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## Connecting with the Contemporary in Indianapolis

*By Pamela Hatchfield, with AIC Staff*

The 41st Annual Meeting of the American Institute for Conservation of Historic and Artistic Works took place at the brand-new JW Marriott in Indianapolis, Indiana, on May 29th through June 1st. More than 850 conservators, conservation scientists, educators, and collections care specialists gathered for a meeting centered on The Contemporary in Conservation. The 41st Annual Meeting officially introduced and welcomed the new Collections Care Network into AIC. In addition to focusing on the conservation of contemporary art, the meeting focused more broadly on contemporary approaches to conservation. The Program Committee included: Tom Learner (contemporary), Patty Miller (architecture), Ellen Pearlstein (graduate programs and archaeology/ethnography), Joelle Wickens (collections care and preventive), and Pam Hatchfield (objects and sculpture), bringing a diverse range of interests and specialties to this broad topic. Poster Chairs LeeAnn Gordon and Amanda Norbutus chose a fascinating array of 36 posters, working closely with authors to produce the best possible display.



Gwen Spicer demonstrating techniques at her Rare Earth Magnets session, part of the Textiles offerings at the AIC meeting.

## General Sessions

Building on changes introduced last year, the General Sessions were structured more broadly, presenting information in a variety of ways: panel discussions, lectures, discussion sessions, and concurrent sessions. The General Sessions opened with Pip Laurenson's "Collecting the Performative: the Role of the Conservator in the Conservation of Performance-Based Art." Her presentation explored the challenges of collecting non-traditional materials and the broad-based thinking and collaboration required to preserve and display such works. Fenella France presented "Contemporary Colorant Change: Assessing Changes in the Herblock Collection due to Exhibition and Storage of Fugitive Media, Part II." First introduced at AIC in 2009, this project explored the deterioration of light sensitive media; how to assess degradation of the editorial cartoonist Herbert L. Block's (nicknamed Herblock) materials, and the determination of best practices for their display and storage. [See the blog post at [www.conservators-converse.org/?p=8174](http://www.conservators-converse.org/?p=8174)]

A panel discussion followed: "Collaboration in Design: Expanding the San Francisco Museum of Modern Art (SFMOMA)." Principals in the project, including Craig Dykers (Snøhetta Architects), Sam Anderson (Samuel Anderson Architects), Ruth Berson, Deputy Museum Director for Curatorial Affairs at SFMOMA, and Jill Sterrett, Director of Collections and Conservation, SFMOMA, discussed their very close collaboration in the development of new and renovated spaces for art, the public, and staff.

## Highlights

- Recaps of more than 60 annual meeting sessions are online at [www.conservators-converse.org](http://www.conservators-converse.org)
- Photos of the meeting are online at [www.flickr.com/photos/aic-faic/](http://www.flickr.com/photos/aic-faic/); please add yours!
- Election results are in: boards, committees, specialty groups, and network leaders are listed in this issue; see pages 7 & 9.
- Start preparing abstracts for the 42nd Annual Meeting, due Sept. 13, 2013; see page 10 for details.
- Please encourage authors to submit articles to JAIC based on meeting presentations you would like to see expanded.

# AIC NEWS

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**Deadline for September editorial submissions**  
([bnaugle@conservation-us.org](mailto:bnaugle@conservation-us.org)):  
August 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](mailto:rseyler@conservation-us.org).

## AIC NEWS STAFF

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## From the President



As I make the transition from Vice President to President of AIC, I remain humbled by the energy, talent, dedication, and enthusiasm exhibited by my fellow members. These characteristics were abundantly evident at the 41st Annual Meeting in Indianapolis this year. I think this is because members were so interested, engaged, and excited to participate. Members participated in so many ways: more than 200 participants presented in lectures, panels, discussion groups, and concurrent and poster sessions. We tried some new things: a Socratic dialogue on the meaning of value and the part this concept plays in our relationships; we

had the opportunity to experience a work of performative art at the opening reception; the sustainability committee reported on their collaboration with Northeastern University and the MFA, Boston to conduct a lifecycle assessment on lighting, environmental controls, and the loan process; and we welcomed the new Collections Care Network, which held its first session this year.

I especially want to thank this year's program committee, the poster chairs and all of the presenters for their parts in developing such a multi-faceted, thought-provoking and fun meeting. The staff did a phenomenal job of getting us organized and managing all of the crucial details that go into a successful meeting. And thanks to everyone who participated by attending, blogging, and offering help, suggestions, and feedback.

The Socratic dialogue offered an important moment to consider, and to begin to articulate, what we think really matters, why we do what we do, and how to convey a sense of its importance—its necessity—to related communities and the world at large. I think we also sense we are at a moment where our roles as conservation professionals are changing, and that we need to consider how to respond. One of those ways is certainly by letting the world outside our community learn about conservation. Every year, after we come together at the annual meeting, many of us return home energized, full of renewed enthusiasm for what we do, and with many good ideas.

I hope that each one of us can bring some of that sense of fullness and meaning into our own communities: communicating about our work through one-on-one conversations, offering ourselves as speakers, encouraging dialogue through social and print media, and developing relationships with the general public by talking about what we do. Take advantage of the resources AIC members have created—the PR Toolkit, the wiki, the Caring For information sheets, and more. Talk about FAIC initiatives such as AIC-CERT and the important work that has been done in response to disasters like Hurricane Sandy, all the resources available on CoOL, and programming for allied professionals and the public. Advocacy and outreach are central to the 2013–2015 AIC Strategic Plan and diverse ways in which AIC and its members are responding are evident in newsletter stories, website pages, and posts on our blog and social media sites. Add your own stories to the growing list!

Next year's annual meeting takes place May 28–31, 2014, in San Francisco. The topic is: "Conscientious Conservation: Sustainable Choices in Collections Care." We are looking forward to collaborating with affiliated colleagues in areas of engineering and design, architecture, IPM, environmental and project management. I hope you will consider submitting ideas and participating, and I look forward to seeing you there!

Again, I thank you all for your participation, and look forward to working with all of you.

—Pam Hatchfield, AIC Board President, [phatchfield\[at\]mfa.org](mailto:phatchfield[at]mfa.org)

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## Connecting with the Contemporary *continued from front cover*

Several discussion sessions were included in the General Sessions:

Led by Nancy Odegaard, “Scientific Research Needs Survey Discussion Group” described the development and results of an online survey by the Research and Technical Studies (RATS) specialty group in 2012. The survey and discussion session findings are being used to develop future educational and research opportunities.

Susan Mathisen led “Then vs. Now: Fundraising for Conservation Isn’t What it Used to Be.” Participants tackled topics such as crowdsourcing, community engagement, and audience development in an exploration of the new challenges posed today in raising funds for conservation and preservation projects. Rather than the old object-based model, successful fundraising today revolves around making connections with larger issues and global meaning.

The discussion of “Conservation Treatment Documentation Databases” was led by Sarah Norris. The strengths and weaknesses of three types of databases were explored: independent, open-source, and vendor-based. Issues of cost (initial and subsequent), data security, workflow, and adaptability were explored.

A new format—the Socratic dialogue—was introduced by Bill Wei to explore the subject of “What is Value?” The method of Socratic dialogue is structured so that all participants actively contribute to the discussion, determining the essence of each experience and opinion expressed. This stimulating discussion resulted in many further questions for exploration, as well as some insights about how conservators view our work and its place within the context of society.

Suzanne Davis and Emily Williams led a discussion group focused on “Engaging with Allied Fields: Teaching Conservation in Allied Academic Departments and Degree Programs.” Related to the results of an online survey “Teaching Conservation in Allied Degree Programs,” this session provided a forum for conservators who teach to discuss their methodologies and resources. After short presentations by two sets of speakers, the participants worked through a series of questions, resulting in a list of topics for further development, including locations for shared resources and the development of webinars or workshops.

Two tracks of General Session talks on the conservation of contemporary art were incorporated into the program on Friday. Track 1 included Megan Emery “Making Marks: An Ethical Dilemma in the Creation of Art.” This presentation described a controversial project at the Cincinnati Art Museum in which artist Todd Pavlisko proposed a new work involving the discharge of a tactical rifle inside the building. Tiarna Doherty presented the challenges involved in preserving and preparing for exhibit the archives of Nam June Paik in “Nam June Paik: Global Visionary: From the Archive to the Exhibition.” In “Working Together Through Hard Truths: the Conservation and Exhibition of Thornton Dial’s Complex Artworks,” Laura Kubick described preparation of complicated and fragile materials for traveling exhibition. Paula De Cristofaro described SFMOMA’s collaboration

with the Getty Foundation’s Online Scholarly Catalogue Initiative to catalogue and make publically available information about the materials and treatment of Robert Rauschenberg’s work, in “Robert Rauschenberg at the San Francisco Museum of Modern Art: An Online Scholarly Catalogue.” Paul Messier presented a collaborative effort to categorize surface textures of historic photographic papers using digital imaging and signal processing techniques in “Automating Classification of Historic Photographic Paper from Surface Texture Images.” Joan Weir questioned widely accepted protocols for handling, shipping, and display of challenging contemporary works such as Richard Serra’s oversized *Untitled, 1974* in “When Conservation Means Stapling: Touring an Unsupported, Unglazed 9 ft x 21 ft, Oil Paint Stick on Paper to Three Venues.” Michele Barger presented “Artist Materials Collection at the San Francisco Museum of Modern Art,” describing the deeply collaborative relationship SFMOMA has developed with artists whose work is in the collection, and the related collection of artists’ materials they are amassing for future reference and research.

In Track 2, Bettina Landgrebe described the challenges of conserving polyurethane resin in a harsh outdoor environment, in “Conservation Treatment of Claes Oldenburg and Coosje van Bruggens Sculpture *Monument to the Last Horse, 1991*, at the Chinati Foundation, Marfa, Texas.” In “Modern Ruins Restored: The Conservation of *Monday, Wednesday, Saturday*,” Tasia Bulger discussed the development of suitable materials in the treatment of fragile plaster and polyurethane sculptures. Margo Delidow illustrated the complicated treatment process developed for the damage of a composite work in “Conservation of *Wrapped TV, 1967*, by Christo and Nam June Paik.” Nathan Otterson described the challenges faced in installing an entire retrospective hung from the skylight in the rotunda of Frank Lloyd Wright’s Guggenheim Museum in “Installing Mauricio Cattelan’s *ALL: A Retrospective* at the Guggenheim Museum.” Methods of preserving and reconstructing work using inner tissue of cows were explained by Mareike Opena in “Cow Guts: The Conservation of Two Contemporary Artworks by Doris Salcedo and by Ursula van Rydingsvard.” Structural Engineer Arne Johnson outlined vibration hazards and methods used to measure and mitigate them at the Art Institute of Chicago in “Vibration Control During Museum Construction Projects.” Finally, we were treated to a screening of an extraordinary new film introduced by Eleonora Nagy, titled “Conserving Calder’s *Circus*,” produced by the Whitney Museum. [read the blog post at [www.conservators-converse.org/2013/06/conservingcalderscircusfilm](http://www.conservators-converse.org/2013/06/conservingcalderscircusfilm)]

## Great Debate II

The General Sessions closed with the 2013 “Great Debate,” moderated by Richard McCoy. The first question, “The greatest act of preservation for inherently fragile or fugitive cultural property is exhibition, even if the duration goes far beyond what is currently recommended,” generated enthusiastic discussion and debate on both sides of the issue by Rosa Lowinger, Patty Miller, and Jodie Utter (affirmative position) and John Campbell, Fletcher Durant, and Jessica Ford (negative position). The second question,

Connecting with the Contemporary *continues on page 4*



### Connecting with the Contemporary *continued from page 3*

“While volunteers used on preservation projects often allow us to accomplish more work, they undermine our capacity to regularly employ conservation and collections care professionals,” was articulately argued in the affirmative by Dawn Wallus, Rose Cull, and Kelly Keegan and in the negative by Beverly Perkins, Will Hoffman, and Michele Marincola. [[www.conservators-converse.org/?p=8558](http://www.conservators-converse.org/?p=8558)] The good-natured sparring on both of these topics, peppered with ample dialogue from attendees, illustrated that even at the end of a long and intense week, buoyed by good popcorn and a little controversy, conservation professionals still have the energy to join in a spirited debate!



### Specialty Sessions

The Specialty programming was as robust and varied as ever with more than 110 presentations spread out over four days. The meeting also featured several happy hours, dinners, and receptions where Specialty Group and Network members could relax and meet with fellow attendees.

### Luncheons

Luncheon sessions were very well attended, and a plea was made to include descriptions of tips presentations in upcoming issues of the *AIC News*. Luncheons included a talk by Mary-Jo Adams of Finca Vigía [[www.conservators-converse.org/?p=8462](http://www.conservators-converse.org/?p=8462)] on “Conservators as Diplomats,” journalist Sarah Everts speaking on “Artful Science: Quirky Trends and Fascinating Discoveries in Cultural Heritage Research, from a Journalist’s Perspective,” and the Committee on Sustainable Conservation Practices (now Sustainability Committee) luncheon on “Linking the Environment and Heritage Conservation.” The first in-person group wiki effort at the Wiki Edit-a-thon luncheon included training for those with no experience and an opportunity for groups of individuals to work collaboratively on a few select articles.



### Exhibit Hall

This year’s Exhibit Hall brought together a great mix of vendors, nonprofit organizations, and allied groups. With over 48 different companies represented in more than 50 booths, there was a booth to address every attendee’s interest. Upon entering the hall, attendees were greeted by the smiling faces of new and returning companies and organizations, and offered a look at the latest technologies and services related to the field of conservation. And, the opportunity to win such door prizes as an iPad Mini or an Amazon Kindle from some of the vendors probably didn’t hurt either.

Aside from our usual offering of the morning and afternoon refreshment breaks in the hall (a veritable cornucopia of pastries, fresh fruit, and beverages—plus a fun new pretzel bar), this year AIC introduced the Demos, Discussions, and Desserts session, which took place on Friday afternoon during the lunch period. This was an opportunity for attendees to visit booths they may not have seen during the regular 30-minute breaks, or to take time to discuss products or services on a more in-depth level, while also enjoying a hot lunch from one of several fantastic food trucks. Overall, this year’s Exhibit Hall provided a great opportunity for attendees to feed their appetites, in more ways than one.



From top: Kelly Keegan and Rose Cull make a point at the Great Debate; emerging conservators discuss portfolios at the ECPN event; attendees enjoy refreshments and make connections with exhibitors in the Exhibit Hall; and the plastics workshop was highly valued by participants.

## Opening Reception

Prior to the reception at the Indianapolis Museum of Art (IMA), which featured a performance of Allora & Calzadilla's work "Body in Flight: Delta," a panel discussion on "Moving Responsibilities: the Care of Performance-Based Sculpture," with Lisa Freiman (curator), Sadie Wilhelmi (performance artist and dancer), and Glenn Wharton and Richard McCoy (conservators), explored issues related to the creation, exhibition, collecting, and conservation of components of performance-based art.

The IMA graciously hosted this year's annual meeting opening reception. Attendees were treated to a beautiful view of Spencer Finch's *Following Nature* installation upon walking into the museum's entrance hall; the glass panels gently twisted to reflect the natural palette of the tinted windows. Everyone was able to peruse the galleries while eating at delicious catered buffets, enjoying the bright light of the escalator-wrapping, 3-story artwork by Robert Irwin, *Light and Space III*. Having access to view the Ai Weiwei exhibit and beautiful textiles and porcelain collections were among the highlights of the visit.

After most sated their appetites, Richard McCoy introduced Sadie Wilhelmi and her performance of "Body in Flight: Delta"—a stunning, tense piece that enraptured the audience, who lined up on all three levels to view the dance. Gorgeous desserts followed the performance, and many attendees were able to visit the outdoor grounds and watch the sunset in perfect weather. Robert Indiana's *Numbers* sculptures ornamented the back patio, providing an excellent example of sculpture conservation, which was detailed in an exhibit on the 4th floor of the IMA. After visiting the fantastic gift shop, everyone was able to glimpse the brightly lit purple fountain in the front garden as they boarded buses back to the JW Marriott. It was a night to remember.

## The 2013 Angels Project

The AIC Angels Project took place on June 2, 2013, at the Johnson County Museum of History. Twelve AIC volunteers from as far away as Australia were guided by project coordinator Gaby Kienitz of the Indiana State Museum in rehousing the museum's textile collection and completing condition reports.

The volunteers had a busy and productive day. They:

- completed nearly 90 in-depth condition reports;
- created more than 100 padded hangers, and moved textiles to the padded hangers;
- re-housed 62 items in archival boxes;
- identified six items as having mold and removed them from the collection; and
- taught the museum's full-time volunteers how to create padded hangers, allowing for an additional 100 hangers to be created.

The Angels Project would not happen without the hard work of our volunteers and generous support of sponsors. We thank Tru Vue, Hollinger Metal Edge, and University Products for their donations to this Angels Project. A very big thank you goes to our fantastic volunteers: Fran Baas, Genevieve Bieniosek, Alicia Bjornson, Heather Brown, Rose Cull, Beth Doyle, Christian Hernandez, Jenny O'Connell, Ingrid Seyb, Sarah Stevens, and Marissa Stevenson, and the project coordinator Gaby Kienitz.

## Social Media

### BLOGGING THE MEETING

Since 2010, volunteers have stepped up to provide tips to navigate the conference city and to summarize the presentations, workshops, tours, and events at Annual Meeting on the AIC blog. These posts offer a glimpse of the rich variety of excellent offerings at the conference for those who were not able to attend before the papers are published as Postprints or JAIC articles. Each year, we hear from colleagues who are grateful for the extra coverage of the meetings.

This year, the blog featured 2 posts with restaurant recommendations prior to the start of the conference, and 44 attendees offered to cover a total of 80 sessions at the annual meeting. Not only are these posts shared through the blog, but they also go out to the AIC Facebook page's 6,800+ followers and, on occasion, are reposted by other allied organizations, notably the Australian Institute for the Conservation of Cultural Materials. In the two weeks following the annual meeting the blog has received over 2,300 unique visitors. One of the meeting posts is now listed as one of the site's top three most popular posts generating discussion amongst our membership.

Thanks are extended to the following volunteer bloggers:

Priscilla Anderson	Eliza Gilligan	Caroline Roberts
Rachael Arenstein	Molly Gleeson	Megan
Fran Baas	Jessamy Gloor	Salazar-Walsh
Whitney Baker	LeeAnn Gordon	Sylvia Schweri
Genevieve Bieniosek	Stephanie Gowler	Erin Stephenson
Heather Brown	Anisha Gupta	Sarah Stevens
Tasia Bulger	Heather Haley	Michelle Sullivan
Alex Carlisle	Ainslie Harrison	Mina Thompson
Valinda Carroll	Sarah Hunter	Deborah Trupin
Jason Church	Ashley Jelhle	Camilla Van Vooren
Katharine Corneli	Elizabeth La Duc	Laura Wahl
Danielle Creech	Carrie McNeal	Anna Weiss
Rose Cull	Eric Nordgren	Grace White
Karen Dabney	Christina Milton	Marc Williams
Suzanne Davis	O'Connell	Yuri Yanchyshyn
Liz Dube	Nancie Ravenel	Shannon Zachary
Jean Easter	Sarah Reidell	

Additional thanks go to Rebecca Rushfield and Victoria Book Lupia who act as the blog's Media Reporters and post throughout the year on articles about conservation and preservation that appear in major media outlets. If you are a news junkie and would like to help as a Media Reporter, please contact the e-Editor.

—Rachael Perkins Arenstein, [Rachael\[at\]AMArtConservation.com](mailto:Rachael[at]AMArtConservation.com)

### TWEETING THE MEETING

Did you notice the online conversation at #AICIndy? Hashtags have become almost ubiquitous nowadays, but for those of you not familiar with these metadata devices, they are a fantastic way to discover activities going on all around us. This was certainly the case on Twitter with our hashtag for this year's meeting, #AICIndy. Meeting attendees were able to update one another about everything from what was said at the Great Debate, the gorgeous sunset at the Opening Reception, to the idea of ongoing documentation of intentionally ephemeral works.





The opening reception at the Indianapolis Museum of Art. See more meeting photos at [www.flickr.com/photos/aic-faic](http://www.flickr.com/photos/aic-faic) or <http://flic.kr/s/aHsjG2VaYh>.

Now that the meeting is over, you can share your Annual Meeting stories and experiences by adding photos to the AIC Facebook page, tagging @conservators on Twitter, or by contacting Abigail Choudhury for more information. Abigail is happy to help you navigate the social media waters so that we can all have a more vibrant social media community!

—Abigail Choudhury, [achoudhury\[at\]conservation-us.org](mailto:achoudhury[at]conservation-us.org)

## AIC News

### AIC Member Business Meeting

Beginning with a continental breakfast and lots of coffee, the AIC Business Meeting was called to order by Board President Meg Craft at 7:45 a.m. Following approval of the 2012 Member Business Meeting minutes, Nominating Committee Chair Paul Messier announced newly elected board members: Pamela Hatchfield, board president; Margaret Holben Ellis, board vice president; and Carolyn Riccardelli, board director, communications. He thanked outgoing board members Meg Craft and Nancie Ravenel.

With only one nomination for the new member of the Nominating Committee, a vote was taken from the floor, and Paul Messier announced that Nancie Ravenel was duly elected to serve

on the Nominating Committee for a three-year term. Paul Messier thanked his committee members, Glenn Wharton and Ellen Pearlstein, for their fine work on the Nominating Committee.

Board President Meg Craft announced that the 2013 Special Recognition for Allied Professionals had been awarded to Steven Puglia, who could not be in attendance to accept the award. Irene Brückle and Gerhard Banik were honored with the Publications Award for their 2011 publication, *Water and Paper: A Guide for Conservators*. As they were unable to attend the meeting, Paul Whitmore read their acceptance remarks. In addition, the President's Award, given at the discretion of the sitting president, was awarded to Catharine Hawks in honor of all she has done and continues to do to advance AIC and its members. Hawks was present to accept the award. Please see page 8 for a full list of awards given at the Annual Meeting this year.

Board Treasurer Jennifer Hain Teper reported that the recent consolidated audit resulted in an unqualified opinion, which is considered the equivalent of a "clean bill of health." Following an overview of major revenues and expenses for both AIC and FAIC, Teper provided a history of net assets for both organizations.

The Treasurer noted that Board and staff leadership are guiding AIC and FAIC safely through rough economic periods. Board leadership is supported by the Audit Committee, Financial Advisory Committee, and contracted CPA services, in addition to

key staff. Financial information, including additional information requested by members, has been posted on the AIC website.

Education & Training Board Director Stephanie Lussier provided an update on professional development activities. FAIC offered 33 events in 2012, with a total of 706 registrants. Since 2002, FAIC has offered 272 events that have served 8,085 registrants.

Grant projects in 2012-2013 include:

- National Endowment for the Humanities (NEH)—Workshops
- Institute of Museum and Library Services (IMLS)—AIC-CERT training
- Samuel H. Kress Foundation—International speakers, conservation fellowships, publication fellowships, publications
- The Andrew W. Mellon Foundation—Photograph workshops, Hermitage Initiative, Hurricane Sandy response
- Getty Foundation—Latin American Scholarship Program, Strategic Planning
- Inge Foundation—Outreach programming

In 2012, FAIC awarded 93 grants in 17 grant categories totaling \$466,664. These important grants and scholarships were supported by funding from the Samuel H. Kress Foundation,

The Andrew W. Mellon Foundation, NEH, IMLS, and the Getty Foundation.

The Hurricane Sandy response effort was huge. From October 2012 through March 2013, at least 83 volunteers provided hundreds of days of service. Special thanks go to Beth Antoine, Cindy Albertson, Anna Studebaker, and Lisa Elkin.

In conclusion, Lussier asked members to please support the Stout Fund, enabling student AIC members to attend the 2014 Annual Meeting in San Francisco and other professional meetings.

Executive Director Eryl Wentworth reported first on the major advances made in the area of publications. Wentworth then gave thanks to the vast core of AIC and FAIC volunteers who are advancing the field, expanding our outreach initiatives, and ensuring that AIC remains vital. She also gave thanks to the federal agencies and private foundations that provide such invaluable support to AIC and FAIC initiatives.

A special report was provided by Rick Kerschner, who served as the AIC representative at the AAMD meeting and who provided them with the AIC recommendations for museum environmental guidelines. Following his presentation, AAMD voted to approve the AIC recommendations. See next article (pages 8-9) for a summary by Meg Craft.

## 2013-2014 AIC Board of Directors

### Officers

Pamela Hatchfield, President  
Margaret Holben Ellis, Vice President  
Sanchita Balachandran, Secretary  
Jennifer Hain Teper, Treasurer

### Directors

Stephanie M. Lussier, Professional Education  
Carolyn Riccardelli, Communications  
Sarah Stauderman, Committee & Task Forces  
Deborah Lee Trupin, Specialty Groups

*We thank outgoing AIC board members Meg Craft and Nancie Ravenel for their leadership and welcome new board members Peggy Ellis and Carolyn Riccardelli.*



From left: Carolyn Riccardelli, Jennifer Hain Teper, Sanchita Balachandran, Meg Craft, Pam Hatchfield, Nancie Ravenel, Sarah Stauderman, Stephanie Lussier, and Deborah Trupin. Absent: Margaret Holben Ellis.

## FAIC Board of Directors

### Officers

Pamela Hatchfield, President  
Margaret Holben Ellis, Vice President  
Eryl P. Wentworth, Interim Secretary  
Jennifer Hain Teper, Treasurer

### Directors

Ingrid E. Bogel  
Jeanne Drewes  
Julie Heath  
Michael Mohamad  
Peter Trippi

*We thank outgoing board member Maxwell Anderson for his years of guidance and support and welcome Peggy Ellis as incoming vice president.*



From left: Michael Mohamad, Peter Trippi, Meg Craft, Julie Heath, Pam Hatchfield, Ingrid Bogel, Jeanne Drewes, Jennifer Hain Teper, Eryl Wentworth. Absent: Maxwell Anderson and Margaret Holben Ellis.



## 2013 Award Recipients Honored at the Annual Meeting in Indianapolis

We congratulate this year's AIC Award recipients:

### HONORARY MEMBERSHIP

Jean Portell

### SHELDON & CAROLINE KECK AWARD

Marian Kaminitz

Jonathan Thornton

### SPECIAL RECOGNITION FOR ALLIED PROFESSIONALS

Steven Puglia

### AIC PUBLICATIONS AWARD

Gerhard Banik

Irene Brückle

### AIC CONSERVATION ADVOCACY AWARD

Dr. Nancy Odegaard

### AWARD FOR OUTSTANDING COMMITMENT TO THE PRESERVATION AND CARE OF COLLECTIONS (JOINT WITH HERITAGE PRESERVATION)

Indianapolis Museum of Art

Henry Morrison Flagler Museum (to be presented)

### PRESIDENT'S AWARD

Catharine Hawks



Jean Portell



Marian Kaminitz



Jonathan Thornton



Nancy Odegaard



David Miller with plaque and Charles Venable, Indianapolis Museum of Art



Catharine Hawks

This summary only touches on the topics addressed in the business meeting. To read the AIC Members Business Meeting minutes, available following approval by the AIC board, please visit the AIC website.

### AIC Action on Environmental Guidelines for Loans

Discussion regarding rethinking of the old standard 50% relative humidity and 70°F for the museum environment escalated in May 2013. Richard Kerschner, Director of Preservation and Conservation at the Shelburne Museum, former AIC board member and advocate for historic properties, represented AIC in supporting changes in environmental guidelines for loans when he addressed the Association of Art Museum Directors (AAMD) in Montreal on May 21. The AAMD voted to accept the new language. At the same time, Meg Craft, head of objects conservation at the Walters Art Museum and former AIC board member, spoke on a six-member panel at the American Alliance of Museums (AAM) meeting in Baltimore about museum buildings and the environment, and she concurrently recommended moving away from an absolute rule or standard.

Rethinking the 50/70 rule is practical and realistic but is not easy. It requires critical thinking about one's collections, facilities, building, and geographic location. The primary goal remains the preservation of art, artifacts, and cultural heritage materials. Why are we rethinking this?

- 50/70 was not originally intended to be a standard but became so since having a rule is easy.
- We know that 50/70 is not ideal for many materials, for example, photographs and metals.
- 50/70 does not take into account risk management or consideration of what is best for specific collections or objects.
- Experience has shown that many purpose-built museums cannot achieve or measure such a narrow standard and no historic structures with original construction can maintain 50/70.
- 50/70 does not take into account geographic location.

Finally, the newer concepts of sustainability and energy savings were not priorities when the 50/70 standard was evolving.

Given these facts and driven by recent research, the AIC recommends using these new steps as a starting point for climate



## Specialty Group, Network, and Committee Officers, 2013-14

### Specialty Group Officers, 2013-2014

Only the primary officers are listed here: chair, vice chair, secretary, treasurer, and program chair. Full officer lists are available on the AIC Specialty Group webpages.

#### Architecture

Donna Williams, Chair  
Jennifer Correia, Vice Chair  
Roy J. Ingrassia, Secretary/Treasurer

#### Book and Paper

Priscilla Anderson, Chair  
Mary Oey, Secretary/Treasurer  
Emily Rainwater, Program Chair

#### Conservators in Private Practice

Maria Valentina Sheets, Chair  
Gudrun Aurand, Vice Chair  
Melanie Sanford, Secretary  
Daisy Craddock, Treasurer

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Helen Bailey, Chair  
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#### Committees, 2013

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negotiations – always remembering that preservation of the collections and cultural heritage is the ultimate goal:

- A trained conservation professional must be involved in determining the temperature and relative humidity set points for an object or collection.
- There will not be a “standard” but rather guidelines to help establish set points for an object or collection. Critical thinking is necessary.
- Some objects will require special accommodations.
  - An annual average or set point between 40–60% RH and 59–77°F with minimal short-term fluctuations is recommended. This allows for seasonal gradients but does not recommend daily fluctuation across the entire range. Daily fluctuations recommendations are +/-5% RH and +/-4°F degrees. These recommendations are based on the *ASHRAE Handbook – HVAC Applications* chart “Temperature and Relative Humidity Specifications for Museum, Library, and Archival Collections” (chapter 23): “AA” class of control can be used as a starting point for museum negotiations.
- Implementation will take time and education, and require improved communication and collaboration. The use of

micro-environmental controls inside cases will probably increase.

The AIC Environmental Guidelines for Loans recommended by the AIC Environmental Working Group (located on the Wiki at [www.conservation-wiki.com/wiki/Environmental\\_Guidelines](http://www.conservation-wiki.com/wiki/Environmental_Guidelines)) were formulated in response to a request from the AAMD and are published in “Crack, Warp, Shrink, Flake” (Hatchfield, *Museum*, Jan–Feb 2011), which can be downloaded at [www.conservation-wiki.com/w/images/b/bd/Crack\\_Warp\\_Shrink\\_Flake\\_2011.pdf](http://www.conservation-wiki.com/w/images/b/bd/Crack_Warp_Shrink_Flake_2011.pdf).

—Meg Craft, *The Walters Art Museum*, [mcraft\[at\]thewalters.org](mailto:mcraft[at]thewalters.org)

### AIC News Online

Our thanks go to AIC Communications Manager Bonnie Naugle for designing and producing AIC’s new online newsletter. Working in close cooperation with *AIC News* Editor Lisa Goldberg, Bonnie made the transition to an electronic format flow smoothly for everyone who contributes to the newsletter and for those who now can easily access and download it.

Look for the *AIC News* archive, coming soon to the AIC website.

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

## Membership Committee Announces Opening

The Membership Committee has an opening for the 2013–2017 term. The candidate must be a Fellow and an objects conservator. The candidate will play an active role in reviewing PA and Fellow applications and strengthen the peer-reviewed membership program. Please contact Ruth Seyler at [rseyler\[at\]conservation-us.org](mailto:rseyler[at]conservation-us.org) to express interest.

### Breaking News!

#### Name Change for Committee

By consensus, the AIC board has approved a name change for the Committee for Sustainable Conservation Practice (CSCP). It is now the Sustainability Committee (SC).

## AIC and FAIC's Outreach – Twitter and Facebook

Our thanks go to FAIC Development and Education Coordinator Abigail Choudhury for her tireless effort in promoting AIC, its members, and conservation on Twitter and Facebook. She digs up interesting stories about our members and institutions and shares them with nearly 7,000 Facebook fans and more than 3,300 Twitter followers, creating a great resource for daily conservation news. Abigail's work dovetails with the AIC blog at [www.conservators-converse.org](http://www.conservators-converse.org) and the *AIC News* to round out the coverage of key topics in the field, ongoing projects, and career opportunities.

Be sure to follow AIC on Twitter via @conservators, and become a fan of the AIC Facebook page.

—Bonnie Naugle, [bnaugle\[at\]conservation-us.org](mailto:bnaugle[at]conservation-us.org)

## Annual Meeting News

### 42nd Annual Meeting Call for Papers

The 42nd meeting of the American Institute for Conservation will take place on May 28–31, 2014, in San Francisco, California. The theme of the 2014 meeting will be “Conscientious Conservation: Sustainable Choices in Collection Care.”

Conservation and collection care professionals routinely incorporate preventive measures into the care of cultural heritage. Coupled with the awareness that our work takes place within the larger context of an increasingly interconnected and vulnerable global society, economy, and environment, we have become more dedicated to the issue of sustainability. The new Collection Care Network and the Sustainability Committee are combining forces to develop a program for 2014 that explores how these two concepts are changing the way we practice conservation.

The conference will showcase current practice, projects, tools, and ideas in sustainable preventive conservation and collection care. Have you altered your preventive conservation practices to include sustainable materials or methods? Have you selected one collection care choice over another because one was more economically sustainable—resulting in environmental benefit as well? Have you helped a community implement preventive conservation to preserve its cultural heritage and at the same

time strengthened the community's own sustainability? If so, we hope you will share your expertise and experience with your colleagues!

Topics can cover, but are not limited to, architectural preservation, rehousing and storage of individual objects or an entire collection, approaches to archaeological excavations, collection care practices, or reduced environmental impact resulting from efficiencies and cost savings in your own private practice. Submissions of particular interest will report on specific sustainable choices between collection care and treatment materials or approaches, successes or lessons learned in lighting or HVAC adjustments, and methods of measuring and evaluating the sustainability of actions. Collaborative submissions are strongly encouraged and contributors might include facilities staff, registrars, collection managers, mountmakers, conservators, preservation architects, IPM specialists, exhibition designers, and the many other professionals involved in collection care.

Please join the conversation and submit an abstract by **Friday, September 13, 2013**.

Abstracts will be considered for the following session types:

1. **General Sessions** – General Session papers must specifically address the meeting theme. Recent efforts to provide a variety of session formats will continue and authors accepted for general session presentations may receive requests to participate in lightning rounds or concurrent general sessions.
2. **Specialty Sessions** – Specialty Session papers are encouraged to address the meeting theme but may also explore other topics relevant to that specialty. Specialty sessions will include: Architecture, Book and Paper, Collections Care, Electronic Media, Objects, Photographic Materials, Paintings, Research and Technical Studies, Textiles, and Wooden Artifacts.
3. **Poster Session** – Posters may address the meeting theme, but presenters can also address their current research interests. Posters are presented in the Exhibit Hall.

### SUBMISSION GUIDELINES

You may submit an abstract for a combination of the three session types: General Sessions, Specialty Sessions, or Poster Session. You may submit your presentation to only one or two sessions, if you so choose.

- If you are submitting a Discussion/Interactive Session, please submit only for that, since the format is not compatible with the other General Session choices.
- Please indicate on the abstract the session/sessions for which you want the paper to be considered.
- Please limit your choices to three sessions and rank them in order of preference. For example, your preferences could be similar to one of the following:
  - 1st Choice: General Sessions, 2nd Choice: Specialty Session, and 3rd Choice: Alternative Specialty Session
  - 1st Choice: General Sessions, 2nd Choice: Poster Session, and 3rd Choice: Specialty Session
  - 1st Choice: Specialty Session, 2nd Choice: Alternative Specialty Session, and 3rd Choice: Other alternative Specialty Session
  - 1st Choice: General Sessions – Concurrent Interactive/ Discussion Session

## HOW TO SUBMIT AN ABSTRACT

Email your abstract to Ruth Seyler, Membership and Meetings Director, at [rseylr\[at\]conservation-us.org](mailto:rseylr[at]conservation-us.org). The abstract should be 500 words or less, along with your bio (300 words or less) by **Friday, September 13, 2013**. In the case of multiple authors, please list all authors and include an email address for each author.

If you have questions or would like to discuss an idea for a session, please contact Ruth Seyler.

## FAIC News

### Hermitage Photograph Conservation Initiative Update

FAIC launched a four-year initiative in the spring of 2010 to establish a photograph conservation department at the State Hermitage Museum in Saint Petersburg, Russia. Training in photograph conservation, collections care, documentation, cataloguing, digital imaging, and scientific research has been conducted in Russia, France, and the U.S.

The Hermitage Photograph Conservation Initiative marked two major milestones over the course of the past several months. First, the photograph conservation department has moved into new laboratory space within the Hermitage's

offsite storage and study center *Staraya Derevnya*. The laboratory adjoins the Hermitage's two major photograph collections and promises to be state of the art. The second milestone is a successful transition to the second phase of the initiative. Now in its third year, the project was carefully evaluated by The Andrew W. Mellon Foundation with assistance from the FAIC-Hermitage Advisory Committee. As a result, the second and final installment of funding to support the initiative was received by FAIC in early 2013.

As in the past, the initiative is structured through workshops both within and outside the Hermitage. Topics of recent workshops have included: project planning, managing preservation priorities across multiple collections, challenges posed by contemporary photographs and fundamental materials testing methodologies, including the P.A.T. and Oddy. Upcoming workshops will cover fabrication of early photographic process and intermediate/advanced analytical techniques for examining photographs. As in the past, the Hermitage photographs conservators will supplement this training with supervised hands-on treatment experience. A 4-year initiative, the project is scheduled to conclude at the end of 2014.

—Paul Messier, Co-director, Hermitage Photograph Conservation Initiative, [pm\[at\]paulmessier.com](mailto:pm[at]paulmessier.com)

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### FAIC Announces Samuel H. Kress Conservation Fellowship Recipients

Under an agreement with the Samuel H. Kress Foundation, FAIC is managing the selection and award process for the Conservation Fellowships. The program aims to provide professional development experiences for young conservation professionals at a variety of host organizations. The nine recipients of the 2013–2014

Fellowships are:

- Arizona State Museum
- Art Gallery of Ontario
- Harvard Library
- Isabella Stewart Gardner Museum
- Museum of Modern Art
- New York State Office of Parks Recreation and Historic Preservation, Bureau of Historic Sites
- Philadelphia Museum of Art
- University of Pennsylvania Museum of Archaeology and Anthropology
- Walters Art Museum

The next deadline for Fellowships is January 22, 2014.

Application guidelines are available on the AIC/FAIC website at [www.conservation-us.org/grants](http://www.conservation-us.org/grants).

### FAIC Samuel H. Kress Conservation Publication Fellowship Deadline

Applications for FAIC Samuel H. Kress Conservation Publication Fellowships are due November 1. Guidelines and applications are available at [www.conservation-us.org/grants](http://www.conservation-us.org/grants) or from the AIC office.

The fellowships are designed to give conservation professionals release time from their professional responsibilities in order to complete book-length manuscripts. The maximum fellowship length is 18 months, so candidates normally should have all basic research completed prior to the start of the fellowship. Successful applications typically include a detailed outline of the work as well as one or more completed sample chapters. Applicants must be AIC Fellows or Professional Associates.

Forty fellowships have been awarded since the program began in 1994. The projects have added greatly to the breadth and depth of published materials available in the field of conservation.

For more information about the publication fellowships, contact Eric Pourchot, Institutional Advancement Director at [epourchot\[at\]conservation-us.org](mailto:epourchot[at]conservation-us.org) or (202) 661-8061.

### Deadlines for FAIC Grant and Scholarship Applications are September 15

Applications are due on September 15 for funding requests in six categories that support projects by AIC members. Guidelines and application forms are available at [www.conservation-us.org/grants](http://www.conservation-us.org/grants) or from the AIC office. All materials must be received by the published deadlines for consideration.

- Individual Professional Development Scholarships offer support of up to \$1,000 to help defray professional development costs for AIC Fellows or Professional Associate members.
- NEH Individual Professional Development Scholarships of up to \$1,000 are available to all AIC members who are U.S. citizens or residents to support attendance at the

final FAIC workshop in 2013 supported by a grant from the National Endowment for the Humanities: “Modern/Contemporary Print Identification” and “Conservation of Glass in Photography.”

- Lecture Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.
- Regional Angels Grants offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.
- Workshop Development Grants offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.
- Small Meeting Support Grants are intended to help defray the costs, up to \$2500, to develop and hold small meetings of AIC members.

Projects should begin no earlier than November 1 for full consideration. Applications and supporting documents, including any required letters of support must be delivered to the AIC office (no faxes, please) by September 15. Electronic submissions of applications are encouraged; see grant guidelines for forms and details. Letters of support may now be submitted using the electronic form found on the website.

For more information, contact Abigail Choudhury in the AIC office at [achoudhury\[at\]conservation-us.org](mailto:achoudhury[at]conservation-us.org) or 202-661-8070.

### Storage Resource Update, STASH

FAIC’s project, “STASH: Storage Techniques for Art, Science, and History collections,” funded by the Samuel H. Kress Foundation, will serve to gather, organize, and solicit information about collections storage. This web resource will be grounded by the book, *Storage of Natural History Collections: Ideas and Practical Solutions* and is expected to grow as it incorporates an even larger range of storage solutions through the participation of a broad range of allied professionals.

The STASH project has recently begun to gain momentum as Project Directors Rachael Arenstein and Lisa Goldberg have begun to work with web designer Leon Zak on refining the desired functionality of the site. In addition, new material for the website has been written, including instructions on how to use the site and introductory information for each of the sections. The goal is to launch the site this fall.

For more information, contact Lisa Goldberg at [lgoldberg\[at\]stny.rr.com](mailto:lgoldberg[at]stny.rr.com) or Rachael Perkins Arenstein at [rachael\[at\]AMArtConservation.com](mailto:rachael[at]AMArtConservation.com).

### New Tru Vue Optium® Conservation Grants Awarded

FAIC announced two new grants made under the Tru Vue Optium® Conservation Grant program.

Monetary awards and donations of Tru Vue Optium Museum Acrylic® were made to the Cincinnati Art Museum and to University of Alaska Museum of the North in Fairbanks for projects that will help conserve their collections.

The Cincinnati Art Museum will re-glaze twelve 19th century pastel drawings from its permanent collection, including works

by Degas and Renoir, in preparation for the exhibit, “Degas, Renoir and Poetic Pastels,” to open in October. Optium’s static-free surface allows pastels with friable surfaces to be glazed with acrylic, something that was not possible with earlier acrylic materials. AIC Fellow Cecile Mear, Conservator of Works on Paper at the Cincinnati Art Museum, will supervise the project.

The project at the University of Alaska Museum of the North involves conservation and enclosure of two drawings on sealskin by Siberia Yupik artist Florence Nupaak Malewotkuk. Optium products will help reduce the amount of ultraviolet exposure, and the enclosure will help buffer humidity and temperature changes for the sensitive skins and watercolors.

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

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

—Abigail Choudhury, Development and Education Coordinator,  
[achoudhury\[at\]conservation-us.org](mailto:achoudhury[at]conservation-us.org)

## Allied Organizations

### Historypin

Historypin recently launched Hurricane Sandy: Record, Remember, Rebuild. Together with Google, the Metropolitan New York Library Council, the Society of American Archivists, and the American Association of State and Local History, the project is a shared online collection of local history as captured by individuals and cultural heritage institutions alike.

The project enables individuals to share their own stories, encourages groups to set up a school or local community project to gather content, or add institutional collections to the Hurricane Sandy Project.

Conservators were on the front lines of response to Sandy, as they have been and will be with other natural disasters. Project organizers are making a special invitation to conservators who may have images or video of the time sensitive response following Sandy to share their content. They’ve published a special how-to guide for adding institutional collections, and Rebekkah Abraham will be available to answer any questions or help you to get your content up.

The project was launched in coordination with Google, who unveiled new StreetView imagery for several locations affected by Hurricane Sandy, underlining the importance of shared community content to connect and remember.

Nick Stanhope, CEO of We Are What We Do (the creators of

Historypin) and Executive Director of Historypin, said, “These communities have shown amazing resilience since Hurricane Sandy and we’ve been working with lots of local partners to set up a way for people to remember, share and sustain that process. We already know that people will use it in many different ways, from practical recreations of pre-storm streets to support ongoing efforts to rebuild to local stories of neighborhoods coming together during Sandy for mutual support.”

Jason Kucsma, Executive Director of the Metropolitan New York Library Council, added, “Many libraries suffered severe damage from Hurricane Sandy, but that didn’t stop them from continuing to be lifelines for their communities. Libraries throughout the city, despite being heavily impacted by the storm, rolled out relief services to provide communities with food, water, clothing, internet, and perhaps most importantly, authoritative information about the recovery process.” Many of these libraries are now beginning to help collect and preserve media content related to Sandy.

“It is very important for our nation’s history organizations to participate in projects like this,” said Terry Davis, President and CEO of the American Association of State and Local History. “When a national disaster strikes our country, the power of history plays a crucial role in the cultural preservation and long term recovery of devastated communities. As keepers of our nation’s history, we hold the records and memories of state and local history. AASLH strongly encourages history organizations with connections to the areas affected by Hurricane Sandy to contribute to this important project so that history is not lost forever.”

You can view the project, explore memories of Sandy and make your own contributions at <http://historypin.com/sandy>. If you need help getting started with sharing your content, please see our how to guides and videos.

For more information, please contact Rebekkah Abraham, Historypin Operations Director, at [rebekkah.abraham\[at\]wearewhatwedo.org](mailto:rebekkah.abraham[at]wearewhatwedo.org).

—Jon Voss, Historypin Strategic Partnerships Director

## Heritage Preservation

### ALLIANCE FOR RESPONSE IN MIAMI

Alliance for Response is a national program that builds bridges between the cultural heritage and emergency response communities at the local level before disasters happen. A new forum was held in Miami on June 12, 2013, at The Wolfsonian—FIU. During this exciting and engaging day-long forum, leading cultural heritage professionals and top emergency management officials addressed the specific landscape and risks to South Florida’s cultural heritage. Panel discussions focused on more specific concerns and case studies, and an open discussion of innovative models for cooperation closed the day. For more information about the Miami forum and the Alliance for Response initiative, visit: [www.heritagepreservation.org/afr/miami/](http://www.heritagepreservation.org/afr/miami/).

### THE HERITAGE EMERGENCY PARTNERSHIP

Partnering with the Chief Officers of State Library Agencies (COSLA), Heritage Preservation received a two-year IMLS Laura Bush 21st Century Librarian Program Continuing Education

grant to promote the development of state-level cultural heritage emergency networks. Three successful forums were held in Philadelphia, St. Louis, and Portland, OR, for 23 state and territorial delegations. These forums provided an opportunity to create lasting relationships between state cultural stewards and their respective state emergency managers, many of whom have never met before. These relationships will enable state agencies to communicate, collaborate, and coordinate more effectively when preparing for and responding to disasters. For more information, visit: [www.thehep.wordpress.com](http://www.thehep.wordpress.com)

### CONNECTING TO COLLECTIONS ONLINE COMMUNITY

The Connecting to Collections Online Community is seeking collections care experts to present on a range of topics for monthly hour-long webinars from integrated pest management to preservation outreach. If you have ideas on speakers or topics, please email us at [info\[at\]heritagepreservation.org](mailto:info[at]heritagepreservation.org). The Online Community has grown to more than 3,000 members and features an active discussion board, a wealth of online resources, and now a series of online courses. Speakers on the hour-long webinars not only gain valuable experience in online teaching but also have the added bonus of speaking to an eager and captive audience often in the hundreds. Learn more about the Community at [www.connectingtocollections.org](http://www.connectingtocollections.org).

## Health & Safety Committee

### Choosing Gloves: A Quick Reference Guide

As part of a conservator's personal protective equipment (PPE) toolbox, appropriate gloves should be available for use with a given chemical. There are a variety of glove materials from which to choose, such as nitrile, latex, neoprene, and butyl, in addition to trade name gloves made from multiple materials that provide greater chemical protection. Chemical resistance guides or charts provide specific information about the chemical permeability of glove materials and should be consulted when selecting the appropriate glove. Many guides are available, including but not limited to those listed in the annotated references in the adjacent box. However, these charts may present conflicting information because the criteria for testing the different glove types and glove specifications may vary by manufacturer.

Guides can provide recommendations based on permeation, breakthrough time, permeation rates, and degradation of the material.

- Permeation is the process by which a chemical can pass through the protective material at a molecular or microscopic level. "Chemical permeation can be described in simple terms by comparing it to what happens to the air in a balloon after several hours. Although there are no holes or defects, and the balloon is tightly sealed, the air gradually passes through (permeates) its walls and escapes" (Ansell 2003).
- Breakthrough time (in minutes) is the time it takes the chemical to pass through the material and be analytically detected. Breakthrough time represents "how long a glove can be expected to provide effective permeation resistance

when totally immersed in the test chemical" (Ansell 2003).

- Permeation rate is the speed at which the chemical moves through the material after breakthrough.
- Degradation is the change in one or more physical properties of a glove material due to contact with a chemical. Certain glove materials may change color, become hard, stiff, or brittle, or they may grow softer, weaker, and swell to several times their original size. "If a chemical has a significant impact on the physical properties of a glove material, its permeation resistance is quickly impaired" (Ansell 2003). However, permeation and degradation do not always correlate.
- Penetration, in contrast to permeation, refers to the bulk flow of a chemical through physical spaces in the material such as tears, rips, pinholes and/or manufacturing defects that may or may not be visible to the naked eye.

Manufacturers may use this information in differing ways to define their recommendations and they may also provide data on the performance of materials against national consensus tests and standards. Guides should be read carefully to understand these conditions.

The Health & Safety Committee has created the following chart to help conservators select the appropriate material for chemical use (Table 1) based on data from the Quick Selection Guide to Chemical Protective Clothing (Forsberg and Mansdorf 2007). As one can see, no single type of glove is perfect for all chemicals. Please note that this guide represents the safest materials for both immersion and incidental contact based on results from continuous chemical contact. Therefore, while the chart may indicate that a certain material is rated fair or poor, this rating may not be indicative of splash resistance, or reflect the effectiveness of a particular brand or trade name product. The manufacturer's recommendations also should be consulted when selecting the suitable material, particularly when the gloved hands will be immersed in the chemical.

In addition to chemical protection, the working properties of the gloves—for example, flexibility and tear resistance that can vary by material—must also be taken into consideration when choosing the appropriate glove for a task. Non-disposable gloves usually provide excellent chemical barriers and perform better under mechanical stresses, but tend to be thicker and must be cleaned after each use. Most of these gloves are available in flexible models to address dexterity issues, or have slip resistance at the palm and/or fingertips to help with grip. Disposable gloves are typically thinner and allow for greater movement, but they generally only provide splash protection, may have shorter breakthrough and permeation times, and should be replaced after any chemical contact or after removing them for any reason. Doubling up or combining thinner glove types may lengthen breakthrough time and provide additional physical and chemical protection.

Conservators should also consider using gloves manufactured without the chemicals commonly known as accelerators (i.e., dithiocarbamates, thiurams, and mercaptobenzothiazoles). These chemicals are added to provide elasticity, strength, and integrity to the glove material but may cause allergic reaction and potential interactions between the sulfur-containing accelerator chemicals and the artifacts being handled. Manufacturers are aware of the potential negative health effects of sulfur containing accelerators



**Table 1.** AIC Health and Safety Committee: PPE Chemical Protective Material Selection Guide<sup>1</sup>

Chemical	Butyl	Rubber	Neoprene	Nitrile	PE	PVAL	PVC	Silver Shield
Acetic acid	VG	P	F	P	P	P	P	VG
Acetone	VG	P	P	P	P	P	P	VG
Ammonium carbonate	-	VG	VG	VG	-	-	-	-
Ammonium hydroxide (30-70%)	VG	P	G	G	P	P	F	-
Aniline	VG	P	P	P	P	VG	P	VG
Benzene	P	P	P	P	P	VG	P	VG
Benzyl alcohol	VG	P	F	G	-	P	P	VG
Calcium hydroxide	-	-	VG	VG	VG	-	-	-
Citric acid (30-70%)	VG	VG	VG	VG	VG	P	G	-
Ethyl acetate	F	P	P	P	P	G	P	VG
Ethanol	VG	P	G	F	F	P	P	VG
Ethylene glycol	VG	VG	VG	VG	VG	F	VG	VG
Ferric chloride	-	-	VG	VG	-	P	G	-
Formic acid (>70%)	VG	P	VG	F	P	P	G	F
Glycerin/Glycerol	VG	VG	VG	VG	-	-	VG	VG
Hydrochloric acid (<30%)	VG	VG	VG	VG	F	P	G	G
Hydrofluoric acid (30-70%)	VG	F	VG	P	F	P	F	G
Hydrogen peroxide (30-70%)	VG	VG	VG	VG	VG	P	G	G
Iodine, solid	VG	-	VG	VG	G	-	-	-
Isooctane	P	P	F	VG	-	G	P	-
Isopropanol	VG	P	VG	VG	P	P	F	VG
Methanol	VG	P	F	P	P	P	P	F
Methylcellosolve (methyl glycol)	VG	P	P	P	-	P	P	VG
Methylene chloride	P	P	P	P	P	VG	P	G
Methyl ethyl ketone	G	P	P	P	P	P	P	VG
Methyl methacrylate	F	P	P	P	P	VG	P	VG
Naphthalene	P	P	P	P	-	-	P	-
Naphtha, 10-30% aromatics, (Mineral spirits)	P	P	F	VG	P	G	F	VG
Naphtha, 10-15% aromatics, (Petroleum benzine/VM&P)	P	P	P	G	-	G	P	-
Nitric acid (30-70%)	VG	P	VG	P	G	P	F	G
o-Toluidine	VG	-	F	-	P	-	P	VG
Oxalic acid (<30%)	VG	VG	VG	VG	-	P	VG	VG
Petroleum ether	P	P	P	VG	P	-	P	VG
Phenol (>70%)	VG	P	F	P	P	F	P	G
Phosphoric acid (>70%)	VG	VG	VG	VG	VG	P	VG	VG
Potassium hydroxide	VG	VG	VG	VG	-	P	VG	G
Propanol	VG	P	G	G	-	P	F	G
Sodium hydroxide	-	-	-	-	VG	-	-	-
Sodium thiosulfate	VG	VG	VG	VG	-	-	VG	-
Stoddard solvent	P	P	F	VG	-	G	P	-
Sulfuric acid (30-70%)	VG	VG	VG	F	VG	P	VG	VG
Tetra hydrofuran	P	P	P	P	P	F	P	VG
Toluene	P	P	P	P	P	VG	P	VG
Trichloroethylene	P	P	P	P	P	VG	P	VG
Triethanolamine	VG	G	G	F	-	-	G	G
Turpentine	P	P	P	F	-	G	P	VG
Xylene	P	P	P	P	P	VG	P	VG

<sup>1</sup> Recommendations from Forsberg, K and Mansdorf, S. Z. 2007. *Quick Selection Guide to Chemical Protective Clothing, 5<sup>th</sup> Edition*. New Jersey: Wiley & Sons Inc. Recommendations are not valid for very thin Natural Rubber, Neoprene, Nitrile and PVC gloves (0.3mm or less).

Recommendations are based on resistance to chemical breakthrough under conditions of continuous contact:  
 VG = Recommended (> 8 hours of resistance)  
 G = Recommended (4- 8 hours of resistance)  
 F = Use with caution (1-4 hours of resistance)  
 P = Not Recommended (< 1 hour of resistance)  
 - = Not Tested

Rubber = Natural Rubber/Latex  
 PE = polyethylene  
 PVAL = polyvinyl alcohol  
 PVC = polyvinylchloride  
 Silver Shield = North Silver Shield® laminate of polyamide/ethylene vinyl acetate/polyethylene plastic films

and have developed alternative manufacturing processes in order to provide accelerator free versions of these products (Ansell 2008). Technical assistance is always available from glove manufacturers and vendors to help determine the correct product for use. A “live” discussion is often best to address specific concerns and samples can usually be obtained upon request. Finally, while MSDSs are vague about the specific glove materials required for use of a particular chemical, the data sheets should be reviewed to assess the overall risk for chemical exposure. Prudent health and safety practices should always be observed to provide a safe working environment.

For more definitions, properties of glove materials, links to glove manufacturers and suppliers, and an online version of the Health & Safety Committees’ chart, visit the AIC wiki page ([www.conservation-wiki.com/wiki/Chemical\\_Protective\\_Gloves](http://www.conservation-wiki.com/wiki/Chemical_Protective_Gloves)).

—Kerith Koss Schrager, [Kerith.Koss\[at\]gmail.com](mailto:Kerith.Koss[at]gmail.com), and  
Erin Jue, [ejue\[at\]lacma.org](mailto:ejue[at]lacma.org)

#### Annotated List of Sources (all websites accessed on 5/1/2013)

Ansell Cares. 2008. *Chemical Accelerators in Medical Gloves*.

[www.newcastle.edu.au/Resources/Faculties/Faculty%20of%20Health/documents/RCStore%20Documents/RCStore%20Ansell%20chemical%20accelerators.pdf](http://www.newcastle.edu.au/Resources/Faculties/Faculty%20of%20Health/documents/RCStore%20Documents/RCStore%20Ansell%20chemical%20accelerators.pdf)

Ansell Occupational Healthcare. 2003. *Chemical Resistance Guide: Permeation and Degradation Data*, 7th edition. [www.ansellpro.com/download/Ansell\\_7thEditionChemicalResistanceGuide.pdf](http://www.ansellpro.com/download/Ansell_7thEditionChemicalResistanceGuide.pdf)

This chart contains data for laminate film, nitrile, unsupported neoprene, supported polyvinyl alcohol, polyvinyl chloride, natural rubber, and neoprene/natural rubber blend gloves. Unsupported gloves are manufactured using hand forms that are dipped directly into a glove compound with no supporting liner. The resulting glove provides good tactility and dexterity. Supported gloves are manufactured with a knitted or woven cloth liner that adds structural strength. The liner ensures the gloves have greater resistance to snags, abrasions, cuts, and punctures, but affects tactility. Three categories of data are represented for each Ansell product and corresponding chemical: 1) overall degradation resistance rating; 2) permeation breakthrough time; and 3) permeation rate.

Considine, B., et. al. 2010. *Conserving Outdoor Sculpture: The Stark Collection at the Getty Center*. Los Angeles: Getty Conservation Institute. The chart in this book provides selection recommendations for a variety of chemicals commonly used in conservation. This type of “best choice” chart may be misleading by suggesting only one material is appropriate for a specific chemical. The user may want to maximize working properties by selecting different glove materials.

Forsberg, K. and S.Z. Mansdorf. 2007. *Quick Selection Guide to Chemical Protective Clothing*, 5th edition. New Jersey: Wiley & Sons, Inc.

This comprehensive guide on understanding, selecting, and using chemical protective materials contains information for 19 different generic and trade protective barriers and nearly 800 chemicals. The data tables are based on “published and unpublished results of permeation testing completed by accredited test laboratories, manufacturers’ test laboratories, and researchers using ASTM, ISO, and EN standard methods. The majority of the data shown for generic barriers are a summary of the results of more than one test” (Forsberg and Mansdorf 2007, Section IV). Recommendations are based largely on breakthrough times under conditions of continuous exposure.

North Safety Products. 2005. *Chemical Safety Guide*.

[www.northsafety.com/ClientFormsImages/NorthSafety/CorpSite/E8D15F2E-1F59-454F-B8F0-147FA2B9D81D.pdf](http://www.northsafety.com/ClientFormsImages/NorthSafety/CorpSite/E8D15F2E-1F59-454F-B8F0-147FA2B9D81D.pdf) This chart

### Ten Important Considerations for the Selection and Use of Chemical Protective Clothing

(Adapted from Forsberg, K. and Mansdorf, S. Z. 2007. *Quick Selection Guide to Chemical Protective Clothing*, 5th Edition. New Jersey: Wiley & Sons Inc.)

1. All chemicals pass or permeate through protective barriers sooner or later. It is very important to keep track of allowable use times. Remember, permeation can take place without any visible evidence or change in the protective materials. Color changes or changes in texture, as well as hardening or softening of protective barriers after use, usually indicate degradation.

2. Even the best protective clothing products will not perform properly if they are torn, cut, or damaged. Inspect protective clothing before each use. The integrity of gloves can be checked for leaks by air inflation or by filling with water. If your hands are damp after removing the glove after use, assess to see if this is due to perspiration or unexpected leakage.

3. A barrier may protect against one chemical very well, but perform poorly against another or a mixture of chemicals. Each chemical and material combination must be considered. No single protective material is an absolute barrier against all chemicals.

4. Recommendations are generally based on tests that have been performed at room temperature. Higher temperature usually decreases the breakthrough time of chemicals.

5. Generally, thicker is better. Increasing the thickness of the protective article will normally increase the time to breakthrough, but the benefits may be offset by a decrease in tactility and dexterity. The use of multiple layers (e.g. double gloving) can increase thickness and provide desirable properties of different materials.

6. Chemically resistant gloves and other chemical protective clothing may all look alike. Be sure that the material you are using is the right one for the job you are doing. Do not depend on only the appearance or color of the material since most barriers are available in many different forms and colors.

7. Once the barrier material has absorbed a chemical, it will continue to permeate (pass through) the material. If the protective material has been contaminated to the point of breakthrough it must be decontaminated or disposed. To avoid contaminating yourself, grasp one glove (near the wrist) and remove it by turning it inside out. Then, use the inside-out glove to remove the second one. Properly dispose of both gloves.

8. Many recommendations for glove use give the common generic name of the glove material. Most of the polymer formations in each material type vary by manufacturer and can vary by product lot. Research has shown this variation in chemical resistance can be significant for neoprene, nitrile, and PVC. Users should check with the manufacturer for the test results.

9. Some protective clothing has a shelf life and/or requires special storage measures, such as avoidance of sunlight, ozone, or moisture and temperature extremes. Check with the manufacturers for the proper storage, maintenance, and care. Also remember that alterations may void the manufacturer’s warranty and change the performance of the material.

10. Very thin ultra-lightweight gloves in rubber and polyethylene often offer poor chemical and mechanical resistance. These types of disposable gloves have much shorter breakthrough times and the ratings from mechanical tests are also typically poor. Latex or natural (non-vulcanized) rubber gloves and gloves produced with accelerators also present a significant risk of allergic reaction.

contains information on Silver Shield®, Viton®, Chemsoft®, butyl, nitrile, and natural rubber gloves. Three categories of data are represented for each North Safety product and corresponding chemical: 1) degradation rating; 2) breakthrough time; and 3) permeation rate.

U.S. Department of Energy. *Occupational Safety and Health Technical Reference Manual*. "Chemical Resistance Selection Chart for Protective Gloves." Reproduced in Occupational Safety and Health Administration (OSHA), United States Department of Labor. 2003. "Personal Protective Equipment." [www.osha.gov/Publications/osa3151.html](http://www.osha.gov/Publications/osa3151.html) This chart rates glove materials by VG: Very Good; G: Good; F: Fair; and P: Poor (not recommended) and is available on the OSHA website. However, the source for these ratings and how the ratings were determined is not provided on the website.

## New Publications

*Climate for collections: standards and uncertainties*. Ashley-Smith, Jonathan, Andreas Burmester, and Melanie Eibl, eds. London: Archetype, 2013. ISBN: 9781909492004. This volume publishes 35 papers presented at a conference held at the Pinakothek der Moderne in Munich, November 7-9, 2012, on the occasion of the 75th anniversary of the Doerner Institut. The papers investigate the current state of knowledge about suitable environmental conditions for cultural heritage collections and address issues connected with the interaction between environmental conditions and climate change. This book is also available as a PDF

download at [www.doernerinstitut.de/en/projekte/kuk2013/kuk\\_1.html](http://www.doernerinstitut.de/en/projekte/kuk2013/kuk_1.html)

*Adhesives and consolidants in painting conservation*. Barros D'Sa, Angelina, Lizzie Bone, Rhiannon Clarricoates, and Alexandra Gent. London: Archetype, in association with the Icon Paintings Group, 2012. ISBN: 9781904982883. This book publishes ten of twelve papers presented at a conference organized by the ICON Paintings Group, held at the National Portrait Gallery, London, in May 2011. The authors discuss issues such as the practical application of materials, reversibility and long-term performance, and the properties of materials used as adhesives/consolidants.

*Compendium of image errors in analogue video*. Gfeller, Johannes, Agathe Jarczyk, and Joanna Phillips, with a contribution by Irene Schubiger. Zürich: SIK ISEA, Schweizerisches Institut für Kunstwissenschaft, 2013. ISBN 9783858813817. The authors of this book provide guidelines for the condition assessment and preservation of analogue video. Along with an included DVD, the book illustrates in stills and moving images the 28 most common image errors found on videotapes.

*Preserving and exhibiting media art: challenges and perspectives*. Noordegraaf, Julia. Amsterdam: Amsterdam University Press, 2013. ISBN: 9789089642912. This introduction to the preservation and presentation of media art is a mix of scholarly articles and case studies. The texts provide an overview of the history and theory of media art preservation and the practical skills required to achieve it.

*Historical perspectives on preventive conservation*. Staniforth, Sarah,

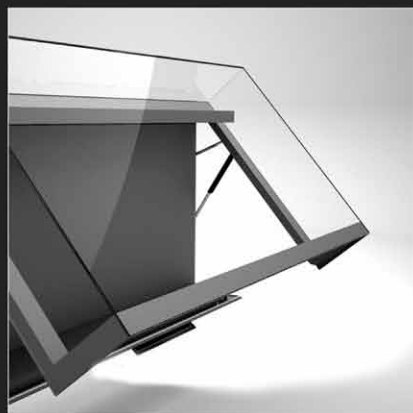
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ed. Los Angeles: Getty Conservation Institute, 2013. ISBN: 9781606061428. This book is the sixth volume in the Readings in Conservation series published by the Getty Conservation Institute. The 66 texts reprinted here trace the development of preventive conservation, and the relationship between early practices of preventive conservation and the current discourse on sustainability is explored.

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

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## People

The **Art Conservation Research Center** of Carnegie Mellon University in Pittsburgh has moved to Yale University's Center for Conservation and Preservation (CCAP). Scientists **Paul Whitmore, Catherine Stephens, Rui Chen, and Chase Butler** have all re-located to the Bayer Campus at Yale. See *Worth Noting* on p. 19 for more information.

**Anikó Bezur** was appointed Director of Scientific Research at Yale University's Center for Conservation and Preservation (CCAP) in May 2012. She was previously the Andrew W. Mellon Research Scientist at the Museum of Fine Arts, Houston, and the Menil Collection, Houston, Texas, and adjunct Professor of Chemistry, Rice University, Houston, Texas.

**Erin Mysak**, was appointed Assistant Scientist for Yale University's Center for Conservation and Preservation (CCAP). She was previously the Andrew W. Mellon Postdoctoral Fellow in Conservation Science at Harvard Art Museums.

**Randy Silverman** is the 2013 recipient of the Paul Banks and Carolyn Harris Preservation Award from the Association for Library Collections and Technical Services of the American Library Association.

**Glenn Wharton** recently left his position as Media Conservator at the Museum of Modern Art to join the faculty in Museum Studies at New York University as Clinical Associate Professor.

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## In Memoriam

### Victoria Byth Hill (1945 – 2013)

Victoria Blyth Hill, our colleague and friend, died unexpectedly on April 20, 2013, with her husband Charles Christopher Hill and a few close friends at her bedside.

Victoria grew up in southern California and pursued other adventures before entering the conservation profession, notably co-owning a blues nightclub in Venice, California, and taking a motorcycle tour of New Zealand. Her career in art museums began at age 21, when in 1966 she became an assistant to the manager of national and international traveling exhibitions at the Museum of Modern Art in New York. She returned to California and in 1974, she became assistant paper conservator at the Los Angeles County Museum of Art (LACMA), eventually rising to the position of Head of Paper Conservation. Victoria was one of the early conservators at the Conservation Center at LACMA, the first conservation center founded by Ben Johnson, and later served as its director from 1999–2005. After retiring in June 2005, she

was honored by LACMA with an appointment as senior conservator emeritus, and she continued in private practice to work with a variety of clients: private collectors, artists, and museums. She served as president of the Western Association for Art Conservation, as well as chair of the AIC Book and Paper Group, having been elected a fellow of the AIC in 1990.

Her contributions to the practice and body of knowledge in conservation are numerous and varied. While at LACMA, Victoria was challenged with the development of a preservation strategy for an unfixed, friable pastel by Mary Cassatt, "Mother and Child," now in the permanent collection at the Hammer Museum, and applied a novel approach in harnessing electrostatic energy. Her research for this project resulted in a presentation at the AIC conference 1978 and a U. S. patent in 1980 for an "Electrostatic Stabilizing Plate" prototype, designed to secure loosely bound media to paper or other support. In 1982, her traditional approach to the preservation and remounting of the Codex Hammer (now the Codex Leicester), a notebook by Leonardo on the nature of water, led to a presentation of the Windsor mount system to an American audience. In 1984 she joined an international group of 10 art conservators selected for a three-month training program in the study and conservation of Japanese screens, under the direction of Takashi Sugiura, held at the Pacific Regional Conservation Center in Honolulu. Over subsequent years, she gained additional training and experience with the arts of Asia, Indian, and Persian miniature paintings, Japanese prints, and especially Tibetan thangkas. A particular area of research on the cut-outs of Henri Matisse began in 1994 and continued through the rest of her life. Because Victoria had enormous sensitivity for the artwork at hand and the problems to be addressed, she brought great imagination and understanding of purpose to her conservation decisions.

While she published many articles and was a frequent contributor to the *Paper Conservation Catalog* (now available on the AIC wiki), perhaps the publication closest to her heart was the guidebook she wrote in 2008, *Care and Handling of Thangkas: A Guide for Caretakers*. The Bhutanese lama and filmmaker Dzongsar Jamyang Khyentse Rinpoche asked Victoria to prepare this book in response to the ongoing decay of many important and fragile objects in Southeast Asia. The publication is not copyright-protected so as to facilitate its distribution to the monasteries of Tibet, China, Nepal, Bhutan, and Japan and thus aid in the preservation of thangkas. Her contribution was later recognized at a significant religious gathering in India.

Above all, Victoria loved art and artists. She and her artist-husband cultivated a rich personal life populated by Southern California artists and others devoted to the art world. Victoria's irresistible signature laugh will not be forgotten by her colleagues and her many friends. Neither will her undaunted spirit in fellowship with them and in the service of art.

A memorial service was held for her at LACMA on June 30, 2013.

—Mark Watters, [paperdrs\[at\]aol.com](mailto:paperdrs[at]aol.com),  
Tatyana Thompson, [info\[at\]thompsonconservation.com](mailto:info[at]thompsonconservation.com), and  
TK McClintock, [tmk\[at\]tmkstudio.com](mailto:tmk[at]tmkstudio.com)

## Raymond F. Errett (1936–2012)

Raymond (Ray) F. Errett, conservator and photographer at The Corning Museum of Glass for nearly 35 years, died May 10, 2012, in Wilmington, North Carolina.

Ray joined the Corning Museum of Glass in 1958, and he retired in 1992. When he came to the museum, he was hired as “restorer-photographer;” five years later, his title had changed to “conservator-photographer,” and from 1982 until his retirement, he was known as “photographer and glass conservator.” It is tempting to compare the responsibilities of a conservator with those of a physician: both monitor the well-being and preventive care of their charges. Sometimes, however, the conservator’s laboratory becomes an emergency room. This happened overnight on June 23, 1972. The flood that devastated the city of Corning damaged some 550 of the museum’s objects. Soon, many of these objects had been cleaned and returned to the galleries, but others still lay in dozens of pieces. Ray and colleagues in the community of museums rose to the occasion. With the assistance of conservators from other institutions and a team of volunteers, Ray spent the next three years repairing the damage caused by a catastrophe that lasted only a matter of hours.

The program of conservation that followed the flood received international recognition. Soon, the Corning Museum began to receive requests from American and overseas institutions to accept students and museum personnel for hands-on training in the conservation of glass. This was the beginning of the program of conservation internships that continues to attract graduate students from all over the world. Ray trained conservators from the museum of the Compagnie des Cristalleries de Baccarat in Paris, The J. Paul Getty Museum, the Detroit Institute of Arts, the Tennessee State Museum in Nashville, and the Shelburne Museum in Vermont.

Ray also repaired objects for sister institutions, including The Art Institute of Chicago, The Toledo Museum of Art, and Colonial Williamsburg; and he advised the Museum of Fine Arts, Boston, The Cleveland Museum of Art, and others. In the aftermath of the 1980 earthquake that caused extensive damage in Naples, Italy, Ray repaired broken glass in that city’s Capodimonte Museum.

These days, the world tends to measure achievement by quantity, and according to this standard it is noteworthy that Ray treated more than 1,500 objects in the Corning Museum’s collection. Conservation, however, is better evaluated in terms of quality. Ray had an excellent eye and a remarkably safe pair of hands. The objects he conserved have stood the test of time—the flood occurred more than 40 years ago—and without exception Ray’s peers and successors admire the consistent high quality of how he took care of our collection.

—David Whitehouse (1941–2013),  
Senior Scholar, The Corning Museum of Glass

Reprinted in part from *The Journal of Glass Studies*, v. 54, 2012, p. 293.

## Worth Noting

### Conservation and Conservation Research at Yale University, an Innovative Infrastructure

As part of the vision for interdisciplinary research and teaching on its West Campus, Yale University has established three centers that will work closely together to promote conservation and conservation research and teaching.

The **Institute for the Preservation of Cultural Heritage** (IPCH) [[news.yale.edu/2011/06/07/landmark-gift-establishes-institute-preservation-cultural-heritage-yale-university-0](http://news.yale.edu/2011/06/07/landmark-gift-establishes-institute-preservation-cultural-heritage-yale-university-0)] will create and disseminate new knowledge by uniting the vast resources of the University’s museum and library collections with the scientific, technical, and intellectual wealth of Yale’s schools and academic departments to advance conservation and digitization science and its practice around the world. Its first project is to fund the training of conservators from Haiti, based on a collection of 19th century portraits by the Haitian artist Louis Rigaud in the collection of the Peabody Museum of Natural History.

The **Center for Conservation and Preservation** (CCAP) [<http://ccap.yale.edu/>] which will provide conservation facilities and support conservation research for all Yale’s collections and will undertake projects for IPCH, such as the Haitian project mentioned above.

The **Yale Digital Collections Center** (YDC2) will provide expertise, facilities, and technologies for the creation, documentation, management, and use of digital cultural heritage. This vision has been made possible through the extraordinarily generous gift of \$25m from Lisbet Rausing and Peter Baldwin (’71).

The research labs of CCAP were completed in April 2013 and include four thousand square feet of laboratory spaces, a controlled environmental chamber, offices, and a meeting room. Equipment dedicated to the examination and analysis of art objects is currently being installed in the research labs, including a scanning electron microscope with EDS and a Raman spectroscope donated by the Yale Center for British Art. The new spaces also include the Art Conservation Research Center (ACRC), which moved from its long-term home in Carnegie Mellon University, Pittsburgh. The ACRC is supported by the Andrew W. Mellon Foundation and will continue its research into the causes of chemical and physical degradation as well as the development of analytical techniques that examine aging and measure changes to materials with time.

The construction of the CCAP treatment labs, designed by Samuel Anderson Architects, will commence in 2014. West Campus, a 135-acre site formerly part of Bayer Healthcare Pharmaceuticals, was purchased by Yale University in 2007.

—Ian McClure, Director of the CCAP and Chief Conservator at the Yale University Art Gallery, [ian.mcclure\[at\]yale.edu](mailto:ian.mcclure[at]yale.edu)

### New Journal from National Gallery of Art

The National Gallery of Art introduces a new biennial journal presenting the latest conservation research on works in its collection. *Facture: Conservation, Science, Art History*, named for “the manner in which things are made,” addresses issues from conservation treatment and technical art history to scientific research. Presenting peer-reviewed scholarly articles, *Facture* is addressed

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equally to colleagues in conservation, the sciences, and art history.

The inaugural volume, *Volume 1: Renaissance Masterworks*, edited by Daphne Barbour and E. Melanie Gifford, focuses on great works of the Renaissance, including sculpture, paintings, textiles, and drawings. Articles present detailed research, including art history, archival study, and technical analysis (from microscopic and spectroscopic techniques to novel imaging methods), interpreted in context to address art-making processes, artistic decision making, historical issues, and conservation treatments. With the publication of this biennial journal, the National Gallery extends a tradition of fostering dialogue among art historians, scientists, and conservators working in the international community.

The journal is published by the National Gallery of Art, Washington, and is distributed by Yale University Press. Volume 1 is 202 pages with 186 illustrations (ISBN: 978-0-300-1974296 Price: \$60.00), publishing in September 2013. To order, contact: Mira Patel, Conservation Division, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785, or email: [m-patel\[at\]nga.gov](mailto:m-patel[at]nga.gov) with the subject "Facture notification."

## Grants & Fellowships

### New NATCC conference scholarships for Latin American conservators

The North American Textile Conservation Conference (NATCC) is offering six grants to Latin American conservators who wish to attend the 9th North American Textile Conservation Conference in San Francisco, November 12–15, 2013, thanks to the generous support provided by TruVue and Gaylord. The grant will cover the full cost of registration for the conference days on November 14–15; however, grantees are expected to cover all other expenses (travel, lodging, meals, and registration for any desired workshops).

To be eligible, applicants must be practicing conservators with a minimum of five years of professional experience, and must be currently living and working in a South or Central American country, or Mexico. Interested applicants should send their current CV, one letter of recommendation and the completed application form to [contactNATCC\[at\]natconference.com](mailto:contactNATCC[at]natconference.com) by July 31, 2013. Late or incomplete applications will not be considered. Successful applicants will be notified by August 31, 2013.

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

## ANAGPIC: Conservation Training Programs

Newly admitted students in conservation training programs, Fall 2013:

### Buffalo State College, Art Conservation Program

Michiko Adachi  
Janelle Batkin-Hall  
Kellie Boss  
Abigail Merritt  
Michal Mikesell  
Liane Ikemoto Naauao  
Nicole Peters  
Julie Ribits  
Christine Romano  
Anne Schaffer

### Columbia University Historic Preservation Program

Tugce Eken Caliskan, Yeditepe University  
Zeynep Ekim, Carleton College  
Kathryn Gardner, Drexel University  
Sara Gershenhorn, UC Santa Cruz  
Olimpia Lira, Pontifica Catholic University – Chile  
Courtney Mancheton, North Carolina School of the Arts  
Santiago Suarez Zarate, University of Los Andes  
Sloane Taliaferro, Rice University  
Sarah Vonesh, College of Charleston  
Dona Yu, SUNY Stony Brook

### The Conservation Center of the Institute of Fine Arts, New York University

Emily Cohen, BFA in Paintings, Washington University in St. Louis; Interest: Books and Paper  
Harry DeBauche, BA in Illustration, Rhode Island School of Design; Interest: Objects  
Rebecca Gridley, BA in Art History, Yale University; Interest: Undecided, Paintings/Objects  
Shannon Mulshine, BA in Art History and Architecture, Harvard University; Interest: Books and Paper  
Bermet Nishanova, BA in Art History and Biochemistry, University of Georgia—Athens; Interest: Archaeological Objects  
Laura Panadero, BA in Art History and Archaeology, Tufts University; Interest: Undecided, Paintings/Objects

The 2013 – 2014 Leon Levy Visiting Fellow in the Conservation of Archaeological Materials:

Moses Mkumpha, BS in Biology, University of Malawi;  
Conservation Officer, Antiquities Department/Ministry of Tourism and Culture, Malawi

### Queen's University

Maryse Bonaldo  
Lauren Buttle  
Katherine Choi  
Megan-Whitfield Doxsey  
Daniel Doyle  
Laura Hashimoto  
Bethany Jo Mikelait  
Marie-Helene Nadeau

Kaslyne O'Connor  
Carolyn Savage  
Sophia Zwiefel

**Straus Center for Conservation, Harvard Art Museums**

Dina Anchin, *Paintings Conservation Fellow*  
Nicole Ledoux, *Samuel H. Kress Objects Conservation Fellow*  
Harry Metcalf, *Craig W. Bowen Paper Conservation Fellow*  
Georgina Rayner, *Andrew W. Mellon Post-doctoral Fellow in Conservation Science*

**University of California Los Angeles (UCLA)/Getty Master's Program in the Conservation of Archaeological and Ethnographic Materials**

Colette Badmagharian  
Elizabeth Burr  
Lesley Day  
Thomas McClintock  
William Shelley  
Heather White

**University of Pennsylvania Historic Preservation Program**

Jeeyeon Bae  
César Bagues Ballester  
Jocelyn Chan  
Alice Gilmore

Emily Gruendel  
Peter Hiller  
Kara Johnston  
Meredity Leep  
Samuel Loos  
Courtney Magill  
Nancy Orr  
Kaitlin Pluskota  
Julianne Wiesner-Chianese

**Winterthur/University of Delaware Program in Art Conservation**

Sydney Beall  
Miranda Dunn  
Bianca Garcia  
Lauren Gottschlich  
Anisha Gupta  
Jacinta Johnson  
Pamela Johnson  
Jose Lazarte  
Catherine Magee  
Alexandra Nichols

## Specialty Group Columns

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### Book & Paper Group (BPG)

We had a very successful BPG session at the AIC Annual Meeting in Indianapolis! Much of the success was due to the hard work of our Program Chair, **Sarah Reidell**, and Assistant Program Chair, **Emily Rainwater**. Thank you both for putting together a creative, fun, and information-rich meeting. Thanks also to the AIC Office, in particular to **Ruth Seyler**, for facilitating all the arrangements at the hotel and conference facilities. It went quite smoothly from our perspective and a lot of people commented on how great the venue was for the AIC community, with museums, libraries, and plenty of restaurants in walking distance.

The BPG sessions, including ten standard-length talks and a highly popular Tips session, were jam-packed with inspirational and useful information. Many thanks to all our speakers; all of whom delivered flawless PowerPoint slideshows and graciously responded to intriguing questions from the audience and moderators. Well done! (Please be sure to submit the full version of your papers and tips to the BPG Annual by the July 1st deadline: your colleagues who were not in attendance and future researchers will appreciate you sharing your research more broadly.)

Last year at this time we announced the formation of the new Art on Paper Discussion Group (APDG). Co-chairs **Nancy Ash**, **Scott Homolka**, and **Stephanie Lussier** thoroughly prepared and led a wonderful discussion on terminology for describing media for works of art on paper. **Cher Schneider** and **Tonia Grafakos** of the Archives Conservation Discussion Group (ACDG) packed their panel on the value and ethics of using surrogates with heavy hitters, whose presentations and discussion

encompassed different uses of surrogates and the ethical considerations to take into account when doing so. Thanks to all of these Discussion Group Chairs for their creative efforts.

Please see the AIC blog for recaps of many BPG sessions: [www.conservators-converse.org](http://www.conservators-converse.org)

We had generous sponsorship support for both the BPG Business Meeting breakfast and the BPG Reception at the Indiana State Library. We're very grateful to TruVue, Hollinger Metal Edge, and Preservation Technologies for feeding and refreshing BPG attendees at these events, and for these companies' ongoing interest in and communication with the conservation field.

Hearty thanks to outgoing Executive Council members **Stephanie Watkins** (Secretary/Treasurer 2011-2013) and **Sarah Reidell** (Assistant then Program Chair, 2011-2013)! They have worked tirelessly, and have made my first year as chair much easier by contributing creative ideas and deep understanding of the history of BPG. And at the same time, an enthusiastic welcome to incoming Assistant Program Chair **Fletcher Durant** and incoming Secretary/Treasurer **Mary Oey**, who will be with us on the BPG Executive Council for the next two years. Fletcher will be planning next year's BPG reception in San Francisco, and Mary will be reigning in his urge to spend a Hollywood budget (chocolate fountains? Silver limos? Golden Gate Bridge vistas? — let's see what we can afford).

### Future Plans

Please be on the lookout for increased activity this year in the following areas:

- **Wiki content development** for both the Book and Paper

Catalogues (BCC) and (PCC). We need your input to add information for many topics and want to make it as painless as possible for you. You'll be hearing directly from the BPG Wiki team via the BPG email list. Please take a moment to think about how you can contribute to this important effort that aids in training future conservators, and is a collective documentation of our treatment philosophies and strategies at this point in time.

- **We will begin redesign of the BPG website.** We'd love to hear what you want in a new website, so please let me know if you have suggestions. We will be working within the new AIC platform, so it may take us some time to identify what our options are. We will also investigate other communications platforms like Twitter and blogs, working with the AIC Board to align our strategies.

- **We will be adding an Emerging Conservation Professional** and other volunteer positions throughout the BPG committee structure. If you are interested in volunteering for any on-going committees and/or the projects I've described above, please get in touch with me. Announcements about the individual positions will go out separately via the email list.

—Priscilla Anderson, BPG Chair, 2012-2014,  
[priscilla\\_anderson\[at\]harvard.edu](mailto:priscilla_anderson[at]harvard.edu)

## Electronic Media Group (EMG)

### EMG Officers

I would like to thank outgoing officers **Jeff Martin** and **Martha Singer** for all their hard work and dedication to EMG and AIC over the past several years. I also want to welcome the incoming Secretary/Treasurer, **Stephanie Gowler**, and Assistant Program Chair, **Kate Moomaw**, to the EMG board.

### 2013 AIC Annual Meeting

The EMG sessions at the 2013 Annual Meeting in Indianapolis were excellent! Huge thanks to all the presenters, to FAIC for helping to support presenters, and to Program Chair **Jeff Martin** for all his hard work in bringing the program together.

### 2014 Annual Meeting, Call for Papers

Please consider submitting a paper for the EMG session at the 2014 Annual Meeting, which will be in San Francisco, CA, from May 28-31. The theme of the meeting will be Conscientious Conservation: Sustainable Choices in Collection Care. Conference information and abstract submission instructions can be found on the AIC website.

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

## Objects Specialty Group (OSG)

### 2013 – 2014 OSG Officers

Please welcome the 2013-2014 Officers:

Program Chair: **Suzanne Davis**

Chair: **Lara Kaplan**

Emeritus Chair: **Mina Thompson**

Secretary/Treasurer: **Michael Belman** (continuing in his second year)

Nominating Committee: **Angela Chang** and **Lynn Grant**  
Continuing:

Archaeological Discussion Group Chairs: **Claudia Chemello** and **Suzanne Grieve**

Web Editor and Publications Liaison: **Vanessa Muros**

Wiki Chair for OSG: **LeeAnn Barnes Gordon**

ECPN liaison: **LeeAnn Barnes Gordon** (a call for a new ECPN/Social Media liaison is forthcoming in the OSG-listserv)

Outreach Chairs for OSG: **Ariel O'Connor** and **Anna Serotta**

OSG Listserv owners: **Emily Kaplan** and **Walter Henry**

### Thanks

Thank you to **Sanchita Balachandran** for her term as Emeritus Chair and for her time, expertise, and advice. **Lara Kaplan** designed an excellent program for this year's meeting, and it will be a pleasure to work with her on next year's program. **Michael Belman** was a great help with the budget and will thankfully continue this year. I could not have served as chair without the help from all of the OSG officers, from the membership (with the budget reserves survey) and from members of the AIC board. I am continually impressed by how hard members work as they donate their time and expertise to this field and am hard pressed to find other professions that do as much and as freely as conservators. Thank you for trusting me to be a part of it all.

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

## Paintings Specialty Group (PSG)

### 2013 AIC Annual Meeting

The annual meeting in Indianapolis was a huge success! Thank you to all of our speakers for their contributions and to outgoing Program Chair **Matt Cushman**, and Assistant Program Chair **Kate Smith** for all of their efforts to make the event such an enjoyable one. Year after year the meetings seem to keep getting better! For this year, we returned to the luncheon format for our Tips Session, which was very successful thanks to our sponsor **Kremer Pigments**, and to everybody who gave a tip, or donated one of several fabulous raffle prizes for the event. This year we also experimented with an evening panel session, which was received with overwhelming response from PSG. See the highlights from this event in PSG blogger **Tasia Bulger's** summary on the AIC blog at [www.conservators-converse.org/?p=8117](http://www.conservators-converse.org/?p=8117).

### PSG Officers

Thank you to everyone who ran and voted in our electronic election this spring. Congratulations to **Patricia O'Regan**, who will be our new Assistant Program Chair. Patricia will help assist **Kate Smith**, as she transitions to Program Chair, in planning the 2014 meeting in San Francisco. Also, congratulations to **Elise Effmann Clifford**, our new Nominating Committee Member, and **Barbara Buckley**, who will be continuing on in her role as Publications Chair. I look forward to working with all of you over the coming year.



## PSG Business Meeting

Despite the early morning format, the business meeting went very smoothly. Secretary/Treasurer **Lauren Bradley** is preparing the minutes, which will be posted on the PSG website, with an announcement on the PSG distribution list, very shortly. During our PSG business meeting we discussed a number of issues, including the PSG wiki, the Painting Conservation Catalog and PSG Postprints.

One notable development at the business meeting was PSG's decision to sponsor one of the coffee breaks at the upcoming symposium *The Non-Invasive Analysis of Painted Surfaces: Scientific Impact and Conservation Practice*, arranged by The ICOM-CC Painting and Scientific Research Working Groups in partnership with the Lunder Conservation Center and the FAIC. This two-day event, hosted by the Lunder Conservation Center in Washington, D.C., on February 20–21, 2014, will focus on recent advances in technology and instrumentation for the analysis of painted surfaces. It is our hope that, with PSG's help, the overall registration fee for this event can be kept low and that this will allow more of our membership to attend!

## 2013 PSG Award

Finally, congratulations are also due to **Chris Stavroudis**, who was awarded the 2013 PSG Award for Outstanding Contributions to the Field of Paintings Conservation at the Business meeting. Chris received recognition for his many contributions to our field, including the Modular Cleaning Program, his contributions to WAAC, and his service in PSG and the AIC Health and Safety Committee, amongst a long list of others. Thank you Chris, for your outstanding contribution and service to our field, and congratulations once again!

As always, if you have questions or comments, please don't hesitate to send a message.

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

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## Photographic Materials Group (PMG)

The annual meeting provided a smorgasbord of great presentations and discussion sessions, and Indianapolis was a beautiful and welcoming venue; blogs are continuing to be updated on the AIC website. Thank you to everyone in the AIC Office and on the Board, to all of the speakers and poster presenters, exhibitors, and participants for making the conference such an informative and enjoyable one.

The PMG luncheon and business meeting featured **Mary-Jo Adams**, Executive Director of the Finca Vigía Foundation, presenting "Conservators as Diplomats: Preserving Ernest Hemingway's Legacy in Cuba." Thank you, Mary-Jo, for an inspiring presentation and for the work of the Finca Vigía Foundation and all who have worked with them and continue to participate in this important project.

**2014 AIC Annual Meeting** will be held in San Francisco, CA, on May 28–31, 2014. The theme of meeting is Conscientious Conservation – Sustainable Choices in Collection Care. Please consider submitting a proposal or abstract; the call for papers can

be found on page 10 of this issue of the news! We look forward to seeing you in San Francisco!

## Welcome to New Officers, Thanks and Acknowledgments

It has been a pleasure working with **Monique Fischer** and **Rachel Wetzell** these past two terms as officers for the PMG membership. Thank you Monique and Rachel for all your time and efforts on behalf of PMG. We welcome the new PMG Officers: Chair **Sylvie Pénichon**, [sylviepenichon\[at\]cartermuseum.org](mailto:sylviepenichon[at]cartermuseum.org), Program Chair **Sarah Freeman**, [sfreeman\[at\]getty.edu](mailto:sfreeman[at]getty.edu), and Secretary-Treasurer **Alisha Chipman**, [a-chipman\[at\]nga.gov](mailto:a-chipman[at]nga.gov), all officially in charge since the end of the recent AIC Annual Meeting. Thank you to all of them for volunteering their time. Monique, Rachel, and I are looking forward to working with them to insure a smooth transition, but we know they will do great jobs in their positions as officers for PMG! I would also like to take this opportunity to acknowledge the time and contributions of some of the other volunteer members continuing to serve PMG: our Publications Coordinator, **Brenda Bernier**; Web Editor, **Lisa Duncan**; Listserv Moderator, **Gawain Weaver**; Photographic Materials Conservation Catalog (PMCC) Committee Chair and Wiki Representative, **Stephanie Watkins**; just to name a few of the many people involved. Thank you for your time and all you do for PMG and the membership, and thus, for the field of conservation.

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

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## Research and Technical Studies (RATS)

### 2013 AIC Annual Meeting

The Annual Meeting was a great success and we would like to extend thanks to our Chair **Silvia Centeno** for organizing a great series of talks and to **Matt Cushman**, the Paintings Specialty Group Program Chair, for collaborating on the well-attended RATS/PSG joint sessions. We also thank the individuals who blogged on RATS talks, which include, as of print time, **Ainslie Harrison**, **Fran Baas**, **Laura Wahl**, and **Tasia Bulger**. Their time and efforts give those who couldn't attend a glimpse of the topics covered and convey some of the excitement of being in the audience. And last, but not least, we also thank the AIC staff, especially **Ruth Seyler**, for all of the hard work and effort that they've put in over the past year—it's greatly appreciated!

### 2013 AIC Annual Meeting RATS Business Luncheon

In addition to providing a chance to reconnect with colleagues, the RATS business luncheon permitted several important issues to be raised and discussed. The first of which is that RATS membership decreased for the second year in a row. We, as a Specialty Group, need to re-think who our members are, what we offer them, and in what ways we can reach out to those who would benefit from participation in our group. If you have opinions on what we can do better, please contact one of the Executive Committee members. Similarly, if you have recently chosen to

not renew your membership in RATS, please let us know why. The second main point of business was that despite our drop in membership, we have a budget surplus that we are required to spend down. There was a general consensus amongst members present that some of the excess could go towards supporting graduate student speakers at the 2014 AIC meeting, and other suggestions under consideration include a RATS-sponsored workshop or happy hour at the 2014 meeting. Keep an eye out for these events in San Francisco!

### RATS Officers

We welcome our new Vice-Chair, **Ainslie Harrison**: an Andrew W. Mellon Fellow in Objects Conservation at the Metropolitan Museum of Art and the individual who will be responsible for organizing the RATS programming at the 2014 meeting in San Francisco. We look forward to seeing how she will interpret the theme of this meeting, “Conscientious Conservation: Sustainable Choices in Collections Care.” Our new Secretary/Treasurer is **Angela Elliott**, the Associate Objects Conservator at the Baltimore Museum of Art. **Silvia Centeno** has now transitioned to the position of Chair, while **Jason Church** is now Chair Emeritus. At this time we must also bid a fond farewell to Dr. **Catherine Stephens** and Dr. **Caitlin O’Grady** as they step down as Chair Emerita and Secretary/Treasurer, respectively. Their efforts on behalf of RATS have been tireless and much appreciated. We will miss them, and hope that they remain actively engaged in the community.

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

## Textile Specialty Group (TSG)

### TSG Board Changes and Thanks

As this is my last column as TSG chair, I want to take this opportunity to thank everyone who made my tenure such an easy and enjoyable one. First of all, many thanks to Program Chair **Virginia Whelan** for her wonderful organization of the TSG sessions at Indianapolis. Thanks also to Secretary **Mandie Holden** and Treasurer **Angela Duckwall**, and to all the committee members who kept things running smoothly. Finally, thanks are due to SmallCorp for their funding of the magnet workshop at the annual meeting, and TruVue for their sponsorship of our business meeting breakfast and for offsetting costs of the joint TSG/WAG dinner. I’d also like to welcome incoming board officers **Virginia Whelan**, Chair; **Lauren Chang**, Program Chair; and **Lynn Bathke**, Secretary. **Angela Duckwall** will return for the second year of her term as Treasurer.

### AIC 2013 Annual Meeting

It was a fabulous meeting; I’m sorry that those of you not there missed it. All of the papers were outstanding; thank you to those who gave terrific presentations and for helping to keep us on schedule throughout the sessions. Two “new” TSG events were organized this year. The first was a joint session with WAG on upholstery and historic interiors and the second was a hands-on 90-minute workshop led by **Gwen Spicer** on her research about

the use of rare earth magnets in textile mounting. The workshop drew a huge crowd, including many non-TSG members, and was a rousing success.

The joint TSG/WAG dinner was enjoyed by all. It was a sold-out event!

### AIC 2014 Annual Meeting

Even though the Indianapolis meeting is only recently over, it is already time to think about papers for next year’s meeting in San Francisco (May 28–31). The meeting hotel will be the Hyatt Regency Embarcadero, the opening reception will be at the De Young, and the meeting’s theme will be “Conscientious Conservation: Sustainable Choices in Collections Care.” The call for papers can be found in this newsletter on page 10, so please start thinking now about papers you can present. I know Program Chair **Lauren Chang** and Chair **Virginia Whelan** are already beginning to think about TSG sessions. I’m sure they would welcome any and all thoughts or suggestions from you.

### TSG Achievement Award

From **Sara Reiter**, this year’s TSG Achievement Award Committee Chair: “This year’s award is being given to **Leslie Melville Smith**. Although Leslie’s name may be unfamiliar to the new generation of textile conservators, she was a pioneer in the development of the field of conservation ...” For health reasons Leslie was unable to attend; **Harold Mailand** presented the award and accepted it on Leslie’s behalf.

### 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 and I want to thank her for her work on Postprints over the past five years. The AIC Publications Committee is discussing the possibility of contracting with an external company to take over the copy editing and production of the specialty group publications, including TSG Postprints. Stay tuned for more on that topic.

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

## Wooden Artifacts Group (WAG)

### AIC 2013 Annual Meeting

If you couldn’t attend, you missed a great meeting in Indianapolis. Although with other commitments and the typical scheduling conflicts, I was not able to attend all of the wonderful workshops and events that I had hoped to. It was still a great meeting, and the new blogging system will help to fill in the blanks. WAG did itself proud, with a half day of WAG-only presentations and a shorter four-presentation session on Saturday with the combined Textile/WAG speakers. Everyone I spoke with was enthusiastic about both the WAG/Textiles presentations and the combined WAG/Textiles dinner. I hope we can work together again sometime soon. With many thanks to our 2013 Program Chair, **Mark Harpainter**, for organizing such a successful

meeting. Mark was tremendous to work with and was always on top of deadlines and communication. Thank you, Mark.

### WAG Business Meeting

There are a number of items to report from the business meeting this year, beginning with our newly elected officers: **Stephanie Auffret**, Associate Furniture Conservator at the Winterthur Museum, is our next Chair; **Jon Brandon**, owner of East Point Conservation Studio in Maine, will be taking the reigns of Program Chair; and **Bret Headley**, Project Conservator at the Philadelphia Museum of Art, will continue on as our steadfast Secretary/ Treasurer.

Appointed positions include **Arlen Heginbotham**, continuing as Listserv Moderator, **Jennifer Baker** continuing as Postprints Editor, and newly appointed **Rian Deurenberg-Wilkinson** is our Wiki Editor.

The new Advisory Committee, approved at last year's AIC annual meeting, will consist of appointees **David Bayne** (1 year), **Genevieve Bieniosek** (2 years) and **Steve Pine** (3 years) to begin the rolling three year terms as approved. The Advisory Committee is currently tasked with determining who our current members are and why they are members of WAG, and conversely what we can do for our members to better serve them.

The WAG Education and Training Committee, formed following last year's panel on the future of wooden artifacts

education, includes **Debbie Hess Norris** and **Mark Anderson**, Winterthur WUDPAK, **Jonathan Thornton**, Buffalo State College PAC, **Steve Brown**, North Bennet Street School, and **MaryJo Lelyveld**, National Gallery of Victoria, Melbourne. **Alex Carlisle**, Historic New England, will follow **Stephanie Auffret** as committee chair. The committee is tasked with determining why we are graduating so few conservators with a specialty in wooden artifacts, and how we are going to solve that problem moving forward. At the same time, the committee will make recommendations for workshops and training opportunities for conservators of wooden artifacts. WAG has both the support and encouragement from AIC for new programming, and we should be able to locate and secure additional funding through our organization. We will be preparing a short survey soon to get some feedback on which workshops are most interesting with the goal of offering at least one in the coming year.

### Updates

**Postprints:** Our new Chair, **Stephanie**, intends to publish everything we have so far, even if the papers for each year are not complete. We are exploring the idea of publishing them on our website and allowing members to download and print them as needed or possibly request a bound "print-to-order" copy.

**Website:** Since the AIC is launching a new website soon with improved features, we are considering the move back to the AIC

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site by migrating our content to their new template. Stay tuned.

**Furniture in Italy:** Once again this project has stalled from lack of funding. The economic downturn has not been kind to funding sources that would support this sort of study trip and we are seeking new options.

**WAG Wiki:** The Wiki had a recent boost with **Yuri Yanchyshyn** and co-presenter **Alexandra Darraby**, an attorney from the Art Law Firm, adding a good deal of information on the legal issues surrounding endangered and restricted materials found on period objects.

### AIC 2014 Annual Meeting, Call for Papers

The theme for next year's meeting is "Conscientious Conservation: Sustainable Choices in Collections Care." It's a great and timely topic, so I encourage all to give it some thought, prepare an abstract, and submit it directly to AIC, via their website, by September 13. If you have any questions about the meeting, your topic, or presenting in 2014, please contact our Program Chair, **Jon Brandon**. The meeting will be held in San Francisco,

sunny California; this should be a good draw for both east and west coast conservators. I hope to see you there.

### Thanks

As Outgoing Chair I want to thank our members for allowing me the opportunity to serve as Program Chair and Chair over these past three years. It's been a lot of fun, a great education, and a wonderful chance to get to know more of you. I encourage any and all of you to sign up, get your names on a ballot, and join in. You won't be disappointed.

—Alexander M. Carlisle, Outgoing WAG Chair,  
[maclisle\[at\]adelphia.net](mailto:maclisle[at]adelphia.net)

#### PLEASE NOTE:

Columns were not submitted by the **Architecture Specialty Group (ASG)** or the **Conservators in Private Practice group (CIPP)** for this issue of *AIC News*.

See page 9 for a listing of new and current officers of AIC Committees, Specialty Groups, and Networks.

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roast an exhibit...

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# Network Columns

## Collection Care Network (CCN)

### AIC 2013 Annual Meeting

The Integrated Pest Management for Collections workshop presented on May 29 in coordination with the IPM Working Group (museumpests.net) attracted 16 participants, and gave them sound theory and practice in pest detection and identification as well as IPM strategies. Read **Priscilla Anderson's** review of the workshop on the AIC Blog at [www.conservators-converse.org/?p=8662](http://www.conservators-converse.org/?p=8662).

The Preservation Planning Discussion Session attracted as many as 100 participants. **Katy Lithgow** (UK National Trust) and **Lisa Elkin** (American Museum of Natural History) gave inspiring and engaging presentations on the pros and cons of central, advanced preservation planning versus pragmatic hands-on management. **Kristen Laise** (Heritage Preservation) and **Jim Reilly** (Image Permanence Institute) offered their insights on appropriate and inappropriate applications of standards in museums, galleries, and archives. Lively group discussions followed each pair of presentations. We are grateful to TruVue Inc. for their sponsorship and the Kress Foundation for their support.

### Reaching Out to Allied Professionals

**Collection care training survey:** Did you know some of the most desired areas for training among surveyed collection care professionals were preservation planning, sustainability in museum practice, and collaborating with facilities staff? Find out what else interests 768 of our professional partners in collection care by viewing the full report at: [www.conservation-us.org/\\_data/n\\_0001/resources/live/CCN\\_2013\\_Survey\\_Report.pdf](http://www.conservation-us.org/_data/n_0001/resources/live/CCN_2013_Survey_Report.pdf)

**American Alliance of Museums:** An outreach session on "Collections Care: Multiple Storylines, One Plot" was presented at the American Alliance of Museums (AAM) by **Rebecca Fifield**, **Patricia Silence**, and **Rachael Perkins Arenstein**. This "flash presentation" session attracted over 100 participants and was very well received.

### 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, which will begin with a LinkedIn page. The liaison will also be a member of the AIC 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.

To explore or 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\[at\]protecttheritage.com](mailto:rw[at]protecttheritage.com)

## Emerging Conservation Professionals Network (ECPN)

### AIC 2013 Annual Meeting

At AIC's 41st Annual Meeting in Indianapolis, ECPN hosted several successful events, including a portfolio seminar; a happy hour generously sponsored by TruVue; and an informational meeting. The portfolio seminar featured presentations by five recent graduates and seasoned conservation professionals who shared valuable advice on creating different types of portfolios and navigating interviews and job offers. Lively Q&A and portfolio sharing sessions followed. Representing four graduate programs, 13 student and recent graduate professionals shared their digital and hard copy portfolios. The informational meeting offered attendees a wonderful opportunity to meet outgoing and incoming officers, learn about current ECPN initiatives, ask questions, and voice feedback. ECPN also exhibited a poster entitled "The Art\_Con<server>: How conservation professionals make use of online resources." At several specialty group business meetings, ECPN representatives raised awareness by discussing current and future projects. Thank you so much to everyone who helped organize, sponsor, and participate in these events, and to all who attended!

### ECPN Officers

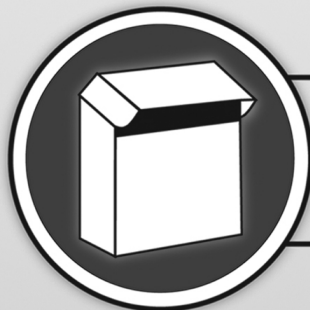
With the annual meeting also comes a transition in officers. ECPN is pleased to introduce the 2013-2014 committee:

- Eliza Spaulding (Chair)
- Megan Salazar-Walsh (Vice-Chair)
- Ayesha Fuentes and Michelle Sullivan (co-Professional Education and Training officers)
- Anisha Gupta (Webinar Coordinator)
- Saira Haqqi and Carrie McNeal (co-Outreach officers)
- Fran Ritchie and Kendall Trotter (co-Communications officers)

ECPN would like to thank outgoing officers **Molly Gleeson** (Chair), **Gwen Manthey** and **Carrie Roberts** (co-Professional Education and Training officers), and **Angela Curmi** (Communications officer) for their exceptional service. ECPN has benefitted in so many ways from their leadership, creativity, hard work, and so much more.

In the coming weeks, ECPN will discuss its goals for the year and announce its next webinar to take place summer 2013. Have ideas you'd like to see developed? Please email ECPN Chair **Eliza Spaulding** at the email address below.

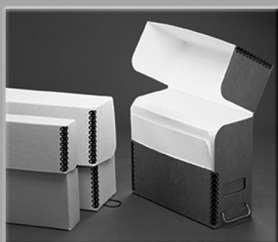
—Eliza Spaulding, ECPN Chair, [elizaspaulding\[at\]gmail.com](mailto:elizaspaulding[at]gmail.com)



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## *Courses, Conferences, & Seminars*

### FAIC PROFESSIONAL DEVELOPMENT COURSES

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the FAIC website ([www.conservation-us.org/courses](http://www.conservation-us.org/courses)) or from the FAIC Office: 202-661-8070 or [courses\[at\]conservation-us.org](mailto:courses[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](http://www.conservation-us.org/grants)).

#### FAIC Workshops

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

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

**Preventive Conservation**, January 2014, Ossabaw Island, Georgia

**Media Consolidation for Ancient and Medieval Manuscripts on Parchment**, September 2014, New York City

**Platinum and Palladium Photography**, symposium, workshop, and tours, October 21-24, 2014, Washington, DC

**Removal of Pressure-sensitive Tapes and Tape Stains**, 2014 dates TBA, Atlanta, Georgia

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

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

**Laboratory Safety for Conservation**, September 5-October 4, 2013

**Marketing for Conservation**, coming in winter 2014.

**Photographic Chemistry for Preservation**, webinar series begins in fall 2014

**Sustainable Collections Care Practices**, webinar series begins in 2015

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

#### Co-sponsored 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](http://www.campbellcenter.org)

**Parchment Conservation**, July 17-20, 2013

**Book Repair Techniques for Special Collections**, July 24-27, 2013

**Preservation and Mending of Low-Fired Ceramics**, August 29-30, 2013

**Deacidification and Washing of Paper Artifacts**, September 9-12, 2013

**Mastering Inpainting**, October 7-10, 2013

**Call for Papers****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](http://www.lacona10.org)

**Submission Deadline: Aug 12, 2013**

*MuseumPests 2014: Integrated Pest Management for museums, libraries, archives and historic sites*, Colonial Williamsburg, Williamsburg, VA.  
(Conference dates: March 27-28, 2014)  
Info: [MuseumPests.net](http://MuseumPests.net)  
Contact: [rjones\[at\]cwf.org](mailto:rjones[at]cwf.org)

**Submission Deadline: Sep 15, 2013**

University College London, Institute of Archaeology: *The impact of cross-disciplinary conservation on social development*, London, UK.  
(Conference dates: May 16-17, 2014)  
Contact: [conservationucl\[at\]gmail.com](mailto:conservationucl[at]gmail.com)

**Submission Deadline: Sep 30, 2013**

International Symposium: *Medieval copper, bronze and brass – Dinant-Namur 2014*, History, archaeology and archaeometry of the production of brass, bronze and other copper alloy objects in medieval Europe (12th-16th centuries), Dinant and Namur (Belgium)  
(Conference dates: May 15-17, 2014)  
Info: [www.laitonmosan.org/symposium\\_2014.pdf](http://www.laitonmosan.org/symposium_2014.pdf)  
Contact: [laiton.mosan\[at\]gmail.com](mailto:laiton.mosan[at]gmail.com)

**GENERAL**

**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](http://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](http://www.inart2013conference.uevora.pt)  
Contact: Irina Sandu, Universidade Nova de Lisboa, Campus de Caparica, Caparica, 2829-516, Portugal, +351 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](http://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](http://www.icom-cc.org/22/working-groups) and [www.facebook.com/Leh2013](http://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](http://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](http://www.metal2013.org)  
Contact: James Crawford, [jamesbcrawford76\[at\]gmail.com](mailto:jamesbcrawford76[at]gmail.com)

**Sep 18-21, 2013.** American Association for State and Local History, *2013 AASLH Annual Meeting, Turning Points*, Birmingham, AL, USA  
Info: [aaslh.org](http://aaslh.org)

**Sept. 19-21, 2013.** ICOM, *The Best in Heritage*, Dubrovnik, Croatia  
Info: [www.thebestinheritage.com](http://www.thebestinheritage.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](http://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](http://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](http://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 23-25, 2013.** The Conservation Department, Die Neue Sammlung, *Future talks 013: Lectures and Workshops on Technology and Conservation of Modern Materials in Design*, Munich, Germany.

Info: [www.die-neue-sammlung.de/event](http://www.die-neue-sammlung.de/event)

**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](http://icom.mnw.art.pl)

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

Info: [www.arcsinfo.org](http://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](http://www.ovpm.org), or [www.municipiodeoaxaca.gob.mx](http://www.municipiodeoaxaca.gob.mx) or [www.ocpmoaxaca2013.org](http://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](http://www.icom-cc2014.org)

**Mar 27-28, 2014.** MuseumPests.net and Colonial Williamsburg, *MuseumPests 2014: Integrated Pest Management for museums, archives, libraries and historic sites*, Williamsburg, VA, USA.

Contact: Ryan Jones, [rjones\[at\]cwf.org](mailto:rjones[at]cwf.org)

**May 16-17, 2014.** Conservation and Development Research Network, University College, London. *The impact of cross-disciplinary conservation on social development*, London, UK.

Info: [conservationucl\[at\]gmail.com](mailto:conservationucl[at]gmail.com)

**ARCHITECTURE**

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

Info: [www.eaglehill.us](http://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](http://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

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

Info: [www.getty.edu/conservation/our\\_projects/education/radical/radical\\_2013.html](http://www.getty.edu/conservation/our_projects/education/radical/radical_2013.html)  
Contact: [Lacquers\[at\]getty.edu](mailto:Lacquers[at]getty.edu)

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

## 2014

May 15–17, 2014. International Symposium on Medieval Copper, Bronze and Brass: *Dinant-Namur 2014: History, archaeology and archaeometry of the production of brass, bronze and other copper alloy objects in medieval Europe (12th–16th centuries)*, Dinant and Namur, Belgium.

Info: [www.laitonmosan.org/symposium\\_2014.pdf](http://www.laitonmosan.org/symposium_2014.pdf)

Contact: [laiton.mosan\[at\]gmail.com](mailto:laiton.mosan[at]gmail.com)

## PAINTINGS

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

Info: [thepicturesofar.eventbrite.co.uk](http://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](http://www.rijkmuseum.nl)

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

## RESEARCH & TECHNICAL STUDIES

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, USA.

Info: [www.getty.edu/conservation](http://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, USA.

Contact: [www.eas.org](http://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, USA.

Info: [natccconference.com](http://natccconference.com)

## WOODEN ARTIFACTS

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

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

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

## NEW COURSE LISTINGS

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

### Campbell Center for Historic Preservation Studies

Mount Carroll, IL  
[www.campbellcenter.org](http://www.campbellcenter.org)  
Sharon Welton, Executive Director,  
Tel: 815-244-1173

Jul 8–10, 2013. *Care of Historic Firearms*

Jul 17–20. *Parchment Conservation*

Jul 24–27. *Book Repair Techniques for Special Collections*

Jul 29–Aug 1. *Care of Clocks and Historic Timepieces*

Aug 2–3. *Care and Identification of Digital Photographs*

Aug 5–7. *Care of Photographic Collections*

Aug 21–24. *Care of Textile Collections*

Aug 29–30. *Preservation and Mending of Low-Fired Ceramics*

Aug 29–31. *Textile Stabilization Using Sheer Overlays*

Sep 9–12. *Deacidification and Washing of Paper Artifacts*

Sep 9–11. *Care of Leather and Fur*

Sep 12–14. *Care of Basketry Collections*

Sep 23–27. *Care of Paper Artifacts*

Sep 30–Oct 1. *Care of Historic Scrapbooks*

Oct 7–10. *Mastering Inpainting*

### The Getty Conservation Institute

1200 Getty Center Drive, Suite 700  
Los Angeles, CA, 90049-1684  
Tel: 310 440-7325, [gciweb\[at\]getty.edu](mailto:gciweb[at]getty.edu)

Spring 2014: *Conservation and Management of Archaeological Sites with Mosaics (Paphos, Cyprus)* Contact: [MOSAIKON\[at\]getty.edu](mailto:MOSAIKON[at]getty.edu)

### West Dean College

Contact the course organizer at [cpd\[at\]westdean.org.uk](mailto:cpd[at]westdean.org.uk) or +44 1243 818219.  
Web: [www.westdean.org.uk/College](http://www.westdean.org.uk/College) and click on ‘Conservation CPD’

BCM and PCIP Course Organiser  
Edward James Foundation Ltd  
West Dean  
Chichester  
West Sussex PO18 0QZ  
DDI +44 1243 818219

Oct 7–10, 2013. *Conservation of Arms and Armour*



# The AIC Guide to Digital Photography and Conservation Documentation

Second Edition

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



AT MORE THAN DOUBLE THE SIZE OF THE FIRST EDITION, this greatly expanded second edition includes major additions to the text and is fully illustrated with over 120 color figures. Complete updates to the text have been added throughout, including recommendations on the use of Adobe Photoshop Lightroom and a greatly expanded chapter on storage and backup of electronic records. Chapter 6 on Photographic Techniques for Conservation, has also been expanded—principally in regard to Infrared and Ultraviolet Photography. This new edition also includes nearly 40 pages of detailed screenshot instructions in the Appendix that fully illustrate sample photography workflows in Adobe Photoshop and Adobe Lightroom (see page above). The wraparound internal spiral binding allows the book to lay flat—a request made by many readers of the first edition.

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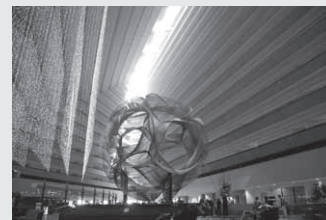
Available online at

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



## Call for Papers!

**The 2014 Annual Meeting** will be in San Francisco, California, May 28-31, 2014, at the Hyatt Regency Embarcadero, with the opening reception at the DeYoung Museum.



The theme of AIC's 42nd meeting is  
*Conscientious Conservation:  
Sustainable Choices in Collection Care.*

Abstracts should be sent by September 13, 2013  
to Ruth Seyler at [rseyler@conservation-us.org](mailto:rseyler@conservation-us.org)

See more information on page 10 of this issue.



American Institute for Conservation  
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