

Inside

From the Executive Director 2

AIC News 4

Annual Meeting 5

FAIC News 5

JAIC News 7

Allied Organizations 7

Health & Safety 8

Sustainable Conservation Practice 10

New Materials and Research 11

New Publications 12

People 13

Worth Noting 13

Grants & Fellowships 13

Specialty Group Columns 14

Network Columns 18

Courses, Conferences, & Seminars 22

Positions, Internships & Fellowships 26

ASG, Past, Present, and Future: Architectural Specialty Group at 25

by George Wheeler, Frances Gale, Frank Matero, and Joshua Freedland (editor)

Introduction

The Architectural Specialty Group (ASG) is celebrating its twenty-fifth anniversary as a group within AIC. To mark this milestone, three leaders were asked to reflect about the architectural conservation field. The selected group has been involved in educating architectural conservators and promoting the field of architectural conservation, and each has played a role in the development of ASG. Each was asked to independently discuss architectural conservation and education today in the context of past history and future possibilities.

The need to teach future architectural conservators the philosophical framework for making conservation treatment and interpretation decisions remains clear, as it has since the founding of the professional field in the 1960s. New architectural materials and styles, documentation techniques, and research methodologies threaten to fragment the architectural conservation field into specialists who function more as technicians than professionals. This struggle is neither new nor specific to architectural conservation; Buckminster Fuller warned of this challenge to society before professional education in architectural conservation even began. Keeping in mind that formal education in conservation is only two or three years in duration, it remains clear that while the technical knowledge that architectural conservators need is changing and will change during a career, the burden mostly rests with ASG and other organizations to ensure continued education opportunities throughout their careers. Although graduate education provides the methodological approach that allows the conservator to accommodate new materials and technology, treatments must be grounded in the core philosophical framework. The need for education to provide the necessary philosophical approach is supported by the themes presented in the personal perspectives that follow.

George Wheeler (Columbia University)

As is well known both in and outside the conservation community, art conservation education in the United States began in 1960 at the Institute of Fine Arts of New York University. By 1974, similar programs had been established in Cooperstown, New York (SUNY Oneonta, later to move to Buffalo State College), and Winterthur/University of Delaware. Perhaps less well known to the AIC community, Columbia University, through the efforts of James Marston Fitch, was the first to establish graduate education in historic preservation in the United States in 1964. Fitch was a broadminded educator and from the earliest days of the preservation program he made sure to include an understanding of architectural materials—their functional use, history, deterioration, and conservation—as an essential part of the preservationist's education. While Fitch was



JAIC Archives

JAIC's archives are now available on IngentaConnect, with 119 issues online.

Access and download these issues for free as part of your AIC membership.

Log into the AIC website and visit www.conservation-us.org/jaic for access, by clicking on [free access to the JAIC archives]. You must be logged in to access the page.

ASG, Past, Present, and Future continues on page 3

AIC NEWS

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Deadline for July editorial submissions

(bnaugle@conservation-us.org):

June 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.

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From the Executive Director



As the annual meeting approaches, I have been musing on the purpose of AIC and how the organization is structured to accomplish its goals—the fundamental goal being to serve its members. I'd like to use the annual meeting as an example to illustrate how AIC is structured and how its staff and volunteer members work to advance the field of conservation.

Let's start with the AIC board of directors—the volunteer members elected by the membership. The board works with the executive director and other key staff members to create a three-year strategic plan that guides the work of both the board and staff. One

strategic goal, in every AIC strategic plan, is to provide educational opportunities to advance the field of conservation. The strategies to accomplish this goal might change in succeeding plans, but certainly the educational opportunities of the annual meeting are always included.

Once the board has approved a strategic goal—in this case to plan and implement annual meetings—the staff's role is to implement it. Ruth Seyler, Membership & Meetings Director, has years of experience planning and implementing meetings. She researches cities and host sites so that recommendations can be made to the board. Once the board approves a host site, Ruth begins the process of negotiating contracts. Organizing this complex program means that staff are working on meetings several years in the future, so that planning can proceed smoothly as each meeting approaches.

Annual meeting themes are also discussed years in advance, particularly among board members, staff, and the Internal Advisory Group, and final decisions are now made two years out to facilitate planning. The board, program committee, and staff work together to determine the content and organize the schedule. Sessions, workshops, tours, the Opening Reception, Specialty Group programs, and the various meetings that take place all must be carefully orchestrated by staff and member volunteers to result in an Annual Meeting that meets—or exceeds—our expectations.

Importantly, following each Annual Meeting time is taken to evaluate outcomes and to reflect on how well the event met its goals and served the members. No matter what program or initiative is highlighted, as I've done so briefly here with the Annual Meeting, its success is dependent on the board, staff, and members playing their respective roles, being guided by shared strategic goals, and communicating effectively.

I am looking forward to seeing as many of you as possible at our meeting in Indianapolis. Only after that very busy week will I have time to pause again to reflect on the state of the organization, on progress made, and goals accomplished.

—Eryl P. Wentworth, Executive Director, [ewentworth\[at\]conservation-us.org](mailto:ewentworth[at]conservation-us.org)

ASG, Past, Present, and Future *continued from front cover*

deeply invested in the idea of creating (in his words) “exquisite generalists” through preservation education, he was also aware that the field was becoming more specialized. Acknowledging this growth, scientist Norman Weiss joined the preservation faculty at Columbia in 1977 and university-based architectural conservation education was born in the United States. Weiss, who began his 36th year of teaching in the program in Fall 2012, became a leader in the profession, as would colleagues Frank Matero and Martin Weaver, who were added to the conservation faculty in the 1980s. Matero would later move to the University of Pennsylvania to help develop its renowned program, and Weaver would apply his boundless energy at Columbia until his untimely passing. Beginning in the fall of 2004, Dr. George Wheeler joined the faculty as Director of Conservation. Over the past nine years he and the talented and dedicated adjunct faculty, which has grown in number to 14, offer stand-alone courses in all major architectural materials including brick, terra cotta, and stone; concrete, cast stone, and mortars; finishes, wood, metals, architectural hardware, furniture conservation in historic houses, and stained glass conservation. Other courses develop skills in documentation, field assessment, specification writing, conservation treatment, materials testing, analysis and identification, and project management. Fitch’s broadminded view of education has not been left behind as students also explore history, theory, design, and planning in other coursework.

Two aspects of architectural conservation—one from the deeper past and one from the present—are relevant to the development and practice of all of conservation:

- The grounding of conservation in theory, dating back at least to 19th century controversies over building restorations in England and France.
- The development and use of advanced documentation techniques. Such documentation techniques are now beginning to be explored in art conservation practice, and to a lesser degree in conservation education.

Theory, on the other hand, always a strong component of preservation and architectural conservation education, has had little play in art conservation education.

What is the future of architectural conservation education? There is likely to be a stronger and continued focus on issues related to the preservation of modern and post-modern buildings. As the body of knowledge related to the subject matter grows in a manner similar to other areas of conservation, conservation education may need to be even more specialized and require longer periods of study. Students are now more commonly pursuing joint degrees in architecture and preservation as the demands for documentation on building conservation projects require conservators with skills in understanding material properties, deterioration, and conservation, as well as knowledge of AutoCAD, GIS, and laser scanning techniques. Discussions are also underway exploring Ph.D. programs in preservation and conservation. The next five years may prove to be very exciting for the development of architectural conservation education.

Frances (Fran) Gale
(University of Texas at Austin)

As a recent graduate of the Master’s of Science program in Historic Preservation at Columbia University in 1982, Fran Gale joined AIC in the early 1980s and became a Professional Associate in 1986, two years before the ASG was formed. After graduating, she taught materials conservation courses at Columbia and the University of Pennsylvania. Early on, preparing three-hour lectures was arduous, and presenting the material in the classroom to groups of students of the same age range was challenging. Realizing that real-world experience would enrich course content, she left New York for Kansas City to head the technical services department for a cleaning products and protective treatments manufacturer. This position provided an opportunity to visit preservation projects across the United States and communicate with architects, engineers, contractors, and construction managers, as well as architectural conservators. Her vision of historic preservation expanded to include a wider range of historic structures and a deeper understanding of the construction industry.

A position with the newly formed National Center for Preservation Technology and Training (NCPTT) provided a seven-year hiatus from private sector work and an opportunity to learn more about other historic preservation disciplines, including cultural landscapes and archeology. As NCPTT’s training director, she partnered with architectural conservators and other practitioners in developing training in cutting-edge technologies, and honed her skills as an instructor, providing training sessions on architectural conservation topics.

In 2006, Fran accepted a faculty position with the University of Texas at Austin, School of Architecture (UT). After working for nearly 25 years as an architectural conservator, she was ready to return to the classroom to share her knowledge of materials conservation with students in the Historic Preservation program. Not surprisingly, the academic milieu was very different from that of the early 1980s. The Internet has transformed our access to information and has revamped research methods. Libraries now have research databases, including the Avery Index of Periodicals, JSTOR, and the Web of Science, the JAIC has been available online since 2001, and in 2002 AATA Online was launched as an online service by the Getty Conservation Institute. In addition, digital presentations, course websites, and the availability of email communications with students have transformed all aspects of classroom teaching.

What has not changed is the pleasure of working with graduate students and introducing them to materials conservation and ASG. Now students join the Emerging Conservators Professional Network (ECPN) and present their research at ASG sessions at the AIC annual conference. Students arrive at UT with backgrounds in engineering, landscape architecture, interior design, and planning as well as in architecture and history. Their courses at UT include construction, sustainable development, and design studios where they partner with architecture and interior design students. Fran is impressed with their commitment and motivation, and believes that her students will have the multi-faceted tools they can use to protect and maintain historic buildings and monuments.

ASG, Past, Present, and Future *continues on page 4*

ASG, Past, Present, and Future *continued from page 3*

Frank G. Matero (University of Pennsylvania)

A VERY SHORT HISTORY

In addition to his well-deserved reputation as a pioneer in architectural conservation, Morgan Phillips (1943–1996) was also famous for his occasional pronouncement of architectural conservation as “not a field, but rather an empty parking lot.” Phillips, along with a handful of others, paved the way for the technical study of America’s historic structures, especially through the development of innovative methods of investigation, analysis, and treatments. The success of the application of modern conservation principles and methodologies to built heritage owes much to Phillips’ work, and the creation of the ASG within AIC in 1988 is largely due to his early contributions. So why Phillips’ negative analogy of an empty parking lot in light of the collective enterprise during its impressive rise in the late 1970s and 1980s? Part of the explanation may lie in the then undeveloped nature of architectural conservation as a unique methodological pursuit, moving seamlessly from principles to established practices and procedures of examination, documentation, analysis, diagnosis, and intervention.

Although interest in preserving America’s historic buildings may well predate formal efforts to preserve the country’s art, the application of an etiological approach coupled with humanistic-historical concerns, as applied for the first time in 1928 at the Fogg Art Museum at Harvard University, would come almost 50 years later for historic structures. The seminal and formal encounter between historic preservation and art conservation occurred in 1972 at the North American International Regional Conference held in Williamsburg, Virginia, and Philadelphia, Pennsylvania, under the auspices of the International Centre for Conservation, Rome, Italy, and the International Centre Committee of the U.S. Advisory Council on Historic Preservation. This dual city meeting catalyzed an already renewed interest (since Colonial Williamsburg) in architectural archaeology at Independence National Park and coupled it with conservation’s scientific methods of technical investigation, material analysis, and science-based interventions.

A PROFESSIONAL DISCIPLINE

Subsequent efforts followed with meetings of the National Conservation Advisory Council Committees in 1977 and 1980 to assess needs and education in architectural conservation. The results of these meetings are still relevant today, even if not widely incorporated or funded by national foundations supporting other conservation education. It is fair to say we have a good understanding of the questions and methods of building conservation with several decades of experience, and now we need to further compile, analyze, evaluate, and synthesize for educational and professional applications. Like many professions today, the field of conservation is increasingly defined and divided by its specialties, traditionally classified by the type of cultural heritage conserved. Despite this ability (and necessity) to focus, troublesome questions surface regarding the dangers of reducing architecture to its material components alone thus rendering architectural paint and stone, for example, devoid of their larger meaning and purpose.

Conversely, the renewed appeal of significant preservation projects to contemporary architects with little knowledge of conservation theory or method, has brought a new set of problems where conservators may have little input in the interpretation or display of the project, as if they are technicians working on architectural materials without access to the context of theoretical and interpretive frameworks for preserving cultural heritage. The skirmishes between artist and conservator are well documented in the history of fine arts conservation, but this uneasy relationship between the architect and conservator for most architectural conservation projects still exists; while the relationship cannot and should not be abolished, it needs serious attention. The design professions have fought long and hard to claim legal and public responsibility for shaping the built environment. Since the 1970s, this exclusivity has been challenged (at least in the U.S.) by the creation of government preservation laws and policy and university programs. But a large part of the current problem owes to conservation’s lack of professional status as measured by certification and an absence of accreditation of formal academic programs, especially in the context of architectural projects where specialists from other fields bring very specific credentials to each project. Certification and accreditation have long been hallmarks of professionalism and exist to insure technical competence and ethical practice as applied (in conservation’s case) to cultural works and in general, to defining the duties and responsibilities each member has to the public and to each other. These are two very large impediments that remain in the road towards the evolution of a mature professional discipline.

—George Wheeler, gw2130@columbia.edu; Frances Gale, fgale@at.austin.utexas.edu; Frank Matero, [fmatero\[at\]designupenn.edu](mailto:fmatero[at]designupenn.edu); and Joshua Freedland, [jfreedland\[at\]wje.com](mailto:jfreedland[at]wje.com)

AIC News

New AIC Website Set to Launch this Summer

Look forward to the new AIC website, launching this summer! New features include a member forum, enhanced store, expanded annual meeting information, a new online members-only directory, and a better than ever “Find a Conservator” search tool.

In addition the database will be able to recognize your Specialty Group memberships when you login, offering an enhanced experience. Details about what the new site has to offer will be shared through email messages and sessions at the annual meeting.

Join us at the AIC Member Business Meeting

On Saturday, June 1, 7:30 – 9:45 a.m. at the Annual Meeting in Indianapolis

Join your colleagues for breakfast while attending the AIC Member Business Meeting. Learn more about the current state of our organization and leadership plans to capitalize on our strengths, and meet the newest AIC Board members. This is your meeting, so be sure to attend! Continental breakfast and coffee will be provided.

Thank You for Voting

Thanks to all members who voted in our 2013 elections. Results will be announced at the Annual Meeting during the AIC Member Business Meeting on June 1. The results will also be posted online after the meeting. We appreciate your participation in guiding the AIC.

Annual Meeting News

It is not too late to enhance your Annual Meeting experience – sign up for a tour, workshop and/or special ticketed event today. Many events sell out and are not available onsite.

Please visit the exhibit hall to see the latest in conservation supplies and services. Be sure to stop by the Maney booth to meet our publishing partners and see copies of JAIC and related journals. Exhibit Hall hours are May 30–31 from 10 am to 5:30 pm.

AIC Angels Project: Johnson County Museum of History

Sponsored by Tru Vue

Sunday, June 2, 9:00 AM – 5:00 PM

Join your colleagues for a day of giving back and fun. The Johnson County Museum of History, located in Franklin, IN (about 30 miles outside of Indianapolis), will be the site of the 2013 Angels Project. The museum has a large textiles collection and needs help in cataloging and re-housing. Conservators of all specialties are needed. In-kind donations are provided by University Products. Transportation to the project site will be provided.

To volunteer, please contact Ruth Seyler at [rseyler\[at\]conservation-us.org](mailto:rseyler[at]conservation-us.org).

FAIC News

Conservators Assist in Sandy Recovery

FAIC completed work at the Cultural Recovery Center (CRC) in Brooklyn, N.Y., on March 8, 2013, after serving a community of artists and organizations in dire need of assistance. The CRC offered space and help at no cost to owners of artworks damaged as a result of Superstorm Sandy. Volunteer assistance and work space was provided to museums, libraries, archives, historic sites, galleries, collectors, and artists. While full conservation treatment was not covered, guidance and assistance in the cleaning and stabilization of art and cultural materials was. With the closing of the CRC, artists and organizations still in need of assistance are encouraged to use AIC's "Find a Conservator" resource, or call the AIC-CERT hotline at 202-661-8068 for guidance.

Key organizers of the response were the Alliance for Response New York City and the New York Regional Association for Conservation. Working for FAIC were Beth Antoine, AIC-CERT

Coordinator; Cindy Albertson, Volunteer Coordinator (with support from Beth Nunan and Julia Sybalsky); and Anna Studebaker, CRC Manager. Thanks also go to Lori Foley and the AIC Emergency Response Committee. For a full list of the many funders, suppliers, and other individuals who made the Sandy response possible, see the March 2013 *AIC News* or the website listings at www.conservation-us.org/disaster.

From November 2, 2012, through March 8, 2013, 23 members of the AIC Collections Emergency Response Team (AIC-CERT) contributed 128 days of volunteer services in New York and New Jersey. At least 60 additional conservators from the region also volunteered, most for multiple days. At the CRC, volunteers worked with 19 artists on hundreds of items, including paintings, works on paper, photographs, textiles, and multimedia works. Many of the works were at risk because of toxic deposits and potential mold growth.

The volunteers that responded as part of this effort are:

Cynthia Albertson	Emily Frank	Tara Kennedy*	Elizabeth Morse	Alessandro Scola
Barbara Appelbaum	Elisha Friedman	Hitoshi Kimura*	Erika Mosier	Martha Singer
Rachael P. Arenstein	Jessika Ford	Nancy Kraft*	Hanako Murato	Samantha Skelton
Anny Aviram	Rikke Foulke	Christina Krumrine	John Norris	Chris Stavroudis*
Livy Bailin	Scott Gerson	Greg Lambousy*	Beth Nunan	Zachary Stein
Sarah Barack	David Goist*	Vicki Lee*	Sarah Nunberg	Sarah Stevens
Al Barna*	Derya Golpinar	Sarah Levin	Caitlin O'Grady*	Zachary Stein
Jane Bassett*	Anne Grady	Rustin Levenson	Peter Oleksik	Julia Sybalsky
Jon Brandon*	Melissa Greenberg	Dawn Lohnas	Jessica Pace	Orit Mardkha Tenzer
Brenna Campbell	Hallie Halpern	Celine Lombardi	Minjin Park	Carolyn Tomkiewicz
Jason Church*	Jennifer Hickey	Tina March	Leslie Paisley*	Deborah Trupin
James Coddington	James Himphill*	Orit Mardkha-Tenzer	Jeff Peachey	Howard Wellman*
Polly Darnell*	Laura Hartz Stanton*	Ana Martins	Desirae Peters	Glenn Wharton
Jon Derow	Becky Hubbert	Sarah McGregor	Steve Pine*	Karen Yager
Viviana Dominguez*	Amy Hughes	Patricia Miller	Kari Rayner	Shauna Young
Michael Duffy	Harriet Alden Irgang	Gina Minks*	Gia Ricci	Karen Zip
Susan Duhl*	Lauren Paige Isaacs	Ursula Mitra	Andrew Robb*	
Lisa Elkin*	Ashley Jehle	Ellen Moody	Jennifer Sainato	* AIC-CERT member

This list was compiled from Alliance for Response New York City and AIC-CERT records. Our apologies in advance for any omissions or errors in the listings.

—Eric Pourchot, Institutional Advancement Director, [epourchot\[at\]conservation-us.org](mailto:epourchot[at]conservation-us.org)

FAIC Supports Continuing Education, Outreach, and Research through Grants and Scholarships

FAIC awarded 29 grants and scholarships, totaling \$18,913, this winter. Awards were made in eight different categories:

FAIC Carolyn Horton Scholarships

Sylvia Albro	Invited speaker at ICOM-CC Meeting
Lauren Calcote	Poster presentation at AIC Annual Meeting
Soyeon Choi	Co-presenting at the AIC Annual Meeting Book & Paper Group Session
Jessica Makin	Co-presenting at the AIC Annual Meeting Book & Paper Group Session

FAIC Christa Gaehde Scholarship

Erin Kraus	Conservation Treatment Internship at the Harry Ransom Center
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FAIC Take a Chance Grant

Bishop Museum (Christina Bisulca)	Evaluation of Cleaning Techniques for Featherwork
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FAIC Lecture Grant

James Smith, Jr.	Lecture on health and safety for Laboratoire Conservation Restauration Recherches, France
Washington Conservation Guild	Lecture on Restoration of the National Academy of Sciences, at joint meeting to be held at NAS

FAIC Individual Professional Development Scholarships

Stephanie Auffret	Recent Advances in Characterizing Asian Lacquer workshop
Kristin deGhetaldi	Presentation at the 2013 Annual Meeting for the Renaissance Society of America
Heather Galloway	Workshop on the Cleaning of Acrylic Paintings
Joanne Klaar Walker	AIC Health and Safety Committee presentation at conference in France
Vanessa Muros	Presentation for Society for American Archaeology Annual Meeting
Dana Senge	Attending Metal 2013 Conference

FAIC/NEH Individual Professional Development Scholarships

Funds from a grant from the National Endowment for the Humanities support attendance at FAIC workshops supported by the NEH.

Gary Albright	Hands-on Digital Imaging for Conservation and Museum Professionals
Taylor Bennett	Hands-on Digital Imaging for Conservation and Museum Professionals
Marie Laibinis	Hands-on Digital Imaging for Conservation and Museum Professionals

FAIC Workshop Development Grant

Virginia Conservation Association	Modular Cleaning Program
Sarah Dove	Innovative Repair Systems in Paper Conservation

FAIC/IMLS Scholarships for AIC-CERT Continuing Training

Funds from a grant from the Institute of Museum and Library Services (IMLS) support ongoing training for AIC-CERT members at the AIC Annual Meeting.

Jon Brandon
Tom Clareson
Polly Darnell
Susan Duhl
David Goist
Malia Van Heukelem
Laura Hartz-Stanton
Nancy Kraft
Gina Minks
Sylvia Schwei

A special deadline for FAIC/NEH scholarship applications has been set for May 15 for support to attend NEH-funded FAIC workshops. The next regular FAIC deadline is September 15, for Individual Professional Development, Workshop Development, Lecture, Regional Angels, and Small Meetings Support grants. More information and application forms are available at www.conservation-us.org/grants or from the FAIC office.

JAIC News

JAIC in 2013

Members should have received their first 2013 issue of *JAIC*. The issues print in full-color and the larger size allows for bigger text size and images. The next issue will be mailed in May.

The August and November 2013 issues will feature a two-part special issue addressing “From Can to Canvas: Early uses of house paint by Pablo Picasso and his contemporaries in the first half of the 20th century.” These issues will contain articles based on presentations given at the 2011 international symposium of the same name. More information about the symposium can be found at www.fromcantocanvas.fr/home-en.html. The August issue will feature research on Picasso’s works, and the November issue will look at Picasso’s contemporaries, including Sidney Nolan and Wassily Kandinsky.

Members can download these articles and more for free, using the special link to IngentaConnect found at www.conservation-us.org/index.cfm?fuseaction=page.viewpage&pageid=1666 (you MUST be logged in to your account to access this page). Articles from future issues will also be available as previews on IngentaConnect, including upcoming articles on chalks and lighting.

—Bonnie Naugle, *AIC Communications Manager*,
[bnaugle\[at\]conservation-us.org](mailto:bnaugle[at]conservation-us.org), and Michele Derrick,
JAIC Editor-in-Chief, [mderrick\[at\]mfa.org](mailto:mderrick[at]mfa.org)

Allied Organizations

Heritage Preservation (HP)

CELEBRATE MAYDAY BY PLANNING AHEAD

Every year Heritage Preservation encourages libraries, museums, archives, historical societies, and preservation organizations to set aside the month of May—and May 1 in particular—to participate in MayDay. The idea behind MayDay is simple: **cultural institutions should do at least one planning activity that will make a difference when and if an emergency occurs.**

Heritage Preservation is collecting examples of the simple preparedness steps that cultural organizations are undertaking this spring. Last year participants held fire safety sessions, inventoried emergency supply kits, and created and updated disaster plans. Any cultural institution submitting a brief description of its 2013 MayDay plans or accomplishments by May 31, 2013, will be entered in a drawing for disaster supplies, donated by Gaylord Brothers. We encourage AIC members to reach out to local institutions and help them create a MayDay activity.

Heritage Preservation will also offer its award-winning *Field Guide to Emergency Response* and *Emergency Response and Salvage Wheel* at special MayDay prices from April 1 through May 31. In addition, each week in May, Heritage Preservation will post disaster preparedness tips on its Facebook page.

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Visit Heritage Preservation's MayDay site (<http://tinyurl.com/3or9vqz>) for project ideas, information on prizes, and the book sale. All activities hosted by Heritage Preservation for MayDay 2013 are sponsored by Polygon Group.

CONNECTING TO COLLECTIONS ONLINE COMMUNITY

The *Connecting to Collections Online Community* (www.connectingtocollections.org) now has more than 2,800 members. In January, the Community launched a new series of free, online courses, called *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 as well as museums. Each course consists of four to six webinars. Links to webinar recordings and extensive resources for each course, from collections care basics to care of digital materials, are archived on the Online Community. Three more courses are scheduled for the fall. In addition, the Community plans to continue hosting regular, hour-long live chat webinars on a range of collections care topics each month. If you have suggestions for topics or would like to present one of these webinars, please contact us at [info\[at\]heritagepreservation.org](mailto:info[at]heritagepreservation.org).

The Society of American Archivists (SAA)

NEW WEBSITE RESOURCES FOR PRESERVATION

The Preservation Section of the Society of American Archivists promotes the preservation of archives and manuscript collections managed by collecting repositories, including government, academic, and cultural heritage institutions throughout the nation. The Section's mission is to raise awareness of and disseminate information about the preservation of archival materials regardless of format.

The website maintained by members of the Steering Committee provides information on the Section's activities: future, present, and past. It boasts a variety of preservation resources available to the membership of the Preservation Section, membership of the Society of American Archivists, and to anyone interested in preservation. Resources include information about workshops, training, and exhibits; links to sites covering the topics of electronic records and digital preservation; select bibliographies; and information about conservation, book and paper preservation, and audio-visual material preservation. Additionally, information about grant and employment opportunities are updated regularly, so please visit often!

Visit the site at www2.archivists.org/groups/preservation-section, or access the Selected Preservation Resources at www2.archivists.org/groups/preservation-section/selected-preservation-resources.

Please direct your feedback, questions and concerns to Kate Elgayeva at [kelgayeva\[at\]gmail.com](mailto:kelgayeva[at]gmail.com).

—SAA Preservation Section Steering Committee

Health & Safety Committee

Some Chemical Things Considered: Glycol Ethers and Glymes: Making sense of confusing terminology

Conservators often work very closely with solvents, so it is important to be informed about their hazards and to stay up-to-date on terminology and naming conventions, in order to recognize which solvents may require more caution.

Glycol ethers are a large class of solvents. They may be found in many common household products, including latex paints, paint strippers, household cleaners and detergents, batteries, brake fluid, printing inks, plastics, adhesives, perfumes, and cosmetics.

Glycol ethers have historically been used in the conservation field as solvents or diluents in coatings and varnishes, adhesives such as B-72, and solvent mixtures for cleaning. Because of concerns about their safety, the use of glycol ethers in conservation has been reduced over the past 30 years. Glycol ether solvents are used in the ninhydrin test for protein, and the AIC Paper Conservation Catalog (www.conservation-wiki.com/wiki/Paper_Conservation_Catalog) lists a glycol ether as a possible additive in Jade 454 PVA adhesive.

Glycol ethers often do not appear on product labels, and may be listed by a confusing variety of names, including chemical names, trivial names, acronyms, and proprietary names. For example, the chemical "ethylene glycol monoethyl ether" may also be known as EEGE, Cellosolve, ethyl Cellosolve, or 2-Ethoxyethanol.

While conservators probably know glycol ethers can be dangerous, you might not be familiar with all of the various names by which they may be identified (see table). In particular the name "glyme" has been used recently by the EPA: "glyme" is a trivial name which properly refers only to **glycol methyl ethers** but is confusingly used by the EPA to also refer to other glycol ethers including diethyl and dibutyl ethers.

Of the many glycol ether solvents, only a few have been studied in depth. Several glycol ethers have been found to cause adverse reproductive, developmental, and other health effects. According to the California Department of Health:

"Overexposure to glycol ethers can cause anemia...intoxication similar to the effects of alcohol, and irritation of the eyes, nose, or skin. In laboratory animals, low-level exposure to certain glycol ethers can cause birth defects and can damage a male's sperm and testicles. There is some evidence that workplace exposure can reduce human sperm counts."

Exposure routes may include inhalation of solvent vapors and absorption through the skin; some glycol ethers can penetrate gloves without changing their appearance.

Recently, the EPA proposed a *Significant New Use Rule* (SNUR) related to a list of 14 glycol ethers, which would allow the EPA to evaluate and possibly prohibit the use of these chemicals in consumer products. The EPA has found that while potential exposure to the 14 chemicals is currently limited, there is reason to believe their use might become more common in products including printing inks, paints and coatings, and batteries. The SNUR was issued because of the potential health

hazards of glycol ethers:

“EPA has concerns about the 14 glymes listed in this SNUR, all of which have similar chemical structures. EPA is concerned about the reproductive and/or developmental toxicity of monoglyme, diglyme, and ethylglyme and believes that individuals could suffer adverse effects from their use. In addition, EPA has concerns about the remaining 11 glymes due to the lack of available use, exposure, and toxicity information.”

Glymes and glycol ethers have been of concern to conservators for quite some time, and alternatives to the use of glycol ethers in conservation have been discussed for decades, but conservators may still use these chemicals or have older supplies in chemical storage. In 2003, OSHA withdrew its proposed standards on workplace exposure to 2-ethoxyethanol and 2-methoxyethanol and their acetates because there were “few, if any, remaining opportunities for workplace exposure to these glycol ethers.” It is important to keep in mind that conservators often use chemicals in ways and situations that many other workers do not, and therefore government authorities such as OSHA and the EPA are less

likely to take common conservation exposures into account when creating regulations. EPA and OSHA regulations may also be delayed by requirements for lengthy congressional hearings.

Toxicological data on these chemicals still exists regardless of the status of government regulation, however, and conservators should be aware of other sources for safety information, including the more current 2012 occupational exposure limits established by the American Conference of Governmental Industrial Hygienists. The ACGIH exposure limits for 2-ethoxyethanol and 2-methoxyethanol are extremely low (5.0 ppm and 0.1 ppm, respectively, as an 8-hour time weighted average) as reflects their high toxicity. For additional resources, see the Health and Safety Committee Guide to Technical Resources for the Conservator (www.conservation-wiki.com/wiki/HS_Health_and_Safety_Technical_Resources_for_the_Conservator). Safe working controls are definitely needed for glycol ethers, and conservators should take care to handle these chemicals with precaution.

—Lisa Nelson, [lisa.clare.nelson\[at\]gmail.com](mailto:lisa.clare.nelson[at]gmail.com), and members of the AIC Health and Safety Committee

Alternate names for some Glycol Ethers	
Common Name	Abbreviation, other names
ethylene glycol monomethyl ether	EGME, 2-methoxyethanol, methyl Cellosolve
ethylene glycol monomethyl ether acetate	EGMEA, 2-methoxyethyl acetate, methyl Cellosolve acetate
ethylene glycol monoethyl ether	EGEE, 2-ethoxyethanol, Cellosolve, ethyl Cellosolve
ethylene glycol monoethyl ether acetate	EGEEA, 2-ethoxyethyl acetate, Cellosolve acetate
ethylene glycol monopropyl ether	EGPE, 2-propoxyethanol, propyl Cellosolve
ethylene glycol monobutyl ether	EGBE, 2-butoxyethanol, butyl Cellosolve
**ethylene glycol dimethyl ether	EGDME, 1,2-dimethoxyethane, monoglyme
**ethylene glycol diethyl ether	EGDEE, 1,2-diethoxyethane, ethylglyme
diethylene glycol	DEG
diethylene glycol monomethyl ether	DEGME, 2-(2-methoxyethoxy)ethanol, methyl Carbitol
diethylene glycol monoethyl ether	DEGEE, 2-(2-ethoxyethoxy)ethanol, Carbitol
diethylene glycol monobutyl ether	DEGBE, 2-(2-butoxyethoxy)ethanol, butyl Carbitol
**diethylene glycol dibutyl ether	Butyldiglyme
**diethylene glycol dimethyl ether	DEGDME, bis(2-methoxyethyl)ether, diglyme
**diethylene glycol diethyl ether	bis(2-methoxyethyl)ether, ethyldiglyme
**triethylene glycol dimethyl ether	TEGDME, triglyme
propylene glycol monomethyl ether	PGME, 1-methoxy-2-propanol, Dowanol, methylproxitol
propylene glycol monomethyl ether acetate	PGMEA
dipropylene glycol	DPG
dipropylene glycol monomethyl ether	DPGME
**Tetraethylene glycol dibutyl ether	
**Tetraethylene glycol dimethyl ether	tetraglyme
**Tetraethylene glycol diethyl ether	
**pentaethylene glycol diethyl ether	
**polyethylene glycol dimethyl ether	polyglyme
**Polyethylene glycol dibutyl ether	
**Pentaethylene glycol dibutyl ether	
**Triethylene glycol dibutyl ether	butyltriglyme
**glycol ethers referenced in the EPA SNUR	

REFERENCES AND FURTHER INFORMATION:

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ACGIH. 2012. 2012 TLVs® and BEIs®, Based on the Documentation of the Threshold Limit Values for Chemical Substances and Physical Agents and Biological Exposure Indices. Cincinnati: American Conference of Governmental Industrial Hygienists. 238 pp.

Have a question about health and safety in your conservation work? AIC's Health and Safety Committee now has an email address! Send us your questions or concerns at HealthandSafety@conservation-us.org. We look forward to hearing from you!

—AIC's Health and Safety Committee

Committee for Sustainable Conservation Practices (CSCP)

2013 Lunch Session Presents A Work in Progress: Three Life Cycle Assessments of Museum Loans and Exhibitions

On May 30, 2013, the Committee for Sustainable Conservation Practices (CSCP) will host its second annual lunch session at this year's AIC meeting in Indianapolis. The session, "Linking the Environment and Heritage Preservation: Life Cycle Assessment (LCA) of Loans, Relative Humidity Parameters, and Lights," will include a progress report on three LCA projects that environmental engineers at Northeastern University have carried out in collaboration with the CSCP.

In recent years, AIC has engaged in a series of national and

What is an LCA?

Life Cycle Assessment (LCA) evaluates the environmental impact of a system over its entire life cycle by compiling an inventory of relevant energy uses, materials inputs, and environmental releases. The inventory aims at capturing all aspects of a life cycle from cradle to grave, including extraction and treatment of raw materials, educational tools, product manufacturing, transportation and distribution, product use, and end of life disposal. After the inventory is assembled, a computer program is used to quantify the potential environmental impacts associated with the identified inputs and releases, allowing for informed choices about materials and energy use, and ultimately economic planning. LCA must be coordinated within a broader sustainability management approach in order to deliver the desired results.

www.epa.gov

www.iso.org

www.quanits-intl.com

international meetings and conversations with conservators, museum directors, and collections care managers concerning the environmental impact of loans and exhibitions. The 2010 AIC/Museum of Fine Arts, Boston (MFA) international meeting Rethinking the Museum Climate focused on environmental control and energy use. At the AIC/MFA 2012 meeting Climate Control Standards: Fact or Fallacy in Albuquerque, the discussion continued, with more targeted questions concerning the relationship between environmental control standards and energy savings and costs. Through these meetings, the AIC community has begun to re-evaluate environmental guidelines in an effort to make loans and exhibitions more sustainable in all ways. Discussions have mostly concentrated on energy savings that can be attained by reducing demands on HVAC systems and by changing lighting sources to compact fluorescents, halogen bulbs, and LEDs. Although energy savings have been explored more fully than material usage, crucial issues concerning the waste produced from packing art, shipping art, and fabricating exhibition cases, and the work and energy required to put together and carry out loans and exhibitions have yet to be considered fully.

Progressing climate change and hard-felt recent climate disasters drive home the importance of continuing work to improve sustainability. We must pursue the goal to reduce carbon footprints and stop needlessly generating overwhelming amounts of waste. With a hotter climate in our future and depletions in virgin resources, energy costs will skyrocket and waste disposal will increasingly become more challenging. Fine art and heritage conservators must step up and recognize the important role we can take in implementing necessary changes, not only to manage the high costs required to carry out our work, but also—and more importantly—to preserve our heritage.

Before significant, effective changes can be made, a quantitative understanding of the environmental impact from the energy we use and the waste we produce is essential. Since the 1990s, industries throughout the world have used a tool called Life Cycle Assessment (LCA) to quantitatively evaluate materials and energy use from cradle to grave. The CSCP has teamed with Northeastern University Environmental Engineer Dr. Mathew Eckelman and his students to carry out several assessments at

the Museum of Fine Arts in Boston (MFA), so we can begin to address some of the most pressing issues related to loans and exhibitions, the energy they use, and the materials they require.

These assessments are the first steps in a multiphase project led by the CSCP LCA working group. At the AIC luncheon session, we will present a progress report and then break into separate groups focusing on each LCA aspect, with discussions on how conservators can implement the LCA findings. The results of these discussions will be used in the second phase of the LCA project, in which we will partner with Collections Care Network (CCN), art handlers, and packers to establish a blueprint and guidelines for the AIC community to follow as part of sustainable best practices in conservation.

AIC CSCP/Northeastern University LCA Projects

Dr. Eckelman and his 12 students focused on three issues that CSCP identified, based on both our past surveys and the AIC/MFA meetings.

LCA I: LOANS, EXHIBITION, AND STORAGE ENERGY USE

Does maintaining a wider, but controlled, RH range result in energy savings, therefore a lower carbon footprint and less carbon output?

Methodology: The study examines and compares the energy use and environmental impact from maintaining HVAC systems at a variety of relative humidity ranges.

LCA II: COLLECTIONS CARE MANAGEMENT: MATERIAL WASTE AND ENERGY CONSUMPTION

A series of loans and exhibitions at the MFA are examined to determine the activities that create the most waste and produce the highest carbon footprint. The following issues are evaluated from cradle to grave.

Issues considered (not limited to the following list):

- vitrine construction
- mounting materials (mats, plexi)
- labels
- information panels
- lettering, paint
- frames
- crate construction
- packing
- shipping
- visitor travel

LCA III: LIGHTING TYPES: ENERGY USE AND CRADLE TO GRAVE
What type of lighting requires the least amount of energy to run and is the most sustainable? "Sustainable" includes the following: the carbon output, ozone depletion, and toxicity of the light source from cradle to grave (including toxicity of the light bulb as waste).

Methodology: This study conducts an LCA of the different light sources, comparing complete new LED housing and bulbs with reusing existing housing and halogen bulbs. The LCA provides an assessment of energy and cost savings based on different lighting systems.

New Materials and Research

Using Vellux to Clean Fragile Objects

One of the most difficult conservation dilemmas is the cleaning of fragile complex objects, especially beadwork and basketry. The time-honored method of using soft brushes to disturb dust and dirt, and vacuuming up the loosened debris with a screen-covered vacuum on low suction has been a mainstay procedure for many years. Alternatively, applying a vacuum through a screen was only satisfyingly effective on the flattest of woven materials. The ability to apply a vacuum directly to the object without the risk of losing original material or causing physical damage from direct contact remained an elusive accomplishment. Even gently plied, soft bristle brushes create a risk for dislodging original fibers, loose seed beads, and stitching or other delicate components; cleaning with this method is a notoriously laborious task.

A new approach employing the soft, light blanket material called Vellux resolves these issues by providing a soft and pliant filter between the vacuum nozzle and the object surface. Strapping small squares of this material onto the end of a plastic tube that is attached to a variable-suction vacuum cleaner allows direct contact with the material to be cleaned. The little fibers in the Vellux appear unable to catch or pull other fibers even on very coarse, rough, and/or fibrous materials. The thick velvet pile seems to hold the original surface materials down while allowing the vacuumed air to suck out dust grit and soiling from around and beneath beadwork, weaving, etc. Other advantages in using this material are that it does not unravel when cut, and does not appear to shed fibers. Since the fabric is ¼" thick, the vacuum nozzle remains a decent distance from the material being cleaned, but close enough to allow the rushing air to do the cleaning.

This method was tested initially on basketry and beaded buckskin items that were previously cleaned with traditional methods, and astonishingly larger amounts of visibly detected dirt were removed from same areas when cleaned with a Vellux-covered vacuum attachment. On the light-colored Vellux, the dark soiling is very quickly and readily apparent in the spongy core, whereas the velvet pile did not seem to get dirty. Large debris can be scraped off the Vellux or vacuumed away to allow for continued use. Soiled squares are easily washed clean with non-ionic detergent. After rinsing, the fabric dries quickly and can be used again many times. The fabric is water and alcohol resistant, but solvents generally cause disintegration.

In evaluating the use of Vellux, more than 50 samples were sent out to labs all over the U.S. and beyond for experimentation. Trial uses have shown it to be extremely useful for soot particulate removal from a variety of surfaces, especially modern textiles. The removal of grime from antique eagle feathers and even as a substrate for silver polishing with calcium carbonate slurries showed excellent results, although it was used on dirty wool fabrics with only limited success so far. Other materials cleaned successfully without damage include rough-carved wood, lamé cloth, silk flowers, dried flowers, doll hair and clothing, lace, suede, and rough cordage. Lastly, visible powdery mold residues on a basket were removed easily and quickly, requiring very little additional cleaning (squares were discarded instead of washed). Obviously low suction and extreme care are still necessary, and it should never be used on

—Sarah Nunberg, [snunberg\[at\]aol.com](mailto:snunberg[at]aol.com), and the AIC
Committee for Sustainable Conservation Practices

severely degraded textiles or other very sensitive organic materials, but the task of cleaning a wide variety of fragile, uneven, and complex surfaces seems to be greatly expedited with this method.

Vellux was originally invented in 1966 and was made at the Pepperell Mill Company of New England, USA. The technique of manufacture was kept secret until the company finally closed in 2009. The fabric is currently marketed by Westpoint Home products, but is now manufactured abroad. Although it has been difficult to determine the exact composition, reports indicate that it has a central core of double-layered polyurethane foam, to which a nylon or polyester flock has been added on both sides with an adhesive. The thick pile of extremely soft fibers is perpendicular to the foam layer, parallel and spaced to form thick, but light and airy, velvet. Vellux is usually sold as a blanket, most notably to the hotel industry, due to its wash-ability and durability. Lately it has been marketed as a useful mat for crafts people who do beadwork, as it prevents rolling of loose beads, and needles do not catch on the pile. Care should be taken in purchasing this fabric; not all light-weight blanket fabrics are the same, and there are various imitation materials now on the market that are thinner and not as well made.

The best source for Vellux currently is to obtain it as a blanket from an authorized vendor such as JCPenney, or as 21" square sections from Bead Cottage of Virginia Beach (757-495-5400), requesting their large-sized beading mat in white or cream colors.

—Linda Roundhill, *Art and Antiquities Conservation LLC*,
Woodinville, WA, [artsconservation\[at\]comcast.net](mailto:artsconservation[at]comcast.net)

New Publications

The artist's process: technology and interpretation. Eyb-Green, Sigrid, et al. London: Archetype Publications, 2012. ISBN: 9781904982739. This book contains the proceedings of the fourth symposium of the Art Technological Source Research Working Group. The authors draw upon sources that have received relatively little attention from scholars of art technology, such as lawsuits, realia, and diaries. Goya, Van Gogh, Edvard Munch, and Lyonel Feininger are among the artists discussed.

Chemical analyses of early glasses, volume 3. Brill, Robert H., and Colleen P. Stapleton. Corning, N.Y.: Corning Museum of Glass, 2013. ISBN: 9780872901902. The third volume of Chemical analysis of early glasses completes an in-depth survey of work performed by the Corning Museum's Scientific Research Department over the last 50 years. It contains narrative reports and essays interpreting the data that were published in the previous volumes.

The materiality of color: the production, circulation, and application of dyes and pigments, 1400-1800. Feeser, Andrea, Maureen Daly Goggin, and Beth Fowkes Tobin. Farnham, Surrey; Burlington, VT: Ashgate, 2012. ISBN: 9781409429159. The authors of the essays in this collection focus on the materiality of color. Case studies explore the social and cultural meanings of color, the production and exchange of pigments and dyes, and the making of colorful objects.

Gemäldegalerie Dresden: Bewahrung und Restaurierung der Kunstwerke von den Anfängen der Galerie bis 1876. Schölzel, Christoph. Dresden: Verlag Gunter Oettel, 2012. ISBN: 9783938583807. This study chronicles the history of restoration within the Dresden Picture Gallery from the 1720s until the death in 1876 of Carl Martin Schirmer, one of the most important

picture restorers in Dresden. The author compares actual treatments of paintings with the contemporary literature on paintings restoration. The historic treatments of eleven paintings in the collection are analyzed in detail.

Handheld XRF for art and archaeology. Shugar, Aaron N., Jennifer L. Mass, and Dylan Smith. Leuven, Belgium: Leuven University Press, 2012. ISBN: 9789058679079. This volume focuses specifically on the applications, possibilities, and limitations of handheld XRF in art conservation and archaeology. The papers deal with experimental methodologies, protocols, and possibilities of handheld XRF analysis in dealing with the complexity of materials encountered in this research.

Conservation of easel paintings. Stoner, Joyce Hill, and Rebecca Rushfield, eds. Abingdon (Oxon); New York, NY: Routledge, 2012. ISBN: 9780750681995. This book, written by an international group of experts, is a comprehensive guide to the history, philosophy, and methods of treatment of easel paintings.

Conservation of cultural heritage: key principles and approaches. Szczepanowska, Hanna M. London: Routledge, 2013. ISBN: 9780415674744. This textbook serves as an introduction to museum conservation for future museum professionals working with collections and artifacts. Chapters deal with general collection care practices, as well as the care of specific materials.

Innovative approaches to the complex care of contemporary art. Szmelter, Iwona, and Natalia Andrzejewska, eds. Warsaw: Academy of Fine Arts; London: Archetype, 2012. ISBN: 9781904982814. The authors address some of the technical issues involved in the conservation of modern and contemporary works of art, while advocating a multidimensional approach that reflects a new concept of heritage.

Planning and constructing book and paper conservation laboratories: a guidebook. Teper, Jennifer Hain, and Eric Alstrom. Chicago: Association for Library Collections & Technical Services, a division of the American Library Association, 2012. ISBN: 9780838986011. This book offers guidance on a variety of issues related to constructing or renovating a book and paper conservation lab. Chapters cover planning and project management, as well as technical considerations, such as furniture and lighting.

Restoring joints, conserving structures: proceedings: tenth international symposium on wood and furniture conservation, Amsterdam, 8-9 October 2010. Vasques Dias, Miko, ed. Amsterdam: Stichting Ebenist, 2010. ISBN: 9789080696006. The papers published here focus on joints and other structural characteristics of furniture.

Drama and devotion: Heemskerck's Ecce Homo Altarpiece from Warsaw. Woollett, Anne T., Yvonne Szafran, and Alan Phenix. Los Angeles: J. Paul Getty Museum, 2012. ISBN: 9781606061121. This book documents the conservation treatment and scientific study of Maerten van Heemskerck's triptych that took place at the J. Paul Getty Museum in Los Angeles, beginning in 2010.

Other Media Resources

Il mestiere del libro. Turin: Digivi, 2010. This documentary recounts the story of the Alberto Tallone Publishing House in Alpignano (Torino), known for the books it sets by hand with original lead types. The film, which lasts 31 minutes, is now available in an English-subtitled version.

—Sheila Cummins, *Research Associate for Collections Development*,
Getty Conservation Institute, [SCummins\[at\]getty.edu](mailto:SCummins[at]getty.edu)

People

Martha Anderson has been honored as the 2013 recipient of the George Cunha and Susan Swartzburg Preservation award from The Association for Library Collections and Technical Services' (ALCTS) Preservation and Reformatting Section Committee. The award will be presented on Sunday, June 30, 2013, at the ALCTS Awards Ceremony during the 2013 American Library Association (ALA) Annual Conference in Chicago, Illinois. This award is sponsored by Hollinger Metal Edge.

Ms. Anderson retired at the end of 2012 as the Managing Director of the Library of Congress National Digital Information Infrastructure and Preservation Program, having served in this position for five years. She chaired and represented the Library on the International Internet Preservation Consortium Steering Committee, and helped incubate and/or lead many innovative programs championed by the Library's Office of Strategic Initiatives.

Established in 2007, the preservation award honors the memory of George Cunha and Susan Swartzburg, early leaders in cooperative preservation programming and strong advocates for collaboration in the field of preservation. The award acknowledges and supports cooperative preservation projects and/or rewards individuals or groups that foster collaboration for preservation goals.

Elizabeth Beesley has been hired by Conservation Solutions, Inc., as Assistant Conservator.

Harriet Stratis, Senior Paper Conservator at The Art Institute of Chicago, has been appointed Senior Research Conservator at the museum. In her new position, Harriet will carry out a technical investigation of the museum's significant holdings of Paul Gauguin's works of art on paper for an Andrew W. Mellon-funded online scholarly catalog devoted to Gauguin's works in the Art Institute's collection. She has also partnered with curator Mark Pascale to work on the upcoming exhibition *Martin Puryear: Line, Shape, Form*. Her research on pastels is ongoing.

Worth Noting

When Stuff Talks Back: The Rise of Networked Objects and Attentive Spaces

Museums, with their collections and galleries, know something about objects and spaces. But what happens when the objects can "talk" to each other and the spaces know who you are and what you're doing? The "Internet of Things" and the development of location- and context-aware technologies are pointing the way to a new order of complex interactions that will erase the gap between networked digital devices and the physical world of objects and human beings. The "Internet of Things" is a network of digital information closely tied to specific objects and places. The data itself is not sufficient, however—the network is brought to life by gadgets such as sensors and transmitters that connect these "things" to the Internet or local networks, enabling them to exchange information and trigger actions.

Read more about the impact of location- and context-aware

technologies and five other significant trends in *TrendsWatch 2013: Back to the Future*, the latest report from the Alliance's Center for the Future of Museums.

—From AAM Weekly, March 19, 2013

ICA-Art Conservation Joins Case Western Reserve University and The Cleveland Museum of Art in Offering a New Doctoral Program in Art History

Intermuseum Conservation Association (ICA - Art Conservation) is pleased to announce its collaboration with Case Western Reserve University's (CWRU'S) College of Arts and Sciences and the Cleveland Museum of Art (CMA) in launching a redesigned doctoral program in art history. Two \$500,000 grants from the Andrew W. Mellon Foundation will enable the three institutions to launch a highly selective program that features the firsthand study of works in the museum's distinguished collections. ICA staff, CWRU faculty members, and CMA personnel will provide instruction in areas such as conservation, exhibition, interpretation, and acquisition-related research. Three students will receive stipends during the five-year grant period, two of which will be funded by The Mellon Foundation and the third will be underwritten by CWRU.

The new program will combine two years of course work with a one-year internship at CMA, providing students with professional training in many aspects of curatorial practice. Seminars exploring the museum's collections will allow classes to plan and research exhibitions under a faculty member's guidance. The ICA will engage students in the direct study of art objects from the perspective of materials, techniques, technical analysis, and interpretation.

Founded on the campus of Oberlin College in 1952, the ICA has an educational mandate that is core to its mission. As a result, the ICA has had a longstanding history of close collaboration with many teaching institutions. Heather Galloway, ICA Paintings Conservator and AIC Fellow, will represent the ICA in this alliance. Galloway has worked for institutions including the CMA, the National Gallery of Art (Washington, D.C.), and the Museum of Modern Art (New York), and she has taught at the University of Oslo, Norway and Oberlin College, Ohio.

Albert Albano, Executive Director of the ICA, sees great potential in this collaboration. "We are very pleased to play a role in this groundbreaking program. This partnership with our esteemed colleagues in the arts community will help elevate the perception and awareness of the critical importance of conservation in the preservation of our shared heritage. We are grateful to the Andrew W. Mellon Foundation for making this possible."

Grants & Fellowships

American Academy in Rome

Consider applying for the Rome Prize in Historic Preservation and Conservation! Recipients are invited to the American Academy in Rome for 11 or 6 month fellowships. Fellows immerse themselves in the Academy community where they enjoy a once in a lifetime opportunity to work on professional,

scholarly, or artistic pursuits in collaboration with other Rome Prize recipients, including artists, designers, architects, composers, and scholars.

The Rome Prize deadline for applications is November 1, 2013. Application information is online at www.aarome.org/apply/rome-prize/procedure-requirements.

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

Specialty Group Columns

Architecture Specialty Group (ASG)

MEMBER NEWS

EverGreene welcomes conservator **Richard Barrow** and project manager **Sarah Kloze**. Barrow, with more 30 years of experience restoring monuments including Windsor Castle, is leading the conservation of Mission Concepcion, San Antonio – the oldest un-restored stone church in America. Kloze hails from Columbia University's facilities project management. She is leading work at Clara Barton, Missing Soldier's Office in DC.

Conservation Solutions, Inc., received two awards of excellence for work on the restoration of the District of Columbia War Memorial: a DC Preservation League award and The Presidents Award from the American Society of Landscape Architects. The company also recently hired **Elizabeth Beesly** as Assistant Conservator.

John Fidler, owner of Marina Del Rey, CA-based consulting firm *John Fidler Preservation Technology, Inc.*, will speak on lessons learned in the UK, concerning fires, floods, bombs and even foot-and-mouth epizootics at the conference "Disaster Preparedness, Response and Recovery for Cultural Resources," held by the local chapter of the Association for Preservation Technology in Washington, DC, April 26, 2013.

Fidler is also lecturing on deterioration phenomena, nondestructive evaluation of stonework, and mortars and grouts used for repair and maintenance at the International Stone Conservation course at ICCROM, Rome, in May 2013. The course is run jointly with the Getty Conservation Institute and designed for mid-career professionals to engage with state-of-the-art techniques and thought.

ASG member and AIC Fellow **Rosa Lowinger** has been selected to curate an exhibit about the Miami Marine Stadium at the Coral Gables Museum. *Concrete Paradise: The Miami Marine Stadium*, opening October 17, 2013, will highlight architect Hilario Candela's modernist waterfront grandstand and its influence on Miami culture and style since it opened in 1962.

Lauren Reynolds Hall has been promoted to Senior Conservator at Rosa Lowinger & Associates.

Rosa Lowinger served as rapporteur in the session on Physical Challenges at the recent Getty Conservation Institute's Colloquium to Advance the Practice of Conserving Modern Heritage experts meeting, March 6-7, 2013.

Book and Paper Group (BPG)

FINANCES AND BUDGETS

BPG finances were closely monitored this year and we are happy to report BPG has had the best year budget-wise since 2007. However, BPG continues to spend slightly more than it generates in revenue and donations. Reserve funds currently cover this difference. We want the reserve to be available in the future to cover emergencies and special projects. To keep a healthy reserve, BPG needs to try to balance the budget each year. We need to ask for your help in the following ways:

- Renew your AIC membership. Based on the last five years, approximately 90% of our yearly revenue is from your membership support. THANK YOU.
- Encourage non-AIC member colleagues to join or re-join. Increasing the membership pool spreads the financial burden and extends the influence of the community network.
- Attend the Annual Meeting and encourage your colleagues to do the same. BPG's major Annual Meeting expenses are determined by AIC, which in turn partially funds many events. Come enjoy these benefits of membership.
- Attend the BPG events at the Annual Meeting and thank our generous sponsors. The breakfast during the BPG Business Meeting this year is sponsored by Tru Vue. The 2013 BPG Reception is jointly sponsored by Preservation Technologies, L.P., and Hollinger Metal Edge.
- What parts of your membership (including the Annual Meeting) do you enjoy and benefit from most? Do you have an idea for a new product or publication that could generate revenue for BPG? Join us in brainstorming and let the BPG Executive Council know your thoughts.

—Priscilla Anderson, BPG Chair, [prilla32\[at\]gmail.com](mailto:prilla32[at]gmail.com)

Have a question about health and safety in your conservation work? AIC's Health and Safety Committee now has an email address! Send us your questions or concerns at HealthandSafety@conservation-us.org. We look forward to hearing from you!

—AIC's Health and Safety Committee

Electronic Media Group (EMG)

OUTGOING BOARD MEMBERS

A very big note of appreciation to our two outgoing EMG Board members: Secretary/Treasurer **Martha Singer** and Program Chair **Jeff Martin**. Martha has been EMG's Secretary/Treasurer since 2008. In addition to her work in that role over the past five years, Martha has contributed greatly to EMG's TechFocus symposia as well as planning future TechFocus events. Jeff graciously stayed on for a second year as program chair in 2013 and put together a wonderful program of EMG sessions for this year's AIC Annual Meeting, and Jeff has also contributed significantly to our TechFocus symposia. Thank you, Martha and Jeff, for all your great work for EMG!

EMG 2013 ELECTION

The results of the EMG election will be announced at the EMG Business Meeting at the Annual Meeting in Indianapolis. Thanks again to the 2013 Nominating Committee members: **Christine Frohnert**, **Karen Pavelka**, and **Andrew Robb**.

—Helen Bailey, EMG Chair, [hakbailey\[at\]gmail.com](mailto:hakbailey[at]gmail.com)

Objects Specialty Group (OSG)

2013 AIC ANNUAL MEETING

TIPS SESSION!

Program Chair **Lara Kaplan** has an exciting tips session prepared for the OSG luncheon on Thursday, May 30, between Noon and 2 p.m. There will be a combination of long and short tips, which should make for an interesting and informative session. Tips will be posted on the OSG website along with the abstracts for OSG sessions at the AIC Annual Meeting in Indianapolis.

CALL FOR BLOGGERS

Rachael Perkins Arenstein and AIC are looking for bloggers for the AIC Annual Meeting. Bloggers are needed to summarize presentations at each session of the AIC Annual Meeting and post their write-ups on the AIC website. These entries have proven to be very helpful for those who aren't able to attend the AIC annual meeting. There will be a call for volunteers on the OSG listserv the month of May. Anyone interested in volunteering his or her services should contact Rachael at [rachael\[at\]amartconservation.com](mailto:rachael[at]amartconservation.com).

BUDGET RESERVES SURVEY

The budget reserves survey is finally out! AIC sent out an email to OSG members with an introductory letter and link to the survey on April 10. Please take the time to fill out this survey. Your opinion matters and is critical in determining how to best spend down the more than \$25,000 in excess reserves. You can access the survey at: www.conservation-us.org/objectsmembersurvey

Options that receive the most votes will be evaluated by OSG officers and ultimately voted on at the OSG Business Meeting at the AIC Annual Meeting in Indianapolis in 2013.

ELECTIONS

OSG officer ballots were sent out in April 2013. Results should be available shortly, and we will keep you posted on the results via OSG-listserv.

OSG POSTPRINTS UPDATE

As a reminder, OSG *Postprints* Volumes 15–18 from the 2008, 2009, 2010, and 2011 AIC Annual Meetings are available online and for free digital download to OSG members. Each paper can be downloaded individually or by year/volume. An announcement was sent via the OSG-ListServ in February 2013. The link to Volumes 15–18 is available for OSG members only, and can be found on the OSG website.

Postprints from the 2012 OSG sessions at the 40th Annual AIC Meeting in Albuquerque will be available this summer. These postprints will be posted on the OSG website and available for free download.

We look forward to seeing you in Indianapolis!

—Mina Thompson, OSG Chair, [mina.thompson\[at\]state.nm.us](mailto:mina.thompson[at]state.nm.us)

Photographic Materials Group (PMG)

2013 PMG WINTER MEETING

The Joint Meeting of the Photographic Materials Groups of AIC and ICOM-CC in Wellington, New Zealand, was a success by all accounts. The local arrangements team led by **Mark Strange** and **Jennifer Cauchi** did an incredible job of organizing the three days of sessions and several days of tours and associated events. We also extend our thanks and appreciation to these institutions and their staff for their hospitality as venues for the meeting sessions, tours, and workshops: The Museums of New Zealand Te Papa Tongarewa, The National Library of New Zealand, Archives New Zealand, and The New Zealand Film Archive.

Thanks to **Monique Fischer**, PMG Program Chair, and **Marc Harnly**, ICOM-CC PMWG Chair, for all their work on the program of presentations and posters, and many thanks to all of the speakers and presenters. The high caliber program of papers featured a wide variety of topics. We plan to have the program and abstracts posted on the web pages of both AIC-PMG and ICOM-CC PMWG, and will let the membership know via the AIC-PMG listserv [aic-photographic\[at\]cool.conservation-us.org](mailto:aic-photographic[at]cool.conservation-us.org) when it is done.

2013 AIC ANNUAL MEETING

Our annual meeting is this month and we look forward to seeing as many of you as possible in Indianapolis, IN! The PMG luncheon and business meeting will be on Thursday, May 30, and will feature **Mary-Jo Adams**, Executive Director of the *Finca Vigía* Foundation, presenting “Conservators as Diplomats: Preserving Ernest Hemingway’s Legacy in Cuba.”

This is my penultimate column, and as always, if you have questions or if I can be of assistance, please contact me.

—Barbara Brown, PMG Chair, [bmbrown\[at\]utexas.edu](mailto:bmbrown[at]utexas.edu)

Paintings Specialty Group (PSG)

2013 AIC ANNUAL MEETING

I hope to see many of you in Indianapolis for the Annual Meeting from May 29 to June 1, 2013. By now you should have all received your preliminary program. The schedule is also available online, but below are a few key items for PSG members:

BREAKFAST WITH BUSINESS

The PSG Breakfast with Business meeting will be held on Friday, May 31, 2013, from 7:30–8:30 a.m. If you have a concern or an idea that you would like us to address during the meeting, please contact me at [kbartlett\[at\]menil.org](mailto:kbartlett@menil.org) prior to May 15th to have your item added to the meeting agenda. An agenda will be distributed on the PSG listserv a few weeks prior to the meeting.

PSG TIPS LUNCHEON

On Saturday, June 1, from Noon–2 p.m., PSG will host a Studio Tips Luncheon at the conference hotel, the JW Marriott. Please join us for the wonderful opportunity to hear the latest and best studio tips from your colleagues! Also, if you plan to attend, **please be sure to purchase your ticket to the Annual PSG Tips Luncheon now.** Last year we completely ran out of tickets for our PSG event!

CALL FOR TIPS!

What you do in your own studio may actually be more interesting than you think! Please consider sharing a favorite tip, tool, or technique with your colleagues. It is not too late to sign up to give a tip at this year's tips session. If you have a tip to share, please e-mail Assistant Program Chair, **Kate Smith** at [kate_smith\[at\]harvard.edu](mailto:kate_smith[at]harvard.edu). This session simply does not work without your participation!

SPONSOR A STUDENT

PSG is amidst its annual sponsor-a-student campaign. Last year's campaign raised enough money to allow all PSG student members attending the conference to attend the PSG reception at no charge. We also received a great deal of positive feedback from students and sponsors alike for our efforts to connect students with their individual sponsors. **However, at the time of writing this newsletter, we have only received one pledge to sponsor a student.** Please, do not let this tradition fall by the wayside!

If you would like to participate, or to simply hear more about this wonderful opportunity, please e-mail PSG's Program Chair **Matt Cushman** at [mpcushman\[at\]gmail.com](mailto:mpcushman[at]gmail.com), with your questions or your intention to sponsor a student and the amount you wish to pledge (for bookkeeping only). Or, if you wish to remain anonymous, please let us know this as well.

Checks should be made payable to: The American Institute for Conservation. Please include "PSG Luncheon, Student Sponsorship" in the memo of the check.

Mail checks to:

Attn: Ruth Seyler

American Institute for Conservation (AIC)

1156 15th Street, NW, Suite 320

Washington, DC 20005-1714

PSG POSTPRINTS UPDATE

Many of you have asked me about back issues of the *PSG Postprints* that are due to you. I assure you that PSG is doing everything

possible to work through the backlog of issues and get the postprints out to the membership. We will discuss this in more depth at the PSG business meeting, but in the meantime, a few updates:

- *PSG Postprints Volume 22* from the 2009 meeting in Los Angeles was the first copy of postprints completed on CD and was sent out to all PSG members.
- *PSG Postprints Volume 23* from the 2010 meeting in Milwaukee was delayed in receiving the ISSN, and then further delayed in publication at the printer by the hurricane in NYC. I am happy to report, however, that after many starts and stops things seem to be moving along nicely, and we expect this CD to be mailed out to you shortly.
- *PSG Postprints Volume 24* from the 2011 Philadelphia meeting is currently in its final phases with our designer. This volume will then head to the authors for approval, and any final layout changes before printing.
- *PSG Postprints Volume 25* from last year's meeting in Albuquerque has already passed the first round of editing in preparation for layout. We are looking into ways to proceed with this volume simultaneously with Vol. 24, to alleviate any further delay. A million thanks to all of those involved in helping push these postprints along!

As always, if you have questions, please don't hesitate to send a message. I look forward to seeing many of you in May at AIC!

—Katrina Bartlett Rush, *PSG Chair (2012–2014)*,
[Kbartlett\[at\]menil.org](mailto:Kbartlett[at]menil.org)

Research and Technical Studies (RATS)

2013 AIC ANNUAL MEETING

As the annual meeting approaches, we would like to highlight some aspects of the program that may be of interest to our members:

- A workshop on plastics degradation and storage given by Drs. Yvonne Shashoua and Thea van Oosten, two of the foremost experts on modern synthetic materials
- A tour of the new conservation science space at the IMA where Dr. Gregory Dale Smith has worked to create a beautiful (and well-equipped) new Arts and Crafts style laboratory [*Note: This event is sold out*]
- A discussion session presented by Stephanie Porto and a panel of leading figures in conservation science on the Scientific Research Needs Survey conducted last year.
- We encourage our members to attend the RATS session focusing on modern synthetic polymers, the joint RATS- PSF sessions on acrylic paints and imaging, and our annual business luncheon—we look forward to seeing you!

RATS ELECTIONS

Shortly, you will have the opportunity to take part in the selection of new RATS officers, specifically our new Vice Chair and Secretary/Treasurer. Please participate in the voting process and help decide the future of our SG. At this time we would also like to encourage you, our members, to consider running for a RATS office in the future. The success of all specialty groups depends upon the active participation of their members and we want to continue being an active and engaged group.

WIKI PLEA

The AIC wiki pages dealing with instrumental analysis could use the expertise of our members; there are many techniques with only brief descriptions or that don't have pages at all. If you are familiar with an instrumental technique, please consider sharing your knowledge with the community by helping expand and build this resource. Contact Rachael Arenstein at [rachael\[at\]amartconservation.com](mailto:rachael[at]amartconservation.com) for information on how to contribute.

—Cory Rogge, *RATS Communications Officer*,
[rogge\[at\]buffalostate.edu](mailto:rogge[at]buffalostate.edu)

Textile Specialty Group (TSG)

Because *AIC News* is transitioning to an on-line format as of the May issue, and the Specialty Group Columns will be once again be “reunited” with the newsletter as a whole, my deadline for this column has been moved up. So I am writing this in late March, on the heels of my last column, although you will not receive it until May. So forgive me if my news is so much water under the bridge by the time you are reading this.

2013 AIC ANNUAL MEETING

By the time you receive this column, you may be poised to take off for Indianapolis. Six papers on a variety of topics will be presented on Thursday afternoon, May 30, between 2 and 5:30 p.m. Then, for the Friday morning session, Program Chair **Virginia Whelan** is trying a new format. After our breakfast business meeting, we will begin the morning session with a hands-on 90-minute workshop on the use of magnets in textile mounting, organized by **Gwen Spicer**. We are fortunate to have this component of our program sponsored by SmallCorp. Please join me in a hearty thank you to SmallCorp for their donation of supplies, materials, and engineering wizardry to enable this workshop to take place. THIS IS A TICKETED EVENT, so if you have not already registered for it, please do so. We need a head count to make sure we have enough workshop materials for all. There is no charge for this session, but there is limited space. First preference will be given to TSG members. After the morning coffee break we will hear from an additional three speakers.

That evening's dinner, to be held jointly with WAG, will be at Adobo Grill. Saturday morning we will begin a bit later, at 9:45 a.m., with a short co-session with WAG on upholstery conservation and textiles in an historic interior. I hope all of this whets your appetite and provides good reason to come to Indianapolis. I look forward to seeing you there.

Please plan to attend the TSG Business Meeting on Friday morning, May 31, at 7:30 a.m. Breakfast will be served, graciously sponsored by TruVue. Please let me know if you have issues to be addressed and I will add you to the agenda.

TSG BOARD & ELECTIONS

I hope everyone voted this year for TSG board officers. The on-line voting process seems to be somewhat easier, and everything is on one page, so once you have accessed that page, you can vote for AIC board positions as well as all specialty group board positions in one fell swoop. At the time I'm writing this, election results are not yet available, but I'd like to thank **Lauren Chang**, **Laura Mina**,

Lynn Bathke, and **Maya Naunton** for their willingness to run for TSG board positions in the offing – Program Chair and Secretary – and nominating committee members **Christine Giuntini**, **Maria Fusco**, and **Esther Méthé** for their efforts in putting together such a great slate of candidates. We are a volunteer organization, and as such it is incumbent on all of us to do our bit for the group. I'd like to encourage you all to run for office or to join a committee.

AIC NEWS

Kudos again to **Allison McCloskey** for her lead article in the last mailed issue of *AIC News*, “Choreography and Team Treatments: Three (Very) Oversized Textiles.”

MENTOR PROGRAM

If you are a Professional Associate member of AIC, or a Fellow, please consider becoming a mentor. This is a good way to give back to the “community” of conservators. No doubt all of us were mentored by someone in the field who is more senior, so now's the time to pay ahead that gift. The on-line application process is quite simple and takes only a few minutes to complete.

TSG POSTPRINTS

Mandie Holden has graciously agreed to stay on for one more year as Co-Editor of *TSG Postprints*. Joining her this year as Co-Editor will be **Rebecca Summerour**. **Sarah Stevens** is stepping down as Co-Editor after five years of service, but **Julia Carlson**, **Glenn Peterson**, and **Emily Schuetz** will remain. Thanks to all for your efforts on behalf of *Postprints*. This has not been an easy couple of years as we transition to on-line dissemination of that annual publication.

TSG Postprints, Volume 21, is about to be published on the AIC website. By the time you are reading this column, TSG members should have received a URL through the DistList that will allow access to the papers. Volume 21 includes seven papers and one poster. Volume 22 is in the final stages of production.

TSG CATALOG/WIKI

The TSG Catalog editors would like to again encourage people to participate in the wiki—get trained, and come to the wiki meeting/lunch at the AIC Annual Meeting.

—Robin Hanson, *TSG Chair*, [Rhanson\[at\]clevelandart.org](mailto:Rhanson[at]clevelandart.org)

Wooden Artifacts Group (WAG)

2013 AIC ANNUAL MEETING

May is fast approaching, and with it comes warm weather, daffodils and the AIC Annual meeting. For those waiting until the last minute, it is high time to register, and book your hotel room and transportation before rates go up and the conference hotel becomes overbooked. Also, be sure to scan the meeting brochure carefully to catch some of the great options in addition to the Specialty Group presentations, such as the fabulous WAG/Textiles dinner combo. Should be lots of fun! According to those in the AIC office, registrations are high so you can look forward to seeing lots of friends and colleagues!

As always, there are too many really good presentations to attend in the busy meeting schedule, so our fabulous e-editor, **Rachael Perkins Arenstein**, is looking for a few good bloggers

to make sure that you can still glean information from the meeting blog if you miss a presentation. Soon, Rachael will be sending out a notice to all the Specialty Group listserves to seek volunteers, but in the mean time please think about volunteering. This is a great opportunity for those of you who excel in the blogging/social media world to help others make the most of the meeting, and it is also a terrific opportunity for the Luddites among us to start to get involved in social media. Rachael makes it totally understandable and easy. You can't go wrong to give it a try.

Rachael is also planning another wiki-thon for Friday during the meeting. This is a training session for anyone interested in understanding the process and contributing a wiki entry. As always, Rachael makes the system clear and easy, and this is an open

opportunity to anyone who has something to share. Our WAG wiki is still in infancy, but **Rian Deurenberg-Wilkinson**, our WAG Wiki Editor, has done a fantastic job getting it started. There are tremendous opportunities for entries of all sorts, and I encourage all of you to consider the training session and submitting an entry. Talk to Rian, pick a topic, and write that entry. Don't be shy!

And don't forget to vote!

—Alexander M. Carlisle, WAG Chair, [maclisle\[at\]gmail.com](mailto:maclisle[at]gmail.com)

PLEASE NOTE:

No column was submitted by the **Conservators in Private Practice group (CIPP)** for this issue of *AIC News*.

Network Columns

Collections Care Network (CCN)

Join us at AIC's 41st Annual Meeting for these activities:

- **Integrated Pest Management for Collections**, May 29, workshop presented in coordination with the IPM Working Group (museumpests.net).
- **Preservation Planning Discussion Session**, Thursday, May 30 from 2–5:30 p.m. Come hear Katy Lithgow (UK National Trust) and Lisa Elkin (American Museum of Natural History) present competing views on preservation planning, then listen to Kristen Laise (Heritage Preservation) and Jim Reilly (Image Permanence Institute) debate the use of standards in preventive conservation. Participants will engage in small group discussions to share their thoughts and insights on these topics. We are grateful to TruVue Inc. for sponsorship and the Kress Foundation for support. <https://www.conservation-us.org/index.cfm?fuseaction=Page.viewPage&pageId=1670>
- Our **informal reception** will be Friday, May 31, from 5:30–7 p.m., for anyone interested in the CCN. Food and drinks will be provided by TruVue, Inc.

COLLECTION CARE PROFESSIONALS SURVEY

The results of our collection care professionals survey's more than 700 responses have been analyzed and a report is in production. The first 10 minutes of the Preservation Planning Discussion Session, Thursday, May 30, from 2–5:30 p.m. will be devoted to sharing some of these results. If you would like to receive the complete report on the survey results please contact Rebecca Fifield, CCN Vice-Chair, at [rebecca.fifield\[at\]metmuseum.org](mailto:rebecca.fifield[at]metmuseum.org).

WORK WITH US!

We are seeking volunteers for a number of positions and tasks including:

AIC Social Media Working Group liaison – to work with the CCN board and the AIC office to develop CCN's social media presence beginning with a LinkedIn page. The liaison will also be a member of the Social Media Working Group and will help to guide the development of a strategy for all of AIC's social media sites.

Volunteer Coordinator – to focus on learning the interests of the CCN membership and recruiting appropriate people for

CCN projects.

AIC Wiki Creators – contribute to providing quality collection care information on the AIC Wiki.

Scribes for CCN's AIC 2013 Annual Meeting Session – to take notes during the small group discussion sessions that will take place during the CCN's Preservation Planning Discussion Session, Thursday, May 30, from 2–5:30 p.m. These notes will contribute to the development of project priorities for the CCN.

To express interest in any of these possibilities contact **Joelle Wickens** at [jwicke\[at\]winterthur.org](mailto:jwicke[at]winterthur.org) or any CCN Board member.

—Rob Waller, [rw\[at\]protectheritage.com](mailto:rw[at]protectheritage.com)

Emerging Conservation Professionals Network (ECPN)

2013 AIC ANNUAL MEETING

ECPN invites you to join us for the following events in Indianapolis:

On Wednesday, May 29, ECPN is holding a Portfolio Session from 4 to 6 p.m. ECPN's Portfolio Review Session is being expanded this year to address a larger, more diverse audience and to provide increased opportunities for discussion. This two-hour session will include presentations, a panel discussion, and interactive portfolio sharing. The presentations will focus on topics including:

- a conservator's experience in building her/his conservation portfolio
- creating an architectural conservation portfolio
- creating an online or digital portfolio
- professional development beyond the portfolio

The panel discussion will address audience questions, and portfolio sharing will be composed of volunteers representing different graduate programs and conservation specialties.

After the Portfolio Session on May 29, join ECPN for an extended happy hour from 6:30 to 10 p.m. at High Velocity in the JW Marriott, sponsored by TruVue. Our happy hour is a great

opportunity to mingle with other emerging conservators, as well as mentors and colleagues. Please join us – all are welcome!

On Friday, May 31, from 5:30–6:30 p.m., we are holding our annual informational meeting, where you will learn more about ECPN's current activities and have the opportunity to propose and discuss ideas and meet others in the network.

ECPN will also be represented in the poster session. We are presenting a poster entitled “The ArtCon<server>: How conservation professionals make use of online resources,” which will explore different viewpoints surrounding public access to conservation information and its effects on the conservation profession. The content of the poster was generated with support from the AIC Publications Committee and is based on a survey distributed to AIC members that addressed the creation and promotion of conservation content online and the accessibility of conservation literature.

OFFICER VACANCIES

The deadline for open ECPN officer positions just passed. The ECPN committee is currently reviewing applications and the new officers will be announced at our informational meeting in Indianapolis. If you missed the deadline but are still interested in being involved, please contact ECPN Vice Chair **Eliza Spaulding**: [elizaspaulding\[at\]gmail.com](mailto:elizaspaulding[at]gmail.com).

—Molly Gleeson, ECPN Chair, [mollygleeson\[at\]gmail.com](mailto:mollygleeson[at]gmail.com)



Save the date!

The 2014 Annual Meeting
will be in San Francisco, California,
May 28-31, 2014,
at the Hyatt Regency Embarcadero.

The theme of the meeting will be
*Preventative Conservation and
Sustainability.*

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Notable Museum Gallery (that would rather not be named).



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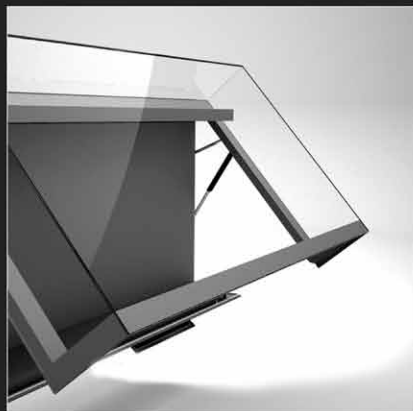
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Courses, Conferences, & Seminars

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\[at\]conservation-us.org](mailto:courses[at]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

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
- Respirator Fit Testing

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 www.conservation-us.org/pastwebinars.

Establishing a Conservation Practice - July 25-August 22, 2013

Laboratory Safety for Conservation - coming this fall!

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

There are a limited number of scholarships available 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: May 6, 2013

NCPTT *International Cemetery Preservation Summit*, Niagara Falls, NY. (Conference dates: Oct 8-10, 2013)

Info: ncptt.nps.gov

Contact: Jason Church, NCPTT, [jason_church\[at\]contractor.nps.gov](mailto:jason_church[at]contractor.nps.gov)

Submission Deadline: May 10, 2013

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

Info: www.aiccm.org.au

Submission Deadline: May 17, 2013

25th Biennial IIC Congress, *An Unbroken History: Conserving East Asian Works of Art and Heritage*, Hong Kong. (Conference dates: Sep 22-26, 2014)

Info: www.iiconservation.org/node/3485

Contact: [iic\[at\]iiconservation.org](mailto:iic[at]iiconservation.org)

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\[at\]iprimus_com_au](mailto:leh2013[at]iprimus_com_au)

Submission Deadline: June 30, 2013

Canada Science and Technology Museum, *Saving the Big Stuff in Tight Economic Times*, Ottawa, Canada. (Conference dates: Sep 23-27, 2013)

Info: [BigStuff2013\[at\]technomuses.ca](mailto:BigStuff2013[at]technomuses.ca)

Submission Deadline: Aug. 1, 2013
 Bibliotheca Alexandrina, *Lasers in the Conservation of Artworks*, Alexandria, Egypt.
 (Conference dates: Mar 2–6, 2014)
 Info: www.lacona10.org

GENERAL

May 6–7, 2013. German Association of Conservators (VDR): *Jacob Jordaens: Origin-Transformation-Conservation*, Kassel, Germany.
 Contact: Anne Harmssen, [a.harmssen\[at\]museum-kassel.de](mailto:a.harmssen[at]museum-kassel.de) or Dr. Justus Lange, [j.lange\[at\]museum-kassel.de](mailto:j.lange[at]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 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\[at\]gmail.com](mailto:sagita.sunara[at]gmail.com)

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 27–June 7, 2013. Cultural Heritage Advanced Research Infrastructures (CHARISMA): *Synergy for a Multidisciplinary Approach to Conservation/Restoration, Course on Stone Conservation*, Cultural Heritage Agency of the Netherlands, Amsterdam, NL.
 Info: <http://charismaproject.eu/news-events/charisma/2013/i-semester/itinerant-course-on-stone-conservation.aspx>
 Contact: Local coordinator: Cultural Heritage Agency of the Netherlands, Ineke Joosten, [i.joosten\[at\]cultureelerfgoed.nl](mailto:i.joosten[at]cultureelerfgoed.nl), tel. +3120305472

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: *Performing Documentation in the Conservation of Contemporary Art*, Lisboa, Portugal.
 Info: Alison Bracker, [alison.bracker\[at\]royalacademy.org.uk](mailto:alison.bracker[at]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, Missouri.
 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\[at\]contractor.nps.gov](mailto:jason_church[at]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\[at\]flintshire.gov.uk](mailto:mark.allen[at]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\[at\]iprimus.com.au](mailto:leh2013[at]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\[at\]me.com](mailto:alexandergabov[at]me.com)

Sep 16–20, 2013. ICOM-CC Metals WG: *Metals 2013*, Edinburgh, Scotland.
 Info: www.metal2013.org
 Contact: James Crawford, [jamesbcrawford76\[at\]gmail.com](mailto:jamesbcrawford76[at]gmail.com)

Sep 23–27, 2013. Canada Science and Technology Museum: *Saving the Big Stuff in Tight Economic Times*, Ottawa, Canada
 Info: www.sciencetech.technomuses.ca/english/whatson/big_stuff_conference.cfm
 Contact: [BigStuff2013\[at\]technomuses.ca](mailto:BigStuff2013[at]technomuses.ca)

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 8–10, 2013. NCPTT, *International Cemetery Preservation Summit*, Niagara Falls, NY.
 Contact: Jason Church, NCPTT, 645 University Parkway, Natchitoches, LA 71457, [jason_church\[at\]contractor.nps.gov](mailto:jason_church[at]contractor.nps.gov)
 Info: ncptt.nps.gov

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\[at\]bl.uk](mailto:sandy.ryan[at]bl.uk)

Oct 23–25, 2013. AICCM: *Contexts for Conservation, AICCM National Conference*, Adelaide, Australia.
Contact: Kasi Albert, Artlab Australia, (+61) 0408340894, [national.conference\[at\]aiccm_org.au](mailto:national.conference[at]aiccm_org.au)

Oct 28–30, 2013. ICOM-CC WG, Wood, Furniture and Lacquer; Scientific Research; Sculpture, Polychromy and Architectural Decoration, *Heritage Wood: Research and Conservation in the 21st Century*, Warsaw, Poland.
Info: icom.mnw.art.pl

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\[at\]yale.edu](mailto:laurie.batza[at]yale.edu)

Nov 2013. Organization of World Heritage Cities (OWHC), XII World Congress; *Heritage Cities, Sustainable Cities*, Oaxaca City, Mexico.
Info: www.ovpm.org, or www.municipiodeoaxaca.gob.mx or www.ocpmoaxaca2013.org
Contact: Dr. Vera De La Cruz Baltazar, PhD Coordinator, Facultad de Arquitectura "5 de mayo," Universidad Benito Juarez de Oaxaca, Mexico

2014

Sep 15–19, 2014. ICOM-CC 17th Triennial Conference: *Building Strong Culture Through Conservation*, Melbourne, Australia.
Info: www.icom-cc2014.org

ARCHITECTURE

Jul 14–20, 2013. Eagle Hill Institute: *Lichens, Biofilms and Stone*, Steuben, ME.
Info: www.eaglehill.us
Contact: Judy Jacob, [judithmjacob\[at\]yahoo.com](mailto:judithmjacob[at]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\[at\]juws.ac.uk](mailto:john.hughes[at]juws.ac.uk)

BOOK & PAPER

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\[at\]islamicmanuscript.org](mailto:admin[at]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\[at\]gmail.com](mailto:bookbindingsymposium2013[at]gmail.com)

OBJECTS

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\[at\]pch.gc.ca](mailto:tara.grant[at]pch.gc.ca)

May 20–24, 2013. SUNY Buffalo and the Burchfield Penney Art Center: *Asian Lacquer International Symposium*, Buffalo, New York.

Info: artconservation.buffalostate.edu

Contact: Corinna Rogge, [roggece\[at\]buffalostate.edu](mailto:roggece[at]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, Connecticut.

Info: www.getty.edu/conservation/our_projects/education/radical/radical_2013.html
Contact: [Lacquers\[at\]getty.edu](mailto:Lacquers[at]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\[at\]gmail.com](mailto:icomcorpus2013[at]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

May 6–7 2013. The Paintings Group of the VDR and the Museumlandschaft Hessen-Kassel, Jacob Jordaens: *Origin – Transformation – Conservation, International Symposium*, Kassel, Germany

Info: www.restauratoren.de

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/

July 12, 2013. British Association of Paintings Conservator–Restorers (BACPR), *The Picture So Far: 50 Years of Paintings Conservation*, London, UK,

Info: www.thepicturesofar.eventbrite.co.uk
Contact: [thepicturesofar\[at\]gmail.com](mailto:thepicturesofar[at]gmail.com)

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.masgroup.org
Contact: Isabelle Brajer, [isabelle.brajer\[at\]natmus.dk](mailto:isabelle.brajer[at]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 (RADICAL)*, New Haven, CT.

Info: www.getty.edu/conservation
Contact: [laquers\[at\]getty.edu](mailto:laquers[at]getty.edu)

Nov 18-29, 2013. 2013 Eastern Analytical Symposium, "Analytical Imaging for Cultural Heritage" or "Environmental Analysis for Cultural Heritage," Eastern Analytical Symposium (EAS), Somerset, NJ.

Contact: www.eas.org

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: natconference.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\[at\]uni-ak.ac.at](mailto:kons-rest[at]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.

The National Center for Preservation Technology and Training (NCPTT)

Natchitoches, LA
Ncptt.nps.gov

May 7-9, 2013. *Paint Analysis for Historic Buildings*

West Dean College

Please contact the course organizer at +44 1243 818219 or [cpd\[at\]westdean.org.uk](mailto:cpd[at]westdean.org.uk)
www.westdean.org.uk/College and click on 'Conservation CPD'

BCM and PCIP Course Organiser
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Jun 17-20, 2013. *Preventive Conservation*
Oct 7-10, 2013. *Conservation of Arms and Armour*

Calls for Papers, Conferences, Seminars, and Courses are continually updated and can be found online at
www.conservation-us.org/ccs
and on the AIC News online edition.

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By Franziska Frey, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffrey Warda (editor), and Gawain Weaver



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HEAD OF SCIENCE

THE GETTY CONSERVATION INSTITUTE (GCI)

The Getty Conservation Institute (GCI), located in Los Angeles, California, and one of the operating programs of the J. Paul Getty Trust, works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, model field projects, and the dissemination of the results of both its own work and the work of others in the field. In all its endeavors, the GCI focuses on the creation and delivery of knowledge that will benefit the professionals and organizations responsible for the conservation of the world's cultural heritage. The GCI is seeking a **Head of Science**.

Responsibilities: Reporting to the Associate Director, the Head of Science will have overall responsibility for the GCI Science Department, a group composed of about twenty-five scientists and technicians. First and foremost, this individual will provide scientific leadership and vision for the group including the development and implementation of research strategies and programs in the context of overall institutional objectives. S/he will also represent the GCI in the international conservation science community, forge partnerships with institutions in research areas of mutual interest, and manage the staff and budget of the Science Department.

Qualifications: The ideal candidate should be a recognized leader in the field of applied research and program development in conservation. S/he should be an innovative and interdisciplinary thinker who has the ability to work effectively with experts, scholars, and colleagues from a wide variety of disciplines. A minimum of ten years experience at the highest level of competency in scientific research is required. The individual should be not only a strong contributor to the field but also someone with a demonstrated ability to manage people, programs, and budgets. Fluency in one or more foreign languages preferred. A doctorate degree in chemistry or other natural science, or an equivalent combination of training and experience reflecting broad knowledge and technical expertise in conservation of cultural property is required.

An excellent benefits package and salary commensurate with qualifications and experience will be provided.

To apply, please see: <https://jobs-getty.icims.com/jobs/1968/job>. When prompted to “upload your Resume”, please be prepared to upload your cover letter and curriculum vitae as a single file (either as a PDF or a Word document). Candidates who successfully complete the online application process will receive an automated message from “autoreply@icims.com”.

Deadline for applications is June 15, 2013.

Updated: March 15, 2013

CONSERVATOR OF ASIAN ART

UNIVERSITY OF MICHIGAN MUSEUM OF ART

The University of Michigan Museum of Art is seeking a full-time Conservator of Asian Art. The conservator will report to the Chief Registrar and will head the Museum's Robert B. Jacobs Asian Art Conservation Lab.

The Conservator of Asian Art performs conservation care and treatments of Asian paintings, including works from Japan, China, Korea and India. The Conservator evaluates and performs analytical tests on materials and develops appropriate treatments for works from various museums and private clients. The Conservator restores and repairs artwork utilizing traditional methods of Asian conservation and instructs interns/volunteers of Asian and Western Art in Asian conservation techniques.

The Conservator works with outside clients (museums and private), and various departments at the museum in the permanent collection and also works on loans to the Museum for exhibitions. The Conservator's responsibilities include examination, analysis, documentation and treatment of works using specialized techniques. The Conservator is under the supervision of the Chief Registrar and also works closely with the Administrative Assistant, Collections & Exhibitions. Together, with the Administrative Assistant, the Conservator works on communication and contracting between museums and private clients through consultations, condition reports, invoicing and documenting. The Conservator is also responsible for marketing the services of the Conservation Lab and identifying potential customers. The Conservator also travels to do consulting work at various museums throughout the year.

Requirements:

Candidates must be a graduate of a recognized conservation-training program or have equivalent training and have at least five years of post-graduate experience working in the conservation of Asian painting.

Considerable knowledge of all materials and techniques employed in the restoration and conservation of Asian art is necessary. Excellent communication skills (in English), speaks Chinese and/or Japanese and computer knowledge are needed. Must be able to work independently as well as successfully with others.

For Full Consideration applicants must apply online at the University of Michigan Jobs website at <http://umjobs.org/>. Please apply for posting 80940. Letters may be addressed to the Director, Joseph Rosa.

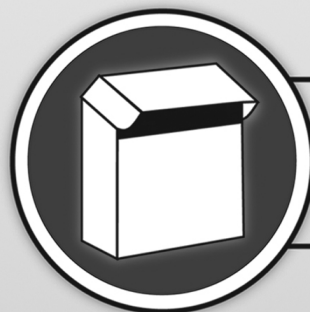
Positions, Internships and Fellowships are also posted online.

On the AIC blog:

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

On the AIC website:

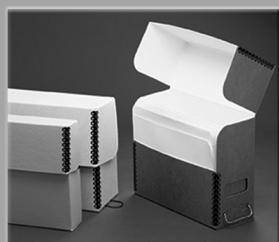
www.conservation-us.org/grantsandfellowships



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