can be found at www.conservation-us.org/grants.

FAIC George Stout Scholarships Awarded

Fifteen FAIC George Stout scholarships were awarded for 2013. The George Stout Memorial Fund supports travel by student members to attend professional meetings.

Gabriel Dunn
Sarah Hunter

AIC's 41st Annual Meeting
AIC's 41st Annual Meeting

Emily Schuetz
Francis Lukezic

Genevieve Bieniosek
Brittany Dolph

Amy Hughes
Gwen Manthey
Alexis North
Steven O'Banion
Fran Ritchie
Miriam Tworek-Hofstetter
Nicole Wittig
Renee Wolcott
Heather Brown

AIC's 41st Annual Meeting
ICON's "Positive Futures in an Uncertain World" Conference
AIC's 41st Annual Meeting
Society for American Archaeology
2013 Meeting
AIC's 41st Annual Meeting
AIC's 41st Annual Meeting
AIC's 41st Annual Meeting
AIC's 41st Annual Meeting
AIC's 41st Annual Meeting
AIC's 41st Annual Meeting
AIC's 41st Annual Meeting
AIC-PMG & ICOM-CC PMWG
Joint Meeting

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.

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AIC-CERT: the SWAT Team for Art

"If the cultural industry has a SWAT team for visual art, it is the AIC's Collections Emergency Response Team (AIC-CERT)"

—Pia Catton, *Wall Street Journal*, November 18, 2012

Before SuperStorm Sandy hit, AIC-CERT had already begun preparations. Media releases on October 26 encouraged emergency preparedness and provided institutions with the AIC-CERT hotline number (202-661-8068). As of December 4, 2012, FAIC's Collections Emergency Response Team (AIC-CERT) hotline had received over 120 requests for assistance, and all have been followed up with appropriate phone, email, and in-person visits by volunteers. Fourteen AIC-CERT members from across the country responded to the initial calls, organized by Beth Antoine (the AIC-CERT Coordinator), who was working overtime to meet the demand. In addition, FAIC contracted with Cynthia Albertson, a conservator at MOMA, to coordinate the many professionals in the New York area who wished to assist. Twenty-eight local volunteers worked with AIC-CERT in the initial response. Some of the larger projects included the Martha Graham collection; individual artists at the Westbeth Artists Residence; and various artists and galleries in Chelsea and Brooklyn. Multi-day power outages in lower Manhattan and other neighborhoods, subway line closures, and area gas rationing complicated the response.

Because of the physical, cultural, and economic geography of the New York region, a disproportionate number of artists and private galleries were the hardest hit by the storm. Four to six feet of surging water caused physical damage as well as water damage. Although volunteers were able to help move and dry materials in the first weeks, it became clear that artists would need a great deal of space, guidance, and equipment in order to remove toxic coatings and prevent mold from destroying works that seemed to be "saved." A review of the services provided through early December showed that at least 24 collections were in need of further work, and that space, equipment, and expert advice would be needed.

THE CULTURAL RECOVERY CENTER (CRC)

To address the need for further assistance, FAIC opened the Cultural Recovery Center, an 18,000 square foot space in Brooklyn, to provide space, equipment, supplies, and volunteer expertise to assist artists and owners of damaged works to clean, decontaminate, and stabilize their paintings, works on paper, sculpture, textiles, photographs, and other objects. FAIC took possession of the space on December 10, and began providing services to its first artist on December 13.

Opening the facility not only required physical preparation, but administrative support as well. Policies and procedures for the facility were developed; a job description for the studio manager position was created; phone numbers and email addresses organized, and so on. Studio Manager Anna Studebaker, formerly manager of the objects conservation lab at the Metropolitan Museum, coordinates the work at the CRC, including scheduling artists, signing volunteers in and out, making sure volunteers are working safely, maintaining records of the work, ensuring supplies are in stock, and keeping in communication with the volunteer coordinators and FAIC staff. The overall project is managed by Eric Pourchot.

In the first month of operations, the CRC worked with seven artists on 555 works, including paintings, works on papers, photographs, textiles, and multi-media works. Twelve conservators volunteered 22 days of time working with artists at the Center. Several artists are still in the queue to bring their works to the Center, including a painter who has had many of his paintings and works on paper worked on at the Center already, but has more in storage still to be assessed and cleaned; a photographer who is seeking space to rinse and dry approximately 40,000 images; textile artists; sculptors; electronic media creators; and many others whose works are at risk because of toxic deposits and potential mold growth. The Cultural Recovery Center will remain open through March 1 in order to handle the requests for services.

THIS WOULD NOT HAVE BEEN POSSIBLE WITHOUT...

Initial funding for the response and recovery efforts, including initial costs for the Center, was provided by a leadership gift to FAIC from Sotheby's. A grant from the Andrew W. Mellon Foundation allowed the Center to remain open through March 1. Donations to FAIC have come from PINTA, The Modern & Contemporary Latin American Art Show; Tru Vue; Aon Huntington Block Insurance; Aon Foundation; Dickinson Roundell, Inc.; Golden Artist Colors; members of AIC; and others. In-kind donations are essential to the work we are doing at the FAIC Cultural Resources Center in New York City. Industry City at Bush Terminal provided the space rent-free. Rapid Refile set up containment tents and air scrubbers to prevent the spread of mold from incoming objects to cleaned objects. Furniture and equipment were obtained at no charge from Materials for the Arts, a creative reuse program managed by the New York City Department of Cultural Affairs, and paint was donated by C.A.S. Paints. Collector Systems has provided free use of its web-based collection management system to track and record the work done. The Smithsonian Institution and a grant to Heritage Preservation from the New York Community Trust, as well as support from TALAS, have enabled purchase of supplies. The American Museum of Natural History and MoMA have also provided key support for recovery efforts and establishment of the CRC.

AIC-CERT REMAINS ON ALERT

Even though the response for SuperStorm Sandy was unprecedented for FAIC, AIC-CERT members continued to be ready to respond to other emergency situations. During December and January, even while staffing the CRC in New York City, AIC-CERT members assisted the Osage Historical Society in Oklahoma, which suffered from soot damage after a fire, and responded to soot damage from a furnace puff-back at the Oakham Historical Museum in Massachusetts.

More information about FAIC, AIC-CERT, and the Cultural Recovery Center can be found at www.conservation-us.org/disaster or by sending an email to info@conservation-us.org

—Eric Pourchot, Director of Institutional Advancement,
epourchot@conservation-us.org, and Abigail Choudhury,
FAIC Development and Education Coordinator,
achoudhury@conservation-us.org

FAIC Individual Donations

2012 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, 2012 through December 31, 2012. While those who gave \$50 or more are listed below, all of our 2012 donors are listed on our website.

Your gift helps to provide support for programming 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

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We would also like to extend our thanks to the AIC Specialty Groups for their generous donations to FAIC.

* In honor of Ingrid Rose

** In continuing memory of Carolyn Rose

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 Development & Education Coordinator Abigail Choudhury at achoudhury@conservation-us.org.

FAIC Thanks Our Foundation and Corporate Supporters

FAIC is grateful to the following for their generous grants in support of FAIC initiatives:

- The Getty Foundation
- Inge Foundation
- Institute of Museum and Library Services
- Samuel H. Kress Foundation
- The Andrew W. Mellon Foundation
- National Endowment for the Humanities
- Tru Vue

Tru Vue Optium Conservation Grant Awarded by FAIC

FAIC announces two new grants made under the Tru Vue Optium Conservation Grant program. Monetary awards and donations of Tru Vue Optium Museum Acrylic were made to the Rockingham Free Public Library in Bellows Falls, Vermont, and to the Flint Institute of Arts in Flint, Michigan, for projects that will help conserve their collections.

The Rockingham Free Public Library will be retrofitting one of the Library's historic display cases to meet current preservation standards and to help share their historical collections with the public in the newly renovated library. The Library has consulted with paper conservator Carolyn Frisa and local museum display case manufacturer Small Corp to develop a plan to bring a 1920s Globe Wernicke display case up to current standards. The proposal is to replace the existing glass glazing with Optium provided by Tru Vue, seal the exposed oak to limit off-gassing, fit the doors with gaskets, and install locks on each door.

The Flint Institute of Arts will be applying the protective Tru Vue Optium Museum Acrylic glazing to works on paper in their permanent collection. The curatorial department identified six works by African-American artists that were exhibited in an installation during Black History Month in February 2013 and are in need of glazing or re-glazing.

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

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

JAIC News

JAIC Transition: An Overview of Our Process

With the arrival of the latest issue of JAIC (mailed at the end of February), I am sure you will immediately notice that our Journal has undergone numerous pleasing changes. These include a new publisher, cover design, print format, online availability, and international marketing. Even with these transitions, JAIC still retains its core values and its dedication to being a primary reference source for the conservation field with coverage that represents all facets of conservation. This not only includes research into materials, techniques, and analysis, but also encompasses papers that document the history, practices, philosophy, and case studies that are important to conservation.

The primary purpose of JAIC is to provide broad appeal to the conservation community while documenting its advances and encouraging the diffusion of ideas between internal specialty groups. JAIC articles, as opposed to gray literature (in-house reports, postprints, newsletter articles) provide widespread, long-term coverage, and continuity. Since JAIC is now indexed and abstracted by numerous services, and in multiple languages, a diverse audience has access to the information. This access is further ensured with the Journal's regular distribution network to organizations, universities, and libraries.

Peer review is a key factor that JAIC uses for internal examination of manuscripts submitted for publication. This process is vital to the production of a trusted professional journal because it indicates experienced practitioners working in similar areas have assessed the quality and credibility of the articles. Unfortunately, much important work and many great ideas in the conservation field are never published in peer review journals. Instead details and data are being lost or haphazardly passed on to limited groups of people. This should set off an alarm of concern because regardless of whether we publish, advances will occur, methods and practices will change, and new materials/techniques will develop. It is up to all of us to provide the documentation for the field of the current conservation trends and decision-making processes.

Upon submission, JAIC manuscripts are first read by the editor-in-chief and the senior editor, and then each paper is assigned to an associate editor. JAIC has 15 associate editors distributed among the specialties of Architecture, Book & Paper, Electronic Media, Objects, Paintings, Photography, Research & Technical Studies, Textiles, and Wooden Artifacts. The associate editors find two or three reviewers to assess their assigned paper. Volunteer reviewers are selected based on their experience and specialized knowledge of the topic contained in the paper. An attempt is made to get varied viewpoints, such as from both technical and applied aspects. As posted on the AIC website, the reviewers are asked to comment on the paper's originality, clarity, organization, completeness, and potential contribution to the composite knowledge of the conservation field. In writing a review, the reviewer takes on a mentoring role to help the writer produce a manuscript with greater depth and more thorough, thoughtful descriptions. In general, JAIC reviewers are extraordinarily conscientious and fair in their assessments of the manuscripts.

After peer review, the editorial process of the manuscript begins with additional written advice and commentary. One of many goals for the editors is to provide a holistic perspective that incorporates the continuum and standards of our specific journal. In the concluding review stage, the senior editor and editor-in-chief write acceptance/rejection letters to the authors that summarize the strengths, weaknesses, and recommended changes for each manuscript. This multi-level review system is significantly conscientious as a time- and people-intensive process that depends on integrating the efforts of reviewers, editors, and authors to produce high-quality manuscripts.

Each paper published in JAIC is a direct reflection of the dedication and hard work characteristic of the art conservation profession. It is with these extended efforts that JAIC endeavors to establish a reliable body of research and knowledge, which then provides a foundation for subsequent research.

—Michele Derrick, *Editor-in-chief*, mderrick@mfa.org

AIC Members to Enjoy Four JAIC issues, Free Archived Articles in 2013

AIC members and subscribers will receive the first JAIC issue from Maney, our new publisher, in March. This issue will begin our new schedule of four issues per year. We welcome all new submissions, which should be uploaded online via Editorial Manager at jac.edmgr.com. Potential manuscripts include conservation research articles and treatment studies, some of which may begin as finalized postprint articles, fleshed-out annual meeting presentations, and students' scholarly submissions. Accepted articles will be published online immediately.

JAIC archives are now available as free downloads to members. You can access the archives via the link on www.conservation-us.org/jaic or (if signed into the site) by entering this URL: www.conservation-us.org/index.cfm?fuseaction=page.viewpage&pageid=1666.

—Bonnie Naugle, *AIC Communications Manager*, bnaugle@conservation-us.org

Allied Organizations

American Association for State and Local History (AASLH)

AASLH PROJECT MANAGEMENT FOR HISTORY PROFESSIONALS PROGRAM

Project Management for History Professionals is a series of onsite and online workshops providing formal project management training to history professionals. The training provides expertise that will benefit participants and their institutions for years to come.

The goal of the program is to improve how history museums operate by bringing in the expertise of professionals from outside our discipline to teach the fundamentals of project management to history professionals. The workshops are led by Dr. Stephen Hoskins of Trevecca University, Nashville, Tenn.

AASLH's workshops offers professionals at work in museums, historic houses, outdoor museums, historical societies, archives,

and related institutions formal project management skills that will lead to better performance and success in the many and various projects and programs that are vital to the field. Participants will bring a project in process or a proposed project to work on during the workshop, thus enhancing the application of processes and skills learned in the workshop.

Project management skills can be of great value to history professionals and the institutions they serve. Streamlining project processes, evaluation tools from beginning to the end of projects, and creative enhancement skills applicable throughout the institution will become a staple for those who take the workshop. In addition, participants will gain a skill-set for self-improvement through project management methods.

Onsite workshops will be held March 7-8 in Denver, Colo., and July 18-19 in Atlanta, Ga. Online workshops will be April 8 through May 3 and Oct. 28 through Nov. 22. Find out more at www.aaslhnet.org/projectmanagement.htm.

The American Alliance For Museums (AAM)

COLLECTIONS MANAGEMENT POLICIES: WHERE TO BEGIN

The American Alliance for Museums (AAM) is aiming to help museums develop their collections management policies through their reference guide and core document online resource. The guide explains what a collections management policy is, why it is important, and considerations for developing one. It reflects national standards (National Standards guide available at www.aam-us.org/ProductCatalog/Product?ID=3410) and is in line with the requirements of the Alliance's Core Documents Verification and Accreditation programs, found at www.aam-us.org/resources/assessment-programs.

For policies to be effective, they must be understood and accepted by everyone at the museum. This means educating the staff, governing authority, and volunteers about the purpose of the policies, the distinction between policies and procedures, and how the procedures put policies into action. In most institutions, the governing authority approves and has the ultimate responsibility for the policies. Staff participation is critical for preparing policies that everyone understands and to which all are committed.

Policy development can be time-consuming, but approaching the issues from a variety of perspectives can be beneficial. The process is most effective when there is full staff involvement at every stage: initial draft, review, revision, and recommendation to the governing authority for approval.

Heritage Preservation

POPULAR ERS APP AVAILABLE FOR BLACKBERRY

The popular "ERS: Emergency Response and Salvage" phone app is now available for BlackBerry users. In April 2012, Heritage Preservation, in partnership with the National Center for Preservation Technology and Training, released its Emergency Response and Salvage Wheel as a free app for Apple devices running iOS 5.1 or later. Since its release, ERS has been downloaded from the App Store more than 1,700 times. Now, the app is available for BlackBerry users and can be downloaded through BlackBerry World.

C2C ONLINE COMMUNITY BUZZING WITH ACTIVITY

The *Connecting to Collections* Online Community is buzzing with meaningful conversations on the discussion board, more than 2,500 members, and a series of new webinars and live chat events. Keep an eye on the Community (www.connectingtocollections.org) for events that will focus on safely displaying costumes, caring for paintings, and a collaboration to bring a three-part “Collections Management 101” series to the Community with the American Association for State and Local History’s Small Museum Committee.

ONLINE PRESERVATION COURSES

Heritage Preservation recently launched a new series of free, online courses, *Caring for Yesterday’s Treasures—Today*, focused on the preservation of archival and historical collections and tailored to the needs of staff and volunteers at libraries and archives. The courses are being hosted on the C2C Online Community where a detailed schedule and registration information can be found. The first two courses, Collections Care Basics and Risk Evaluation, had more than 300 registrants each. A course on creating a disaster response plan is scheduled for March, caring for digital materials in April, caring for photographic materials in May, and three other courses will be scheduled for the fall. Registrants will earn a certificate of completion for attending each webinar in the course and completing simple homework assignments. Certified Archivists may also earn Archival Recertification Credits for these courses. Learn more at www.connectingtocollections.org/courses/about.

College Art Association (CAA)

CAA AND HP JOINT AWARD ANNOUNCED

Lance Mayer and Gay Myers have been announced as the recipients of the 2013 College Art Association (CAA) and Heritage Preservation joint award for Distinction in Scholarship and Conservation for their outstanding book *American Painters on Technique: The Colonial Period to 1860*. Mayer and Myers were presented with the award at the CAA Annual Conference in February 2013. This book was supported with a FAIC Samuel H. Kress Conservation Publication Fellowship.

The American Ceramic Society

NEW DIVISION OF ART, ARCHAEOLOGY AND CONSERVATION SCIENCE ANNOUNCED

The American Ceramic Society (www.ceramics.org) is launching a newly renamed and revitalized Division called Art, Archaeology and Conservation Science (AACS). This division aims to advance the scientific understanding of materials in ceramic and glass art, and to provide information regarding its preservation, creation, and interpretation. It will work to enhance the cooperation between the cultural heritage community and the more than 9,500 members of The American Ceramic Society (ACerS), which includes scientists, engineers, manufacturers, educators, students, and marketing and sales professionals from more than 70 countries; nearly 30 percent of current members live outside North America. Founded in 1898, ACerS has a long history of advancing the study and use of ceramics and glass for the benefit of its members and society. The initiative to create the AACS Division was championed for several years by Dr. Lynnette Madsen of the National Science Foundation.

Dr. Madsen is working closely with the rest of the Division’s executive committee, which includes Dr. Marc Walton of the Getty Conservation Institute, Dr. Glenn Gates of The Walters Art Museum, and Dr. Katherine Faber of Northwestern University’s McCormick School of Engineering and Applied Science.

Please direct all communication (including queries or suggestions) regarding AACS to Division Secretary Glenn Gates at ggates@thewalters.org (preferred) or (410) 547-9000 x365.

Sustainability

Hazardous Waste: Where on Earth Should it Go?

INTRODUCTION

The Committee on Sustainable Conservation Practice conducted two surveys in the last four years, partially to ascertain which environmental topics would be of most interest to conservators. The subject of solvent disposal was a top choice in the surveys both years.

The Health and Safety Committee gave an excellent overview of the regulations concerning solvent disposal and other hazardous waste in their “Cradle to Grave” article (White et al 2001). It addressed the following issues:

- Regulations governing hazardous waste and general variations state-by-state
- Identifying hazardous waste
- Usage suggestions
- Containerization
- Chemical compatibilities
- Removal of waste from your site
- Unacceptable disposal procedures

Instead of revisiting all of the information covered by the earlier article, this article will examine what happens to used solvents in the United States and consider the question: How can you be as environmentally responsible as possible in disposing of hazardous waste?

IDENTIFYING YOUR HAZARDOUS WASTE

The “Cradle to Grave” article describes in-depth the four Environmental Protection Agency (EPA) categories of hazardous waste: *Ignitable*, *Corrosive*, *Reactive*, or *Toxic*. It is important to know the chemical characteristics of the materials you use and read the MSDS (soon to be GHS, see the July issue of AIC News (Bolstad-Johnson and Walker 2012)) to determine whether it will fall into one of these categories. See table below.

Please note: Although it may be tempting to dilute or otherwise “treat” waste so that it no longer meets the definition of hazardous, it is illegal to do so without an EPA permit.

WHAT IS YOUR RESPONSIBILITY?

Most conservation labs are considered by the EPA to be “Very Small Quantity Generators” (VSQG) or “Conditionally Exempt Small Quantity Generators” (CESQG) of hazardous waste. These definitions were created under the Resource Conservation and Recovery Act (RCRA) Subtitle C (EPA December 2012).

VSQGs and CESQGs are required to:

1. Identify and separate out hazardous waste into the proper containers for disposal.

2. Generate less than 220 lbs. of non-acutely hazardous waste per month. (In contrast, the limit for “acutely hazardous waste,” i.e. extremely toxic or explosive materials, is just over 2 lbs.)
3. Not store more than 2,200 lbs. (More than these amounts requires an EPA ID number.)
4. Ensure delivery of the waste to an off-site treatment or disposal facility with the proper permits.

It is not acceptable, nor legal, in accordance with RCRA, to off-gas solvents into the fume hood. This creates volatile organic compound (VOC) emissions, which lead to ground-level ozone (smog) upon reacting with light and heat. At high enough concentrations as a vapor, flammability is a concern (ESIG 2010). Many conservation laboratories carry out this practice and it is not environmentally sound.

It is not legal to pour solvents into the sink for several reasons. It may also violate local sanitary sewer authority regulations. Solvents can corrode the plumbing as they drain. They will collect in the trap and release fumes back up through the drain, and they can pollute local groundwater or water bodies.

Polluting groundwater and water bodies must be avoided. Wastewater empties either to a septic system or a municipal sewer system. In the case of a septic system, the water travels into a tank buried underground. The liquids and solids in the tank are broken down by bacteria then filter out through a network of pipes into a drain field, where it continues to be treated through natural processes in the soil. Solvents can kill the bacteria in the tank or the ground and reduce the effectiveness of the system. Bioremediation is then needed to get it working properly again.

For most conservation labs, wastewater is piped to a municipal sewage plant and treated. Municipal sewage treatment is much

more complicated and varied, but is also likely to rely on bacteria to treat the water as part of the process. Most systems do not treat laboratory solvents and other hazardous waste because to do so requires specialized treatment; the law requires disposal in accordance with RCRA regulations.

It is not legal or acceptable to place hazardous waste into the regular trash. You may cause harm to others who encounter it during transport to landfill. Many landfills leak. They are not intended for hazardous waste.

The best way to comply with the law and protect the environment is to work with a hazardous waste disposal contractor. The EPA sets no specific limit for how long you can store hazardous waste on-site as a CESQG, but some local laws may be more stringent. A good rule of thumb is to arrange for pickup of the waste about once a year. Ideally, liquid and solid wastes should be stored in labeled, well-sealed containers that are isolated in a tray to catch leaks. For more on containerization, see the “Cradle to Grave” article (White et al 2001).

Extremely small businesses working out of a home and generating very small amounts of waste may be able to take properly containerized and labeled waste to a household hazardous waste collection center. It is important to check with state or local environmental agencies to see what the regulations are (CSCP: Links to State Environmental Agencies, www.conservation-wiki.com/wiki/Links_to_State_Environmental_Agencies). Some materials exchange sites allow particular types of hazardous waste, so check the listings (CSCP: Materials Exchange, www.conservation-wiki.com/wiki/Materials_Exchange). Chemical manufacturers may be able to use old solvent if it is valuable enough to offset the cost of transport. Again, their ability to do this depends on state and local regulations.

Waste	Hazardous?	Comments
Used organic solvents	Yes	
Alcohols mixed with water	Depends	An alcohol/water mixture is considered hazardous waste if it has a flash point below 140°F or is greater than 24% alcohol by volume (EPA: Characteristic Hazardous Waste)
Adhesives	Use your best judgment	The EPA does not automatically consider a solvent to be hazardous waste when it is considered an ingredient in a mixture. But , if it has a flashpoint is below 140°F, it is hazardous waste.
Poultices with solvent	Yes	The EPA does consider a solvent to be hazardous waste when it has been used to dissolve or clean something.
Acids and bases	Depends	Acids and bases can be neutralized. Liquids within the pH range of 2 and 12.5 can be poured down the drain—national regulations. Some cities have stricter regulations.
Hydrogen peroxide (H ₂ O ₂)	Maybe	At concentrations below 8%, you can legally pour down the drain. If you want to do what is best for the environment, dispose of all H ₂ O ₂ through a hazardous waste contractor, but read the MSDS to avoid incompatibilities when storing with other hazardous waste awaiting pick-up.
Sodium borohydride and other bleaches	Most likely	Check with your local water authority and describe the amounts and concentrations.
Pigments	Depends	Does it meet the definition of ignitable, corrosive, reactive, or toxic? Toxic pigments include cadmium and cobalt.
Gloves, swabs, cotton, and other disposable tools and equipment laden with solvent	Depends	Does it meet the definition of ignitable, corrosive, reactive, or toxic?
Surfactants	Depends	Does it meet the definition of ignitable, corrosive, reactive, or toxic?

Table data from: EPA July 2012; McCann 2005

MINIMIZING WASTE

The following procedures can help to reduce solvent use.

- Don't buy more solvent than you need. This can be difficult, as some suppliers sell in large amounts, but it helps to compare what several different suppliers can offer.
- If there are multiple laboratories in your organization, have one person order and keep track of all the solvents to reduce overbuying.
- Keep good notes about what works to avoid trial-and-error in the future.
- Keep your calculations handy so that you can easily mix up a small batch of a solvent mixture in the future, rather than relying on an easy, but larger, measurement such as 100 mL each time.
- Read through suggestions in specialty group sections of the AIC Wiki to find the most effective and least wasteful treatment procedure. For example, "Hinge, Tape, and Adhesive Removal" (Stiber and O'Loughlin 2012) provides information about the specific adhesives found in different products and suggests non-solvent techniques for reducing them.
- Improve solvent storage to reduce or eliminate evaporation.
- Reinforce cap seams by wrapping with paraffin wax or plastic wrap.
- Do not leave solvent containers open during use. Self-closing solvent dispensers minimize evaporation.
- Whenever possible, pour from small containers, reducing spills and evaporation in the transfer.
- Clean brushes in used solvent rather than new solvent.

HAZARDOUS WASTE DISPOSAL CONTRACTOR

Among the reasons for hiring a waste disposal contractor are to comply with RCRA—including proper record-keeping—and to protect your employees and the environment from harm. Anyone transporting hazardous waste must have an EPA identification number. (GPO 2013) Processing and disposal facilities are prohibited from accepting waste from an unauthorized transporter. A few states, such as Minnesota, allow a VSQG to get a permit, but most do not.

The HW disposal contractor's transporter will take the waste to a treatment facility. This may be owned and operated by the same company, but is in most cases a different entity. "Treatment" is an umbrella term that includes any process that alters the waste to make it nonhazardous. The possible treatments from most to least desirable are:

- Reuse: finding a new use for the waste, perhaps as a feedstock for an industrial manufacturer.
- Recycling, Reclamation, or Recovery: processing the waste back to a usable product.
- Incineration: combusting the waste to turn it into energy while breaking it down. One use is to heat Portland cement kilns, which require extremely high temperatures.
- Pyrolysis: using an ultra high temperature electric arc to neutralize persistent organic pollutants.
- Placing liquid waste into underground injection wells or storage tanks.
- Fixation or solidification: mixing the waste with materials such as fly ash and cement dust inside clay cells to form solid matter that can be safely put into landfills.

- The waste is more likely to be put to one of the more environmentally desirable uses if it is well-labeled. Good labeling may also save you money.

RESOURCES FOR FINDING AN ENVIRONMENTALLY SOUND CONTRACTOR

- The websites of many state environmental agencies have listings of local transporters. (CSCP 2012)
 - Ask your local colleagues in conservation and other small businesses that are CESQG's—such as dental offices, print shops, and photo processors—for a recommendation.
 - Check the transporter's safety record on the Department of Transportation website. (DOT: Company Safety Records)
- Other websites with company listings:
- Environment, Health & Safety Online (EHSO), 2012. Commercial Hazardous Waste Transportation Companies
 - Company Details www.ehso.com/cssepa/tsdftransporters.php#companies (accessed 1/13)
 - State of Washington Department of Ecology. April 2012. Hazardous Waste Services Directory. <http://apps.ecy.wa.gov/hwsd/default.htm> (accessed 1/13)

QUESTIONS FOR A HAZARDOUS WASTE TRANSPORTER

- Do you have the proper permits and ID number? (The federal permit is known as an RCRA Permit.)
- How long have you been in business?
- Do you have adequate insurance for the transportation and storage of these materials?
- Does the waste go to a facility owned by you or owned by another company? Which company?
- Do you take care of all the legally required paperwork and licensing?
- What kind of support do you provide for emergency spill situations?
- Is some of the work done by contractors? If so, which tasks?
- Who are the subcontractors?
- What do you expect from me as a generator?
- Do you have a minimum requirement for pick up?
- Can you provide references from other customers in businesses similar to mine?
- What are all the costs? Are there fees for: Hauling (also called a stop charge)? Disposal? Drum replacement? Anything else? Is there an extra charge for fluid containing a large quantity of water?
- Are there any recycling credits for waste that has been turned into a usable product?

QUESTIONS FOR TREATMENT & DISPOSAL FACILITY

In addition to the first 3 questions above:

- Can I visit the facility?
- How often and under what circumstances are you able to reuse or recycle used solvent?

SUGGESTIONS FOR THE CONTRACT

- The contractor will take care of necessary disposal paperwork.
- The contractor will notify the relevant regulatory agencies in the event of a spill during transport.

- The contractor will furnish all of the equipment necessary for disposal, storage, and transportation including labels, and will also dispose of used storage and handling materials.
- The contractor will allow representatives from the business to perform inspections or audits when requested.
- The contractor will make arrangements to pick up hazardous waste upon request within a reasonable time.
- The contractor will give information on disposal method used upon request.
- The contractor will respond immediately with disposal assistance in an emergency situation.
- The contractor will disclose any current enforcement actions involving the contractor by the EPA or state or local agency.

IN CONCLUSION

There are several resources to consider. Start with state and local environmental agency websites. Don't be afraid to contact them and ask questions. Hazardous waste transporters are also a great resource. They want your business and will have experts ready to take calls and answer questions.

The best solution for each situation requires some research and consideration. Like many environmental solutions, doing the research takes some effort, but will pay off with confidence that the best possible actions will minimize impact on human health and the environment, and will comply with the law.

—Denise Stockman, Assistant Paper Conservator; The New York Public Library, denise.stockman@gmail.com, with contributions from members of the AIC Committee on Sustainable Conservation Practice.

ACKNOWLEDGMENTS

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New Materials and Research

New Research Center Established

Northwestern University and the Art Institute of Chicago have joined forces to establish NU-ACCESS, the Northwestern University/Art Institute of Chicago Center for Scientific Studies in the Arts through the generous support of the Andrew W. Mellon Foundation. NU-ACCESS will expand the eight-year collaborative partnership that led to the study of a number of the museum's masterpieces and associated artists' materials and to the development of new methods and technologies to investigate art. The new Center will offer opportunities for new research partnerships with museums and other cultural institutions via a merit-review process.

The Center will first assemble a staff consisting of a senior scientist and two postdoctoral fellows. Position descriptions are posted on the AIC website in the members-only section. Calls for research proposals by external research groups or individuals will be issued soon. Research will be conducted in collaboration with NU-ACCESS staff and be free of charge for users.

—Katherine T. Faber, Walter P. Murphy Professor in Materials Science and Engineering, and Francesca Casadio, A.W. Mellon Senior Scientist, the Art Institute of Chicago, NU-ACCESS Co-Directors

New Version of Pesticides Table Available

Errata for the AIC and SPNHC book *Health and Safety for Museum Professionals*, edited by Catharine Hawks et al, have been published and are available online at www.spnhc.org/media/assets/pesticidescharterrata.pdf

As part of the chapter on Chemical Hazards (Chapter 9), this extensive table charts the history of pesticide application, health effects, persistence, toxicity, and carcinogenicity and was originally published on pages 310–336. Please download the corrected version.

New Publications

Color and the moving image: history, theory, aesthetics, archive. Brown, Simon, Sarah Street, and Liz I. Watkins, eds. AFI film readers. New York: Routledge, 2013. This volume is a collection of original essays on the use of color in film by contributors from diverse film studies backgrounds. ISBN: 9780415892636

Conserving contemporary art: issues, methods, materials, and research. Chiantore, Oscar, and Antonio Rava. Los Angeles: Getty Conservation Institute, 2012. This book is the English translation of *Conservare l'arte contemporanea*, published in 2005. It presents the various techniques and types of interventions used by conservators of contemporary art, followed by chapters on the conservation issues associated with individual artists. ISBN: 9781606061046

The Brueg[el] phenomenon: paintings by Pieter Bruegel the Elder and Pieter Brueghel the Younger, with a special focus on technique and copying practice. Currie, Christina, and Dominique Allart. Brussels: Royal Institute for Cultural Heritage, 2012. This is the eighth volume in the Scientia Artis series published by IRPA-KIK. It explores the painting techniques of two artists, Pieter Bruegel the Elder and his son and foremost emulator, Pieter Brueghel the Younger, who operated within the context of a large workshop. ISBN: 9782930054148

On the trail of Bosch and Bruegel: four paintings united under cross-examination. Hermens, Erma, ed. CATS series of technical studies.

London: Archetype Publications; Copenhagen: In association with Statens Museum for Kunst and CATS, 2012. This book presents the results of the technical investigation of four 16th-century Netherlandish paintings that depict Christ driving the traders from the temple and traces their history based on those findings. ISBN: 9781904982784

Suave mechanicals: essays on the history of bookbinding, vol. 1. Miller, Julia, ed. Ann Arbor, MI: The Legacy Press, 2013. This volume includes nine essays from nine authors on the history of bookbinding, including such topics as Islamic and papier-mâché bindings and Colonial blankbooks; volume includes a DVD. ISBN: 9780979797453.

"No one else has these colors": Kirchner's painting. Schick, Karin, and Heide Skowranek, eds. Ostfildern: Hatje Cantz, 2012. This exhibition catalogue includes analysis of the artist's working process and his methods and techniques, with evaluations of his comments on color schemes and painting techniques and scientific analyses of individual works. ISBN: 9783775731379

People

Michael Lee will be joining the Northeast Document Conservation Center as Director of Paper Conservation, starting on March 1, 2013. Michael will be taking over for Walter Newman, who is retiring after a 38-year career in conservation. He has worked as a professional in the field of paper conservation for over 25 years, and served as Director of Conservation at Etherington Conservation Services in North Carolina for the past nine years. Michael's expertise includes the conservation of works of art on paper, photographic materials, archival documents, and large format objects.

In Memoriam

Kory Berrett (1949 – 2012)

Kory Berrett, a well-known and beloved objects conservator and familiar face at our professional gatherings, passed away suddenly on December 5, 2012. In his passing, we have lost a colleague, friend, brother, father, and husband. Such losses are hard to bear and slow—if even possible—to fill. But grief has given way to a growing sense of Kory's real legacy as a teacher and mentor. Our profession, like many, is built upon its ability to define and perpetuate itself, to ensure the transmission of particular values and ethics along with specific knowledge and skills. Our most valuable resources are our teachers and mentors, and Kory was among the finest.

Kory earned his bachelor of fine arts degree in 1974 from the University of Utah (BFA Studio Arts, Art History, 1969–1974). After military service, Kory entered the conservation field as an apprentice to Sidney Williston, an AIC Fellow in private practice in Washington, DC. Kory then studied museum practice, earning a certificate in Objects Conservation at the Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University, studying under the center's Director, Arthur Beale (1979–1980). He then continued at the Center as Assistant Conservator (1980–1981). He also served as Field Conservator for the Sardis Expedition, Turkey (Harvard/Cornell) during summer 1980, a season he considered formative in his conservation career. Kory went on to the Smithsonian Institution's Conservation Analytical

Laboratory (CAL) with responsibility for conserving sculpture, decorative arts, antiquities, and inorganic materials (1980–1983). From 1983 to 1991 he served as objects conservator for Winterthur Museum and as Adjunct Associate professor for the University of Delaware/Winterthur Museum graduate training program in art conservation (WUDPAC). Kory was named a Fellow of AIC in 1990, a distinction of which he was especially proud in light of his long active service to AIC and its subgroups. He served as AIC Objects Group Chair (1987–1988); on the AIC Board of Directors (1988–1991); Director of Conservators in Private Practice (CIPP; 1994–1997); and as a Member of the AIC Certification Committee (2004–2006). Kory was especially devoted to supporting AIC's ongoing efforts to develop and uphold a Code of Ethics and Standards of Practice, an area of his concern that informed all of Kory's professional life and service contributions.

Kory established a private practice in 1991; eventually the practice evolved to include his wife and business partner, Patricia Keller. Berrett Conservation Studio grew to provide consultation and treatment services for cultural institutions in the Philadelphia area and beyond. The practice included objects conservation, collections care assessments and services, collection surveys, environmental consulting, and conservation review of cultural heritage agencies' exhibition designs and new construction plans. Kory treated sculpture, objects from the fine and decorative arts, and historic artifacts in a wide range of media. Berrett Conservation Studio will continue to serve the collections needs of institutional and private clients through collaborative partnerships under Patricia Keller's guidance.

Kory was a dedicated and exceptionally gifted conservator with phenomenal hand skills and creative problem-solving abilities. He cared deeply about emerging conservators, and was enormously proud of his students. He had a wonderful wry sense of humor and contagious enthusiasm. Kory taught at least 80 students in his days at the Winterthur/University of Delaware Program, and single-handedly is responsible for training some of our best objects conservators.

A memorial service was held for Kory on December 14, 2012, at the Delaware Art Museum. The service included many spoken memories of Kory that encompassed the ways his life touched all of us. One former student's particularly resonant reminiscence recalled Kory assigning the construction of a museum board enclosure for a small object. The student struggled; the box was poorly made. As he viewed the unfortunate attempt, Kory reminded the student: "It's as if you are saying to the world, 'I don't care about the thing in this box, so why should you?' if you don't make it as perfectly as you can." The box was remade perfectly.

An exhibit of Kory's paintings and drawings gave those attending the service an opportunity to share Kory's vision of the world. His paintings were shown in regional galleries and included in AIC's special exhibition of works by conservators. An especially poignant pastel of a beached Nova Scotia dinghy (usually hanging on Kory's study wall) is for me a perfect metaphor for Kory when teaching. Ambiguous, the boat is at momentary rest; it has either just returned from a trip, or is on the verge of another, at once connecting us to both past and future.

Kory was and remains a cherished colleague. Kory is survived by his immediate family: his wife, Pat, his son, Kiel, and Kiel's wife,

Jackie Berrett. Our thoughts and prayers are with them. Should you wish to remember Kory in some tangible way, the family requests that contributions in Kory's memory be made to:

Myeloproliferative Research Fund
c/o Hematology Division
Ross 1025
Johns Hopkins School of Medicine
720 Rutland Ave.
Baltimore, MD 21205
www.mpdhopkins.org/support.htm

—Richard Wolbers, doczepp@gmail.com

Grants and Fellowships

New National Digital Stewardship Residency Program Announced

The Library of Congress Office of Strategic Initiatives, in partnership with the Institute of Museum and Library Services (IMLS), is launching the first National Digital Stewardship Residency program (NDSR) for recent graduates interested in digital stewardship.

NDSR program will allow ten recent graduates of Master's degree programs in relevant fields to complete a nine-month residency at various institutions in the Washington, D.C., area that will provide them with an opportunity to develop, apply, and advance their digital stewardship knowledge and skills in real-world settings. The entire list of projects can currently be found on the NDSR Web site at www.digitalpreservation.gov/ndsr/hosts. The participating hosts for the 2013 cohort include:

- Association of Research Librarians
- Dumbarton Oaks Research Library and Collection
- Folger Shakespeare Library
- The Library of Congress
- Maryland Institute for Technology in the Humanities / University of Maryland Libraries
- National Library of Medicine
- The National Security Archive
- Public Broadcasting Service
- Smithsonian Institution Archives
- The World Bank

Beginning in September 2013, accepted residents will attend an intensive two-week digital stewardship workshop at the Library of Congress. Thereafter, residents will start their experience at a host institution to work on significant digital stewardship projects. Their projects will allow them to acquire hands-on knowledge and skills involving the collection, selection, management, long-term preservation, and accessibility of digital assets.

Additional information about NDSR can be found at www.digitalpreservation.gov/ndsr. Application instructions are available online.

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

Conservation Training Programs

Preservation Studies Doctoral Program (PSP), University of Delaware

TWO RECENT GRADUATES

Christina Cole received her Ph.D. in 2010 with her dissertation entitled "The Contextual Analysis of pre-1856 Eastern Woodlands Quillwork Dyes through Identification by Liquid Chromatography-Mass Spectrometry." Chris's committee members were excited about both her findings regarding the dyes actually used and her innovative method to sample the dyes.

Amanda Norbutus received her Ph.D. in 2012 with her dissertation entitled "New approaches for the preservation of outdoor public murals: The assessment of removable protective coatings for mural paintings and painted architectural surfaces." Amanda is now teaching at Villanova making connections between art history and chemistry and analyzing paintings in the Villanova collection.

PSP NEWS

PSP doctoral candidate **Marina Dobronovskaya** was recently commissioned by the Moscow Department of Cultural Heritage to write a book on historic preservation in Moscow in celebration of the agency's 95th anniversary. The book was published this past October, and Marina and her co-author received a Moscow mayor's award for the best publication of 2012 about Moscow's cultural heritage. Marina was honored at the agency's awards ceremony in December. Her final year of dissertation work is being supported by a fellowship from the Mellon Foundation and American Council of Learned Societies, as well as by UD's

Robert R. Davis Graduate Fellowship in Art History, Preservation Studies, and Art Conservation.

PSP doctoral student **Ying Xu** recently traveled to China with students and faculty from UD's Center for Historic Architecture and Design to meet with the leadership of the Sichuan Province Cultural Relics and Archaeology Research Institute (Chengdu), and the Palace Museum in the Forbidden City (Beijing). This past spring, UD representatives signed an agreement with these two institutions designed to foster collaboration in the fields of historic preservation, art and architectural history, anthropology, and history of craft technologies.

Dissertation topics of other current PSP doctoral students:

- Tatiana Ausema: "Working Methods and Materials of Color Field Painter Morris Louis"
- Melissa Blair: "Landscapes of Work: The Domestic Outbuildings of Central Maryland, 1750-1850"
- Kristin de Ghetaldi: "Novel Analytical Methods Used to Explore the Evolution from Egg to Oil Paints in Quattrocento Italy"
- Jane Klinger: "The Identification, Interpretation, Public Perception, and Preservation of the Material Culture of Trauma"
- Dawn V. Rogala: "Hans Hofmann's Last Lesson: A Study of the Artist's Materials During the Last Decade of his Career"
- Richard C. Wolbers: "Segregation of Surfactants in Modern Artists' Acrylic Paints"

The PSP is an interdisciplinary doctoral course of study that teaches the philosophies, research methodologies, and policies informing preservation efforts.

—Joyce Hill Stoner, jhstoner@UDel.Edu and
Dawn Rogala, drogala@UDel.Edu

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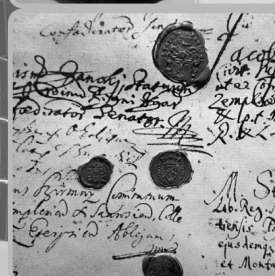
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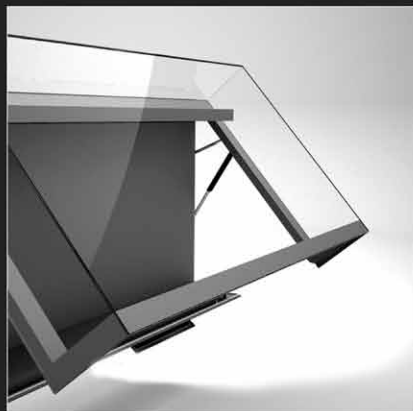
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Courses, Conferences, & Seminars

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) or from the FAIC Office: 202-661-8070 or courses@conservation-us.org.

Events marked with an asterisk (*) are supported by a grant from the National Endowment for the Humanities. The Collaborative Workshops in Photograph Conservation are also supported by a grant from The Andrew W. Mellon Foundation. 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).

FAIC Workshops

Emergency Planning and Mitigation Strategies for Historic Sites

March 18, 2013, Brucemore, Cedar Rapids, Iowa

April 15, 2013, Tampa, Florida

Supported by a grant from the Institute of Museum and Library Services.

Hands-on Digital Imaging for Conservation and Museum Professionals* March 12–15, 2013, Washington, DC

Identifying Historic Paint Colors and Schemes May 16–19, 2013, Birdsboro, Pennsylvania

Workshops at the AIC Annual Meeting May 29, 2013, Indianapolis, Indiana

- Digital Preservation for Video
- Integrated Pest Management for Collections
- Managing Projects: The Underrated Conservation Skill
- Plastics LAST Longer if Treated with Intelligent Conservation (PLASTIC)
- Saving Energy in Lighting Conservation Environments
- Disasters and Mental Health

Modern/Contemporary Print Identification* October 16–19, 2013, Washington, DC

Conservation of Glass in Photography* October 21–25, 2013, Los Angeles, California

FAIC Online Courses www.conservation-us.org/courses

Webinar: Raising Money for Collections Conservation

The recording of this FAIC Webinar, produced and co-sponsored by Learning Times in collaboration with the American Alliance of Museums and sponsored by The Inge Foundation, is now available free of charge at https://squirrel.adobeconnect.com/_a751959191/p3njewg3n7a/?launcher=false&fcsContent=true&pbMode=normal

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

Co-sponsored Courses

Asian Lacquer International Symposium, May 20–24, 2013, Buffalo, New York

Presented by the State University of New York College at Buffalo Art Conservation and Design Departments and the Burchfield Penney Art Center. Registration through FAIC: www.conservation-us.org/courses

Campbell Center for Historic Preservation, Mt. Carroll, Illinois

Limited number of scholarships for AIC members taking conservation refresher courses. Contact the Campbell Center for details and registration: 815-244-1173; www.campbellcenter.org

Call for Papers

Submission Deadline: Mar 1, 2013

Frank Lloyd Wright Building Conservancy
Annual Meeting, Grand Rapids, MI, USA.
(Conference dates: Oct 16–19, 2013)

Info: www.savewright.org

Contact: Richard Longstreth, rwlgwu.edu

Submission Deadline: Mar 13, 2013

Centre de recherche sur la conservation
des collections (CRCC): *Cultural Heritage*

*Conservation Science and Sustainable Development
Experience, Research and Innovation*, Paris,
France. (Conference dates: Oct 23–25, 2013)

Info: www.crcc.cnrs.fr

Contact: Alban Fournier, afournier@mnhn.fr

Submission Deadline: Mar 15, 2013

International Conference Built Heritage
2013: *Monitoring Conservation Management*.
(Conference dates: Nov 18–20, 2013)

Info: www.bh2013.polimi.it

Submission Deadline: Mar 15, 2013

ICOM-CC, one-day lecture session at ICOM
Rio 2013: *The “Value” of Conservation in the
Twenty-First Century*, Rio de Janeiro, Brazil.
(Conference dates: Aug 10–17, 2013)

Info: www.icomrio2013.org.br

Contact: Joan Reifsnnyder, Secretary,
ICOM-CC, secretariat@icom-cc.org

Submission Deadline: Mar 28, 2013

University for Applied Arts/Institute of Conservation and Restoration, Schloß Schönbrunn Kultur- und Betriebsges.m.b.H., Austrian Science Fund: *The Conservation of East Asian Cabinets in Imperial Residences (1700-1900)*, Vienna, Austria. (Conference dates: July 4-5, 2013)

Contact: kons-rest@uni-ak.ac.at

Submission Deadline: Mar 29, 2013

Rijksmuseum, Amsterdam: *Painting Techniques, History, Materials & Studio Practice, 5th International Symposium*, Amsterdam, the Netherlands. (Conference dates: Sep 18-20, 2013)

Info: www.rijksmuseum.nl

Contact: Gwen Tauber, Rijksmuseum, PO Box 74888, 1070DN Amsterdam, The Netherlands

Submission Deadline: Mar 31, 2013

Canada Aviation and Space Museum and Canada Science and Technology Museum: *Saving Big Stuff in Tight Economic Times*. Ottawa, Canada. (Conference dates: Sep 25-27, 2013)

Info: bigstuff2013@technomuses.ca

Submission Deadline: Apr 12, 2013

AICCM: *Contexts for Conservation, AICCM National Conference*, Adelaide, SA, Australia. (Conference dates: Oct 23-25, 2013)

Info: www.iiconservation.org/node/3468

Contact: Kasi Albert, Artlab Australia, (+61) 0408340894, national.conference@aiccm.org.au

Submission Deadline: Apr 30, 2013

European Research Centre for Book and Paper Conservation: *From Microorganisms to Mega-organisms*, Horn, Austria. (Conference dates: Apr 23-24, 2014)

Info: Elena Canini, European Research Centre for Book and Paper Conservation-Restoration, Wienerstrasse 2, 3580, Horn, Austria

Submission Deadline: May 31, 2013

ICOM-CC, Tibet Heritage Fund, Central Asian Museum, Himalayan Cultural Heritage Foundation, In Situ Preservation: *Conservation of mural paintings and sculpture in the Himalayan region*, Leh, Ladakh (India). (Conference dates: Sep 2-6, 2013)

Info: www.facebook.com/Leh2013

Contact: Andrew Thorn, leh2013@iprimus.com.au

GENERAL

Mar 8-10, 2013. Southeast Regional Conservation Association: *Mold Workshop*, Atlanta, GA.

Contact: Ann Frellsen, ann.frellsen@emory.edu or Matt Johnson, mjohnson@thehfgroup.com

Apr 3-7, 2013. Society for American Archaeology (SAA) *Annual Meeting*, with special session "Archaeometric Methods, Archaeological Materials and Ancient Technologies." Honolulu, HI.

Contact: Vanessa Muros, vmuros@ucla.edu or Dr. Ioanna Kakoulli, kakoulli@ucla.edu

Apr 10-12, 2013. ICON and the University of Glasgow: *Positive Futures in an Uncertain World*. Glasgow, Scotland.

Info: www.gla.ac.uk/schools/ccca/events/headline_234429_en.html

Contact: kswales82@gmail.com

Apr 11-13, 2013. Rathgen Research Laboratory, National Museums, Berlin: *Heritage Science and Sustainable Development for the Preservation of Art and Cultural Assets: On the Way to the Green Museum*, Berlin, Germany.

Info: www.smb.museum/rf

Contact: Sonja Tesche, +49 30 26642 7100, s.tesche@smb.spk-berlin.de

Apr 17-20, 2013. *Museums and the Web 2013*, Portland, OR, USA.

Info: MW2013.museumsandtheweb.com

Apr 22-26, 2013. UNITAR: *World Heritage Serial Nominations and the Vital Role of Comparative Analysis*, Hiroshima, Japan.

Info: www.unitar.org/event/world-heritage-serial-nominations-and-vital-role-comparative-analysis

Contact: Berin McKenzie@unitar.org

May 6-7, 2013. German Association of Conservators (VDR): *Jacob Jordaens: Origin-Transformation-Conservation*, Kassel, Germany.

Contact: Anne Harmssen, a.harmssen@museum-kassel.de or Dr. Justus Lange, j.lange@museum-kassel.de

May 6-8, 2013. Instituto de Investigaciones Estéticas de the UNAM: *Converging Views; Collaborations/interrelations for the Study and Conservation of the Patrimony, 18th Colloquium of the Conservation, Study and Defense of the Cultural Heritage Seminar*, Mexico City, Mexico.

Info: www.esteticas.unam.mx

Contact: Instituto de Investigaciones Estéticas, UNAM, Circuito Mario de la Cueva s/n. Zona Cultural, Ciudad Universitaria, Colocan, 04510, Mexico, D.F., +52 55 5665 2465

May 13-16, 2013. The National Museum of Denmark: *Conservation in the Nineteenth Century (CiNC)*, Copenhagen, Denmark.

Info: www.natmus.dk/CiNC

Contact: Isabel Brajer, National Museum of Denmark, I.C. Modewegsvej, Brede, 2800 Kgs. Lyngby, Denmark, Tel: +44 20 20 95 95

May 15-17, 2013. ICOM-CC Theory and History WG: *Conservation, Cultures and Connections*. Copenhagen, Denmark.

Info: www.icom-cc.org/51/news/?id=210 and www.natmus.dk/CiNC

May 19-22, 2013. American Alliance for Museums (AAM): *The Power of the Story, AAM 107th Annual Meeting*, Baltimore, MD.

Info: www.aam-us.org

May 23-25, 2013. Canadian Association for Conservation of Cultural Property (CAC): *39th Annual CAC Conference*. Saint John, New Brunswick, Canada.

Info: www.cac-accr.ca/conferences

Contact: Dee Stubbs-Lee, The New Brunswick Museum, Saint John, New Brunswick, Canada, E2K 1E5, 506-643-2341

May 21-24, 2013. Inter-University Center, Dubrovnik: *Our Modern: Re-appropriating Vulnerable 20th Century Heritage*, Dubrovnik, Croatia.

Info: <http://iuc.hr/conference-details.php?id=212>

Contact: Sagita Mirjam Sunara, sagita.sunara@gmail.com

Jun 17-21, 2013. Laboratory of Conservation-Restoration and Research (LC2R) *Conservation-Restoration and Health/Security of People and the Environment*, Provence, France.

Info: <http://art-conservation.fr/colloque-2013-english>

Jun 17-22, 2013. Society for the Preservation of Natural History Collections (SPNHC): *28th Annual Meeting and 10th Conference on Fossil Resources*, Rapid City, South Dakota.

Info: www.spnhc.org/50/meetings

Jun 20-21, 2013. Documentation of Contemporary Art and the Network for Conservation of Contemporary Art (NeCCAR): *Performing Documentation in the Conservation of Contemporary Art*, Lisboa, Portugal.

Info: Alison Bracker, alison.bracker@royalacademy.org.uk

Jun 27, 2013. National Archives 27th Annual Preservation Conference: *Hot Trends in Response and Recovery: 40 Years after the Fire*, St. Louis, MO.

Info: www.archives.gov/preservation/conferences/2013

Jul 10-12, 2013. National Center for Preservation Technology and Training: *Fountain Fundamentals, an Ever Evolving Conservation Collaboration*, Kansas City, MO.

Info: ncptt.nps.gov/fountain-fundamentals-an-ever-evolving-conservation-collaboration

Contact: Jason Church, jason_church@contractor.nps.gov

Jul 10-13, 2013. University of Evora: *1st International Conference on Innovation in Art Research and Technology*, Caparica, Portugal.

Info: www.inart2013conference.uevora.pt

Contact: Irina Sandu, Universidade Nova de Lisboa, Campus de Caparica, Caparica, 2829-516, Portugal, +315 21298322, ex. 11305

Aug 10-17, 2013. ICOM-CC: *The "Value" of Conservation in the Twenty-First Century*, Rio de Janeiro, Brazil.

Info: www.icomrio2013.org.br

Aug 28-30, 2013. Archives and Records Association (ARA): *ARA Conservation Conference*, Cardiff, Wales, UK.

Contact: Mark Allen, Conservation Studio, Flintshire Record Office, The Old Rectory, Rectory lane, Hawarden, Flintshire, CH5 3NR, mark.allen@flintshire.gov.uk

Sep 2-6, 2013. ICOM-CC, Tibet Heritage Fund, Central Asian Museum, Himalayan Cultural Heritage Foundation, In Situ Conservation: *Conservation of Mural paintings and sculpture in the Himalayan Region*, Leh, Ladakh (India).

Info: www.icom-cc.org/22/working-groups and www.facebook.com/Leh2013

Contact: Andrew Thorn, 614-1926-9326, leh2013@iprimus.com.au

Sep 9-12, 2013. International Atomic Energy Agency (IAEA): *NINMACH 2013—Neutron Imaging and Neutron Methods in Museums and Cultural Heritage Research*, Garching, Germany.

Info: www.frm2.tum.de/aktuelles
Contact: Alexander Gabov, Sculpture Conservation, Canada, +1 613 539 5533, alexandergabov@me.com

Sep 16-20, 2013. ICOM-CC Metals WG: *Metals 2013*, Edinburgh, Scotland.

Info: www.metal2013.org
Contact: James Crawford, jamesbcrawford76@gmail.com

Sep 25-28, 2013. Hornemann Institute: *Separated-reunited! Conservation and Restoration in Central Europe During the Time of the Iron Curtain and Today*. Hildesheim, Germany.

Info: www.hornemann-institut.de
Contact: Dr. Angela Weyer, Hornemann Institute, D-31134 Hildesheim, Germany, +49 5121 408179

Oct 14-15, 2013. British Library Preservation Advisory Centre, The British Museum: *Evolution or revolution? The changing face of collections care*, London, UK.

Contact: sandy.ryan@bl.uk

Oct 23-25. AICCM: *Contexts for Conservation, AICCM National Conference*, Adelaide, Australia.

Contact: Kasi Albert, Artlab Australia, (+61) 0408340894, national.conference@aiccm.org.au

Oct 31-Nov 3, 2013. Association of Registrars and Collections Specialists Conference, Chicago, IL.

Info: www.arcsinfo.org

Nov 5-8, 2013. Institute for the Preservation of Cultural Heritage and Getty Conservation Institute: *XRF Boot Camp*, New Haven, CT.

Contact: Aniko Bezur, Yale University, PO Box 27393, West Haven, CT, 06516-7393, 203 737-3187, or Laurie Batza, laurie.batza@yale.edu

ARCHITECTURE

Mar 26-27, 2013. National Center for Preservation Technology and Training and The Center for Historic Architecture and Design at the University of Delaware: *Workshop on Petrographic Analysis*, Natchitoches, LA.

Info: ncptt.nps.gov
Contact: Jason Church, 645 University Parkway, Natchitoches, LA, 71457

July 14-20, 2013. Eagle Hill Institute: *Lichens, Biofilms and Stone*, Steuben, ME.

Info: www.egalehill.us
Contact: Judy Jacob, judithmjacob@yahoo.com

Sep 11-14, 2013. University of the West Scotland: *3rd Historic Mortars Conference*, Glasgow, Scotland.

Contact: Dr. John Hughes, School of Engineering, University of the West Scotland, Paisley Campus, Paisley, PA1 2BE, Scotland, +44 141 848 3268, john.hughes@uws.ac.uk

BOOK & PAPER

Mar 20-22, 2013. The British Library: *Understanding Asian Papers and Their Applications in Paper Conservation*, London, UK.

Info: sites.google.com/site/asianpaperandconservation/home
Contact: asianpaperconservation@gmail.com

Apr 17-19, 2013. ICOM-CC Graphic Document WG: *Paper Conservation: Decisions and Compromises*, Vienna, Austria.

Info: www.icom-cc.org/52/event/?id=189 and www.onb.ac.at
Contact: Lieve Watteeuw, lieve.watteeuw@arts.kuleuven.be or Christa Hofmanns, christa.hofmann@onb.ac.at

Sep 2-4, 2013. The Islamic Manuscript Association: *Manuscripts of the Mamluk Sultanate and its Contemporaries, The Ninth Islamic Manuscript Conference*, Magdalene College, University of Cambridge, UK.

Info: islamicmanuscript.org/conferences/2013conference/CallForPapers.html
Contact: The Islamic Manuscript Association, Ltd, c/o 33 Trumpington Street, Cambridge, CB2 1QY, UK, admin@islamicmanuscript.org

Oct 4-6, 2013. The Victorian Bookbinder's Guild: *Bookbinding: Past-Present-Future, Australian Bookbinders Symposium*, Melbourne, Australia

Info: <http://home.vicnet.net.au>
Contact: bookbindingsymposium2013@gmail.com

OBJECTS

Mar 14, 2013. ICON Gilding and Decorative Surfaces WG: *Conserving Context: relating object treatment to collection and settings*, London, UK.

Contact: Claire Daly, gdsg.conference2013@gmail.com

May 13-17, 2013. ICOM-CC Wet Organic Archaeological Materials (WOAM) WG: *12th WOAM Conference*, Istanbul, Turkey.

Info: www.icom-cc.org/42/working-groups
Contact: Tara Grant, Coordinator, WOAM, CCI, 1030 Innnes Road, Ottawa, ON, K1A 0M5, Tel: 613-998-3721, ex. 227, tara.grant@pch.gc.ca

May 2-4, 2013. The National Association of Watch and Clock Collectors: *Clock Mechanisms and Their Cases*, Columbia, PA, USA.

Contact: Katie Knaub, 717-684-8262, ext. 237, education@nawcc.org

May 20-24, 2013. SUNY Buffalo and the Burchfield Penney Art Center: *Asian Lacquer International Symposium*, Buffalo, NY, USA.

Info: artconservation.buffalostate.edu
Contact: Corinna Rogge, roggece@buffalostate.edu

Jul 15-19, 2013. The Getty Conservation Institute, J. Paul Getty Museum, Yale Institute for the Preservation of Cultural Heritage: *Recent Advances in Characterizing Asian Lacquer (RADICAL) workshop*, Yale Institute for the Preservation of Cultural Heritage, Yale West Campus, Orange, CT

Info: www.getty.edu/conservation/our_projects/education/radical/radical_2013.html
Contact: Lacquers@getty.edu

Sep 16-20, 2013. ICOM-CC Metal WG: *Metal 2013*, Historic Scotland, Edinburgh, Scotland.

Info: www.metal2013.org

Sep 25-27, 2013. Canada Aviation and Space Museum and Canada Science and Technology Museum: *Big Stuff: Saving Big Stuff in Tight Economic Times*, Ottawa, Canada.

Info: www.sciencetech.technomuses.ca
Contact: Sue Warren, Canada Science and Technology Museum Corporation, 1867 St. Laurent Blvd., PO Box 9724, Ottawa Terminal, Ottawa, ON, K1G 5A3

Oct 7-10, 2013. ICOM-CC Glass and Ceramics WG: *Recent Advances in Glass, Stained Glass and Ceramics Conservation*, Amsterdam, The Netherlands.

Info: www.icomcorpus2013.nu
Contact: Kate van Lookeren Campagne, University of Amsterdam, icomcorpus2013@gmail.com

Nov 20-23, 2013. The American Schools of Oriental Research (ASOR): *Conservation and Site Preservation in the Near East, ASOR Annual Meeting*, Baltimore, MD, USA.

Info: www.asor.org

PAINTINGS

Apr 30-May 3, 2013. The Getty Conservation Institute (GCI) and the Lunder Conservation Center, Smithsonian Institution (SI): *Cleaning of Acrylic Painted Surfaces (CAPS)*, Washington, D.C.

Info: www.getty.edu/conservation

Jun 28–30, 2013. Conservation Studies at the University of Oslo (UiO): *Public Paintings by Edvard Munch and his Contemporaries*, Brisbane, Australia.

Info: www.hf.uio.no/iakh/english/research/projects/aula-project/munch2013/

Sep 18–20, 2013. Rijkmuseum Amsterdam: *Painting Techniques, History, Materials and Studio Practice, 5th International Conference*, Amsterdam, The Netherlands

Info: www.rijkmuseum.nl
Contact: Gwen Tauber, Rijkmuseum, PO Box 74888, 1070 DN Amsterdam, The Netherlands

RESEARCH & TECHNICAL STUDIES

Jun 3–7, 2013. SCIBEC Research Group and the MaSC committee: *User's Group for Mass Spectrometry and Chromatography (MaSC)*, Pisa, Italy.

Info: www.masccgroup.org
Contact: Isabelle Brajer, isabelle.brajer@natmus.dk

Jul 15–19, 2013. Getty Conservation Institute, The J. Paul Getty Museum, Yale Institute for the Preservation of Cultural Heritage: *2013 Recent Advances in Characterizing Asian Lacquer (RADL/CAL)*, New Haven, CT.

Info: www.getty.edu/conservation
Contact: laquers@getty.edu

TEXTILES

Nov 12–15, 2013. North American Textile Conservation Conference (NATCC): *Conserving Modernity: The Articulation of Innovation, 9th North American Textile Conservation Conference*, San Francisco, CA.

Info: natccconference.com

WOODEN ARTIFACTS

Jul 4–5, 2013. University for Applied Arts/ Institute of Conservation and Restoration, Schloß Schönbrunn Kultur- und Betriebsges.m.b.H.: *The Conservation of East Asian Cabinets in Imperial Residences*, Palace Conference Centre, Vienna, Austria.

Contact: kons-rest@uni-ak.ac.at

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.

Gawain Weaver Photograph Conservation Workshops

Gawain Weaver Art Conservation, 18 Greensfield Ave, San Anselmo, CA, 94960
gawainweaver.com; gw@gawainweaver.com

Apr 2–5, 2013. *Care and Identification of Photographic Materials*. (New York, NY)

Jun 3–6, 2013. *Care and Identification of Photographs*. (Louisville, KY),

Oct 15–18. *Care and Identification of Photographs*. (San Marino, CA)

Dec 3–6. *Care and Identification of Photographs*. (New Orleans, LA)

MCN Pro (Museum Computer Network and LearningTimes)

<http://mcnpro.org/sessions/>

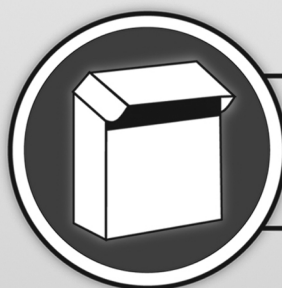
May 7, 2013. *Social Media Engagement: Defining & Measuring Success*, Online workshop

Jun 25, 2013. *Digital Asset Management System (DAMS) for Small-Mid Size Institutions*, Online workshop

Sep 10, 2013. *Digital Project Management—Developing a Toolkit for Successful Project Delivery*

Calls for Papers, Conferences, Seminars, and Courses can be found online at

www.conservation-us.org/ccs.



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Qualifications and experience: Master's degree from a recognized conservation program. Thorough knowledge of conservation theory and practice, and materials science as it applies to paintings materials. Excellence in performing complex conservation treatments on paintings as demonstrated through a portfolio. Excellent communication and organizational skills; demonstrated computer and related technology skills. Evidence of professional

activity, most typically through membership and participation in AIC. Eight years professional experience, including planning and managing projects. Supervisory experience desirable.

Interested and qualified individuals are encouraged to visit www.huntington.org for a complete posting and more information. First consideration will be given to applications received by March 1st, 2013. Please submit application, letter of interest, and resume to:

The Huntington Library
Human Resources Department — Job #047-13
1151 Oxford Road
San Marino, CA 91108

Positions, Internships and Fellowships are also posted online.

On the AIC blog:

www.conservators-converse.org/category/jobs/

On the AIC website:

www.conservation-us.org/grantsandfellowships



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