

Inside

From the President	2
Letter to the Editor	3
AIC News	3
FAIC News	6
JAIC News	6
Grants and Fellowships	7
Health and Safety	7
People	7
In Memoriam	7
Allied Organizations	15
Worth Noting	17
Conference Review	18
New Materials and Research	18
New Publications	19
Specialty Groups	21
Courses, Conferences, and Seminars	26
Positions, Internships, and Fellowships	31

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May 19-22, 2009

37th Annual Meeting

Los Angeles, California

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Textile Conservation: A New World by Mary Ballard

It used to be you knew someone's age by their musical preferences. Now textile conservators have a new way to estimate each other's age: by the number of manufacturers you can remember, either in terms of dyes or fibers. Not one firm listed in Table 1 exists today as a dye manufacturer—they are all gone or have divested their traditional dye and fiber plants. For example, DuPont has closed its Experimental Station (birthplace of Nylon). Likewise, few fiber manufacturers in Table 2 are any longer in the textile field. With the transfer of textile manufacturing overseas, the textile chemists, technologists, and finishing staffs have largely retired or scattered. The major firms have disappeared or re-invented themselves. University departments have been transformed from generic textile science into materials science, medical or nano-technology, to polymer studies, even if they remain “textile science” departments. Not only are American textile conservators working with artifacts and works of art from cultures that have disappeared, we are working in a culture where many of our resources and links have vanished during the last two decades!

A treasure cache of books recently brought this to my attention. In 2007, Eliza Gilligan, book conservator for Smithsonian Libraries, was able to place a collection of 652 dye sample books from the downtown Dibner Library at our branch for post doctoral fellow Marei Hacke to peruse in conjunction with a weighted silk project. Each booklet has swatches of the “pure” colors of a particular dye on a specific fabric substrate, such as silk, jute, woolen or worsted, cotton, etc. Packing up these late 19th and early 20th century books for transfer was a pleasure—and a travelogue about the history of dye chemistry. Not only have the names of the dye classifications changed, the suppliers are also long-gone. A title like “Baumwolle mit substantiven Farbstoffen geklozt / Cotton fabrics padded with substantive coloring-matters” reminds us that Germany was the place for organic chemistry—the “Silicone Valley” of an earlier age. Like the terminology (“substantive” for what we call “direct” dyes today), the locale has changed too. What used to date American organic chemists was whether they had gotten their PhD before their university dropped the German language requirement (the mid 1970s). Thankfully the swatch books were made in English and French editions as well as German.

A major reorganization of dye companies occurred just after World War II. The proprietary dyestuff formulae and, most important, the propriety routes for the synthesis of the dyestuff—chemical engineering—were raided by French (“FIAT”), British (“BIOS”), and American chemists and engineers. The result was a wonderful

continued on page 8

AIC NEWS

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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 is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of advertising in Supplier's Corner is \$175 for 100 words. 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@aic-faic.org.

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From the President

I just returned from AIC's 36th Annual Meeting in Denver, CO, with over 900 members in attendance. Like all annual meetings, it was a time to catch up with old friends, take a course, learn about new ideas and products, put a face with the name you have heard for years, and renew one's commitment to the profession. A great deal of credit for a successful meeting goes to the Program Committee Co-Chairs Margaret Little and Meg Craft, as well as the specialty group program chairs who produced well integrated, informative, and timely general and specialty group sessions. Meeting planning and preparation on the part of the AIC staff produced a conference that ran smoothly from beginning to end. Kudos to a dedicated and hard working staff; Eryl Wentworth, Ruth Seyler, Eric Pourchot, Brett Rodgers, Ryan Winfield, Philip Lynch, Ken Beam, and our newest staff member Amanda Knowles.

The Annual Meeting Issues Session was devoted to a report and discussion on certification led by the Certification Implementation Task Force. The Task Force presented its recommended model for a certification program, draft budget, and suggested sequence for implementation. Well over 250 members attended the session and the model prompted a lively question and answer period. The Task Force report and Issues Session documents including PowerPoint slides, and questions and answers will be posted on the AIC website. Members are encouraged to familiarize themselves with all aspects of certification, because the Board plans a member vote on program implementation in September 2008. The Issues session was also a chance to learn about three other AIC projects; a new publication on digital documentation for conservators, a public outreach PowerPoint presentation available to all members, and preview of the new AIC website, which should launch late this summer.

As President, it is with sadness that I say farewell to three retiring Board members—Mary Striegel, Richard Kerschner, and Donna Strahan. They cannot be thanked enough for their service to AIC. Simultaneously, I want to welcome three new members to the Board—Lisa Bruno, Ralph Wiegandt, and Brian Howard—knowing that they will bring new ideas, a fresh perspective, and commitment to further the goals of AIC.

These are exciting times for AIC. AIC's membership continues to grow, the organization is financially healthy, and I know that AIC has an engaged membership that is committed to AIC's goals and who will enthusiastically volunteer countless hours to strengthen our organization. As I think about the coming year, I hope we can accomplish a number of projects. These include increasing the percentage of Professional Associate members, launching the new website, moving the business management functions and member communications to AIC's website for greater efficiency, voting on implementation of a certification program, and increasing the FAIC endowment to provide an additional source of revenue for AIC operations and projects. Together, we have the opportunity to strengthen our professional organization to provide the services we as members expect and deserve.

—Martin Burke, President
Terrapin Neck Conservation, LLC
martinburke@frontiernet.net

Letter to the Editor

My thanks to Joyce Hill Stoner for publishing her "In Memoriam" in the March 2008 issue of AIC News. It's a lovely tribute to Caroline K. Keck. I wanted to add a significant detail: when Sheldon Keck left the Brooklyn Museum in 1961 to become the Director of the Conservation Center at New York University's Institute of Fine Arts, the Museum hired Caroline Keck to head the conservation laboratory. She remained the head of conservation until 1963, when the Kecks moved to Cooperstown.

She held that position in 1962, when I (then Jean Daniels) first met her and became one of the enthusiastic volunteers who stapled red felt in several galleries on the Museum's fifth floor in preparation for the "Exposition of Painting Conservation" (EPC), held October 22-26, 1962. The EPC was my exhilarating introduction to several prominent painting conservators and the methods they used, which were demonstrated live during this event. Mrs. Keck referred to the exposition as a "museum trade fair." Probably, it was the first conservation trade fair in the USA and was published in *Museum News*, Vol. 41, No. 5 (January 1965). Long after the EPC closed, the red-covered "Exposition of Painting Conservation" folio remained a useful source of practical information.

—Jean D. Portell
Brooklyn, NY

AIC News

Staff Transitions

Meetings & Design Director Sheila Paige left AIC on March 4, 2008 to pursue other interests. Over the past four years, Sheila brought AIC's meeting planning into the electronic age. She instituted regular communications between the general session and specialty group session planners and created forms and schedules to aid the process. Sheila's contract negotiation skills served AIC well, as did her knowledge of the hotel industry. We wish Sheila well in her future endeavors.

Ruth Seyler has now been promoted to Membership & Meetings Director, having already been responsible for registration and the exhibit hall over the past two years. Ruth will continue to

lead the membership team and serve as marketing director.

To assist in meeting planning, Amanda Knowles has been hired as Meetings Coordinator. Amanda, who has several years experience in meeting planning and a BA from the College of William & Mary, began work on March 20. Our thanks to Ruth for taking on these additional responsibilities, and welcome to Amanda!

Ryan Winfield has been promoted to Membership Coordinator in recognition of his outstanding service to members and his contributions to improving membership activities through communications and technology.

Audit Committee

To meet stricter audit requirements, the AIC board of directors has approved a charge for an audit committee to provide additional oversight for the audit process. Board committee members are Meg Craft, AIC and FAIC Vice President, and Cathy Hawks, Director of Committees and Task Forces. The third member of the committee, Thomas Berger, is a consultant in strategic and financial planning, investment planning, and organizational development. Previously, he served in a variety of senior financial positions at such prestigious institutions as the Henry Ford Museum & Greenfield Village; National Gallery of Art; Museum of Science, Boston; and Museum of Science and Industry, Chicago. Tom brings a wealth of experience to us and we greatly appreciate his service on our behalf. We thank all three members of the committee for their work with the auditor, board, and staff through the successful completion of the 2007 audit.

Public Outreach Presentation

Over the past year, Jae Gutierrez chaired the public lecture task force with members Julie Heath and Yadin Larochette. Working with board liaison Paul Messier and the AIC publications manager (Sloan Carroll followed by Brett Rodgers), they have completed a PowerPoint presentation for its first showing at the AIC annual meeting. AIC members will have use of this presentation to introduce conservation to the general public and will be able to adapt it to include additional examples specific to their specialty area. We thank

Annual Meeting 2008

Look for complete coverage of the 2008 Annual Meeting in Denver, Colorado in the July issue of AIC News.

the many people and organizations that provided photographs and permissions for this presentation.

Website Development Update

On April 9, the website design team, TerpSys, presented three options for the visual look and feel and of the new site. One of the options was unanimously accepted by the AIC staff and board present at the meeting. Martin Burke presented samples of it at the Issues Session and Business Meeting in Denver. TerpSys is currently under way building out the site and developing new interactive features that will make the site more user-friendly than ever before.

Digital Documentation Task Force Update

The work of the task force is now finished, with the recent publication of *The AIC Guide to Digital Photography and Conservation Documentation*, authored by Franziska Frey, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffrey Warda and Gawain Weaver. This guide was formally reviewed by 10 corresponding members of the task force, which included Hannah Frost, Louis Meluso, Jane Merritt, Virginia Naudé, Alan Newman, Steve Puglia, Yosi R-Pozeilov, Angela Spinazze, Laura Wahl, and Don Williams. Additional reviewers for smaller sections of the document include Mike Collett, Julia Day, John Delaney, Ken Fleisher, James Hamm, Joe Labarca, John Lentini, Robin Myers, Gregory Smith, John Vitagliano, and Elizabeth Walmsley. The authors met on two occasions during 2007, generously hosted by the George Eastman House and the Conservation Department of the Solomon R. Guggenheim Museum. Additional financial support for meeting expenses was contributed by the Art Conservation Department of the University of Delaware. Thank you to all who con-

tributed to this important document. The new guide is available for \$20 (\$30 for non AIC members). Download the publications catalogue and ordering form at <http://aic.stanford.edu/library/print/index.html>.

In addition, the task force has recommended that the AIC board of directors accept important changes to the documentation sections of the *Commentaries to the Guidelines for Practice of the AIC*. These changes allow for storage of electronic conservation documentation records provided certain long-term storage criteria are met. Conservators who cannot meet the storage criteria outlined in the *Commentaries* should continue to create and maintain hard copies of conservation documentation.

Although this task force was charged by the AIC board of directors, it was developed and supported by the Electronic Media Group (EMG) to serve the AIC membership as part of EMG's mission to provide conservators with knowledge on the use of new media and emerging technologies. Please remember to join EMG to support these types of projects in the future.

—Jeffrey Warda, Task Force Chair

Tomb of the Unknowns

Thanks to the advocacy of AIC and a number of other preservation organizations, President Bush signed into law on January 29 an amendment to the Defense Authorization Bill. It requires that within 180 days a report is to be completed that will:

- Describe the Army and Department of Veterans Affairs' current plan to replace and dispose of the 1932 Tomb Monument.
- Assess the feasibility and advisability of repairing the Tomb of the Unknowns.
- Describe the current efforts (if any) to maintain and preserve the Tomb Monument.
- Explain why no attempt has been made since 1989 to repair the Tomb Monument.
- Provide a comprehensive comparison for the cost of replacing versus the cost of repairing the Tomb Monument.
- Assess the structural integrity of the Tomb Monument.

AIC members are serving as advisors during the development of this report and providing expert recommendations.

Moving from Print to CD: The OSG Postprints

OSG published its first *Postprints* after the 1991 AIC annual meeting, as a compilation of papers given at its specialty group session. *Postprints* were first published in their current format in 1994, and a volume has been published each year with the exception of 1998. Ginny Greene became senior editor in 1995, and (assisted by Pat Griffin and Chris DelRe) continued in that role until June 2008.

Prior to 2002, the volumes were prepared as camera-ready hard copy, and all images were submitted to the printer as black/white prints or line drawings. By 2003, the cost of print publication for the OSG *Postprints* publication had grown to the point where it was a serious financial drain on OSG. Additionally, the budget for this publication was tricky to calculate every year because the printer could only provide an accurate estimate once the number of pages, and the number of pages with images, was known.

In February of 2003, Pat Griffin (then OSG chair) talked to Paul Messier (then Chair of the AIC Publications Committee) about the possibilities of turning the OSG *Postprints* into an electronic publication. OSG officers had discussed a switch from hard copy to electronic publication in previous years, as web publication had become common in many scientific fields. The benefits of such a change included the potential for color images and the fact that AIC would no longer have to store bulky hard copies. In addition, the AIC Publications Committee was concurrently investigating and establishing policies related to electronic publication of Specialty Group publications, and offered to help OSG make the change.

Pat Griffin prepared a proposal for presentation to OSG members at the 2003 annual meeting. During the discussion, members raised several issues:

- Permanency - OSG members strongly supported the *Postprints*,

Two documents prepared by the AIC Publications Committee, "Best Practices for Print Publications, AIC Specialty Group Serials" and "Best Practices for Off-line Electronic Publication, AIC Specialty Group Annuals & Postprints" are available on the AIC website at aic.stanford.edu/committee/committees_taskforces/publication. The current versions were approved in 2005.

The current version of "Guidelines for Authors" is posted on the OSG website: aic.stanford.edu/sg/osg/pub.html#postprints

did not want to abandon their commitment to a permanent publication, and were afraid that future *Postprints* would only be available for a limited period of time. Many members were very positive about online availability of JAIC, but pointed out that this was an addition to the printed version, not a substitute.

- Hard copy - The possibility of printing a hard copy was considered very important, and was related to the question of permanency.
- Access - OSG members automatically receive the *Postprints*, but copies are available to any member of AIC and to any non-member who is aware of their existence and wants to purchase a copy. The question was raised whether access to a web-based version would be for OSG members only, AIC members only, or unlimited. This in turn brought up many questions of possible misuse of information, a problem that arises whenever web publication is discussed.

A decision was made to prepare the 2003 *Postprints* using the old technology, while simultaneously preparing a trial electronic volume, which would incorporate papers presented at meetings that had never been submitted to

the *Postprints*. Planned as a completely electronic publication, this volume would initially be available via a members-only link on the OSG website, and could be printed if desired.

As Pat Griffin and Ginny Greene began to investigate how to produce this volume, they found that permission for web publication of images was not easy to procure from institutions. Museums did not want to make high-resolution (printable) images electronically available, because they would lose control over subsequent use. This resulted in abandonment of the idea of web publication.

Discussion then began about the possibility of publishing the volume on a CD. Publication in this format would allow printable files, and the copyright issues are very similar to that of printed books. Additionally, the files on the CD could be created in PDF format, allowing eventual posting on the web should image copyright issues ever be resolved.

In April 2004 the AIC Publications committee met to develop the Best Practices document for CD publishing, using the edited documents slated for the OSG volume to create a prototype. A new version of the OSG Guidelines for Authors resulted, incorporating the requirements for electronic submission of images.

Software choice for this project had two aspects: document editing and formatting (content creation) and content delivery. It quickly became evident that the delivery system (the files written to the CD) should be in Adobe PDF format. This is widely used, and would facilitate later web posting if copyright issues were resolved. In addition, files can be opened via Adobe Acrobat Reader, which can be downloaded from the web without charge.

The choices for editing and formatting software were narrowed to either MS Word or Quark. Quark, the industry standard for books, was used by the AIC office publications manager and the TSG for preparation of their *Postprints*. In spite of the attractive layout that can be obtained with Quark, the OSG membership had never complained about the appearance of the *Postprints*, and a decision was made to use MS Word for preparation in order

TSG *Postprints* Also on CD; Soon Digital

The Textiles Specialty Group also carried out discussions and consultations over several years. TSG *Postprints* have been ably shepherded into publication since 1991 by a succession of editors. Since 1997 all TSG *Postprints* have had abstracts translated into Spanish for our Central and South American colleagues. This year marks the first one that TSG *Postprints* have been distributed as a CD. The editorial committee was aided in this accomplishment in two ways: the solutions discovered by the OSG and the experience of the publisher. Before putting the move to a CD format to a vote from membership, the editors researched CD manufacturing and permanency. Collaboration with Omnipress allowed the TSG to continue to use Quarkpress in order to keep the overall look of the *Postprints* intact. They also provided many attractive features for the final product, for example, a “Google-like” word search.

The Textiles Specialty Group has supported the upgrading of the AIC website in part because the TSG membership voted to make TSG *Postprints* available on-line two years after they have been published, though it is understood that web copyright issues continue to be a challenge that will need to be addressed with each author. We look forward to having TSG *Postprints* even more accessible in the near future! Thanks for these 17 volumes are in large measure to the good work of past and current TSG editors. Thanks are also due to Howard Sutcliffe and Amanda Holden. The move to CD format was discussed by many editors, but the final product was overseen mainly by Joel Thompson.

—Mary Ballard and Beth Szuhay

to avoid both the cost and the learning curve associated with new software.

During 2005 and 2006, the editors were concerned with technical details such as disk labeling and packaging, and searching for possible CD duplicators that might meet our requirements. The publications committee was simultaneously working on a draft document about Best Practices for Specialty Group Publications on CD, which Paul Messier shared with the OSG *Postprints* editors. This draft specified the recommended type of disk (gold), the recommended disk labeling method (thermal printing, with inkjet as a possible alternative), the best packaging (deep jewel box), and guidelines for the design and content of the jewel box insert. As a result, it became clear that the option of desktop publishing by OSG (which had briefly been considered) was no longer feasible because the adhesive labels available for desktop production are not permanent.

Time passed, discussion between members of the publications committee and the AIC publications manager continued, and editing was completed on the papers from the 2004, 2005 and 2006 volumes. Initial attempts at con-

version of the Word files to PDF format produced a number of interesting problems, some of which were clearly related to inexperience and others to bugs in the editor's copy of Acrobat. The first volume took nearly a week to convert. The next one took three days, and the third one less than a day. During this process, the editor discovered that there is a great deal of hidden formatting in Word that does not present a problem in editing, but will interfere in the conversion to PDF if not removed.

Each paper in each volume was bookmarked, along with the Table of Contents and Forward, but individual images within each paper were not (these may be added later). After discussion with Paul Messier, the decision was made to include only the three volumes on the first disk, each formatted as a separate PDF, but not as individual papers.

By August of 2007 when all three volumes were ready, along with a *ReadMeFirst* file that explained how to open the files, Sloan Carroll worked on the layout for the box insert, selected a duplicator, and had the PDF files proofread by three people. Sloan's departure resulted in another delay

until Brett Rodgers picked up the project in January of 2008, and continued the work involved in duplication and mailing, resulting in the first OSG Postprints volumes on CD.

OSG's journey towards electronic publishing provided a real-life test of the Best Practices for CD Publication. The best labeling method, for example (thermal printing) turned out to be incompatible with the best disk (gold). After consultation with Paul Messier, OSG decided on silver disk and thermal printing, and the final version of the guidelines will be amended to reflect this change. It was decided to mail the disks in full-depth jewel boxes, the best packaging, and with monitoring whether the breakage rate was excessively high. The necessity for eventual migration of the data, either to hard copy or other electronic format, is mentioned in the *ReadMeFirst* file, and is a fact of electronic life that is now accepted.

The editors and AIC have done their best to make the publication conform to the AIC Best Practices guidelines for CD publishing, and to satisfy the requirements of the OSG membership: permanence through migration of data, the ability to print hard copies, the use of color images and reduced costs for publication. So far, the members seem to approve.

—Virginia Greene

Acknowledgements: I would like to offer my thanks to my Postprint co-editors, Pat Griffin and Chris DelRe; Paul Messier, former Chair of the AIC Publications Committee, Sloan Carroll, former AIC Publications Manager, and Brett Rodgers, current Publications Manager; the AIC Publications Committee; all the members of OSG who offered useful advice on software, including Craig Deller, John Griswold, Arlen Heginbotham, James Martin, Jean Portell and Joanna Rountree; all the OSG chairs since 2003 and the OSG membership for endless patience during the years it took to complete this project; and to Jim Mathieu of the Publications Department at the Penn Museum, Philadelphia, for technical advice on CD publishing.

FAIC News

FAIC Awarded Grant for Wiki Project

NCPTT awarded FAIC \$23,000 to convert AIC Specialty Group Catalogs to a wiki, an online collaborative knowledge base. This wiki will greatly accelerate the rate of data entry and revision of these texts, while making the information more readily available to the conservation community. The project team—Paul Messier, Eric Pourchot, Luisa Casella, James Cocks, and Brett Rodgers—will begin work in June.

JAIC News

Image Copyrights

The question often arises about whether a copyright article can have embedded material that holds an individual copyright. The answer is YES!

Images that are considered art, such as unique photographs or drawings, can themselves be copyright. For such copyright material, permission must be obtained prior to its publication or distribution. For a more complete description, please refer to the following document on 'Guidelines for Image Permissions', prepared by the AIC Publications Committee and is available on line at: http://aic.stanford.edu/committee/committees_taskforces/publication/guidelines_imagepermissions.pdf.

Some pertinent parts have been reprinted here:

"Papers submitted for publication in the *Journal of the American Institute for Conservation*, Specialty Group publications, or other AIC publications often include images of works of art, artifacts, or monuments. For certain images, no specific permission is likely to be required for their inclusion in a publication. In other cases, however, written permission may be required before an image can be published. If such written permission is required, the permission usually must specify the publication in which the image(s) will be included and the publication format(s). Many AIC publications are now issued in more than one format. In order for the images in a proposed paper to be included in any AIC pub-

lication in one or more formats, the author needs to obtain permissions for all of the proposed formats.

A general permission form for authors is available from the AIC and must be submitted with all papers that include illustrations of works of art or artifacts. It is the responsibility of the author, however, to obtain specific required permissions from museums or other institutions or private individuals, and to submit the appropriate permission forms with his/her paper. Since the required permissions may vary widely from one institution or private owner to another, authors must determine what is required as they prepare their papers.

Types of publication formats

1. Hard copy.

Examples: JAIC, Specialty Group postprints, other Specialty Group publications.

Comments: These publications are usually originally printed and distributed as hard copies, however there is an ever-increasing likelihood that they will be made available in an online format at a subsequent time, so permission for both print and online use of images is required.

2. Off-line publications (CD-ROM or DVD).

Examples: Some Specialty Group postprints.

Comments: The papers on a CD may be in different formats, as may the images included in the papers. Since the images are digital, they may be placed on the CD at various resolutions. Some institutions may stipulate that an image may only be placed in a CD publication at a certain resolution.

3. On-line publication.

Examples: *JAIC* is available with a three-year 'moving wall' through the on-line journal subscription service, JSTOR, and on the AIC website. The 'moving wall' means that JSTOR/AIC will only make available issues up to three years before the present. Because all current *JAIC* papers will be published both in hard-copy and made available after a period of time in on-line formats, authors must obtain permissions for image publication in both types of formats. A growing number of Specialty Group publications are also available on the AIC web site.

Comments: On-line publications of older journals usually consist of files created by scanning of printed journals, such as those issues of *JAIC* on JSTOR. Some current on-line publications (such as some journals) are created directly from digital text and image files. As with off-line publications, resolutions of images in on-line publications can be quite variable, and there may be restrictions on permissible resolution for images of works of art from museum collections.”

—Michele Derrick, *JAIC Editor-in-Chief*

Grants and Fellowships

Foundation Grants for Preservation in Libraries, Archives, and Museums

Foundation Grants for Preservation in Libraries, Archives, and Museums is a collaborative project of the Library of Congress and the Foundation Center. This publication lists 1,725 grants of \$5,000 or more awarded by 474 foundations, from 2003 through 2007. It covers grants to public, academic, research, school, and special libraries, and to archives and museums for activities related to conservation and preservation. This PDF document can be accessed electronically on www.loc.gov

Scholarship Announcement

Conservation By Design Limited is pleased to announce that applications are now available for the Nicholas Hadgraft Scholarship to the Montefiascone Book Conservation Summer School

Please see the AIC website for grant opportunities and deadlines. Visit <http://aic.stanford.edu/faic>

Health and Safety

The AIC Health and Safety Committee welcomes two new members, Rachael Arenstein and

Joanne Klaar Walker. Rachael is an objects conservator in private practice in New York. Joanne is the William R. Leisher Fellow in Modern and Contemporary Painting Conservation at the Nation Gallery in Washington, DC. They replace Mary Ballard and Patricia Silence, who have served on the Committee since 2000.

Health and Safety Committee Members serve up to two 4 year terms. The student member serves for a single 2 year term. The committee always includes one Health Professional.

People

Sheila Payaqui has joined the Virginia Museum of Fine Arts (VMFA) as Assistant Objects Conservator. Prior to VMFA, Sheila was an objects conservator for the National Park Service (NPS), Harpers Ferry Center. She interned at the Philadelphia Museum of Art, Queensland Art Gallery in Brisbane, Australia and Centro Nacional de Conservación y Restauración in Santiago, Chile. She also worked at the National Gallery of Art in Washington, DC.

In Memoriam

Craigien Weston Bowen (1953-2008)

Craigien Weston Bowen, Deputy Director of the Straus Center for Conservation at Harvard University's Fogg Art Museum and an accomplished rock climber and gardener, died at her home in Lexington, MA, on March 1st, sixteen months after being diagnosed with cancer. She was 54.

She was born Ruth Craigien Weston on November 10, 1953, the daughter of Frederick W. Weston Jr. and the late Ruth L. Weston, and spent her childhood in West Long Branch, NJ, and Rome, ME. At Smith College, she double-majored in Art and Astronomy, with a minor in Physics, and developed into a talented lithographer. After graduating in 1975, she began a three-year

apprenticeship in the conservation laboratory at the Fogg under Marjorie B. Cohn, specializing in the conservation of works of art on paper. She later collaborated with Ms. Cohn on scholarly projects. In 1978, Craigien moved to the Williamstown Regional Conservation Laboratory at the Sterling and Francine Clark Art Institute in Williamstown, MA, where she founded the paper conservation laboratory. In 1980, she returned to the Fogg. That same year, she married Mark S. Bowen, whose family owns a home on the same lake in Maine as hers. Craigien was the recipient of an Indo-U.S. Sub-commission grant to travel to Kota, India, in 1987, and made several subsequent trips there to treat and study the royal collections of H.H. Maharao Brijraj Singh in the Rao Madho Singh Trust Museum. In 1994, the Derek Bok Center for Teaching and Learning at Harvard awarded her the Certificate of Distinction in Teaching. This month, she was awarded the prestigious Sheldon and Caroline Keck Award by the American Institute for Conservation, which recognizes a sustained record of excellence in the education and training of conservation professionals. At the time of her death, in addition to her role as Deputy Director of the laboratory, Craigien held an endowed position as Philip and Lynn Straus Conservator of Works of Art on Paper at the Straus Center for Conservation and Technical Studies. The Craigien W. Bowen Fellowship was established in her honor in 2007, to fund the further training of young conservation and curatorial professionals who specialize in works on paper.

Craigien was a well-known and avid rock climber and mountaineer. During her Harvard apprenticeship, she took the spring rock climbing program offered by the Appalachian Mountain Club, cutting her teeth at small crags around Boston, such as the Quincy Quarries, Rattlesnake Rocks, and Crow Hill. She became known for her fierce determination and masterful technique, especially with her feet. At that time women usually played a secondary role to

continued on page 12

Table 1: Early Manufacturers of Synthetic Dyes (Smithsonian Institution Dibner Library holdings)

American Cellulose and Chemical Mfg. Co. (New York)
American Cyanamid Company (Bound Brook, NJ)
Badische Anilin- & Soda-Fabrik (Ludwigshafen am Rhein; Neuville sur Saône) Farbenfabriken vorm. Friedr. Bayer & Co. (Elberfeld; Leverkusen; Flers par Croix)
Blanchisserie et Teinturerie de Cambrai (Cambrai)
British Dyes Ltd. (Huddersfield)
British Dyestuffs Corporation Ltd. (Manchester)
Leopold Cassella & Co. / Cassella Color Company (Frankfurt am Main; New York)
Chemische Fabriken Wiesbaden-Biebrich
CIBA B Gesellschaft für Chemische Industrie in Basel / Société pour l'Industrie Chimique à Bâle (Basel)
Compagnie Nationale de Matières Colorantes et de Produits Chimiques (St.-Clair-du-Rhone)
Compagnie Nationale de Matières Colorantes & Manufactures de Produits Chimiques du Nord Réunies Etablissements Kuhlmann (Paris)
E. I. Du Pont De Nemours & Company, Inc., Organic Chemicals Department, Dyestuffs Division (Wilmington, DE)
Durand & Huguenin S. A. (Basel; Huningue)
Anilinfarben- & Extract-Fabriken vorm. Joh. Rud. Geigy (Basel; Greznach)
General Dyestuff Corporation (New York)
L. B. Holliday & Co., Ltd. (Huddersfield; Bruxelles)
I.G. Farbenindustrie Aktiengesellschaft (Frankfurt am Main; Höchst am Main; Leverkusen ; Ludwigshafen am Rhein)
Imperial Chemical Industries Limited B ICI (Manchester)
Japan Dyestuff Exporters= Association (Tokyo)
Kalle & Co. Aktiengesellschaft, Anilin-Farben-Fabrik (Biebrich am Rhein)
Kuhlmann
Manufacture Lyonnaise de Matières Colorantes B Concessionaire des Brevets de Leopold Cassella & Co. (Lyon)
Farbwerke vorm. Meister Lucius & Brüning; later Farbwerke Hoechst Aktiengesellschaft (Hoechst am Main)
Farbwerk Mühlheim vorm. A. Leonhardt & Co. (Mühlheim am Main)
National Aniline & Chemical Co., Inc. (New York)
National Silk Dyeing Company (Paterson; Allentown; Dundee Lake; Williamsport)
Manufacture Néerlandaise de Matières Colorantes & Produits Chimiques (Delft)
Organic Chemical Corporation (Providence)
Société Anonyme des Matières Colorantes & Produits Chimiques de Saint-Denis
Sandoz Chemical Works (Basel)
Société Anonyme pour la fabrication de la Soie de Chardonnet (Besançon)
Standard Silk Dyeing Company (Patterson, N.J.)
Wacker & Scmitt Farbenfabrik (Mühlhausen / Mulhouse)
Chemische Fabriken vorm. Weiler -ter Meer (Uerdingen; Tourcoing)
Wells & Richardson Co. (Burlington, VT)

new edition of the *Colour Index* (C.I.). All in English, thousands of dyes are listed by their chemical structure (CI Constitution Number) and their application method (CI Acid Red 26, for example) with their working properties listed: light fastness, crock fastness, fastness to acids, alkalis, etc. The third edition included the American Blue Wool Standards and the British (ISO) ones. By the late 1960s it was possible to find the dye you wanted, a manufacturer/distributor, and all the working

properties relevant to your work. If you knew the brand name of a dyestuff, you could find out the basic working properties before you sent in a purchase order.

From the manufacturer, you could get advice on auxiliaries, color charts with 1/2, 1/4, 1% or 2% depth of shade for various fibers and the particular effect on lightfastness. Some conservation colleagues even spent a few days being trained in the test laboratory of one manufacturer, gratis! With

trichromatic parity vouchsafed by the manufacturer, the shades were stable and consistent across the entire North American market. Compensation for loss is a slow process, but textile conservators were efficient at custom-dyeing silk and special threads. There was a cross-over when the technology of the tristimulus colorimeter confirmed what we knew by eyesight: a dull hue could not match a brilliant one and a brilliant chroma was difficult place to start for a beige.

With the demise of protective tariffs and new global trade agreements, much of the large scale flat textile manufacture has moved overseas. Other parts of the industry have diversified, been sold, changed industries: Pfister, Martin Marietta, and Sherwin Williams are no longer involved with dyes and fibers! The link between dye chemistry and pharmaceutical chemistry has been split, as has the field of large yardage textiles manufacturers from high performance and defense contracting, fiber modification, and biological modification.

The new fiber manufacturers (Table 3) have developed a range of new polymeric materials. For example, PBI is a polybenzimidazole fiber, a long chained aromatic polymer with imidazole group also on the backbone. It has no melting point and does not ignite; it has abrasion and mildew resistance and it can be dyed. PEN or polyethylene naphthalate is a high performance polyester with a modulus five times that of nylon, twice that of high modulus rayon, and two and a half times that of polyester. With low elongation and low shrinkage, its dimensional stability lends itself to high performance (i.e. racing) sailcloth. "Microfiber" refers to a denier of less than 1, often polyester, so finely extruded that their highly packed yarns may be woven with interstices small enough for wind resistance. With hydrophobicity, the 'non-wetting' high surface tension makes water form beads and run off, though moisture from the body can wick off. Consequently microfiber raincoats are lighter, warmer, and cooler than conventionally woven fabrics. Synthetics account for 94% of worldwide production for a reason!

Table 2: Some Well known Manufacturers & Synthetic Fibers in the 1970's

Manufacturer	Some Fiber Trademarks	Generic Name (Fiber Class)
Allied Chemical Corp.	Bodyfree; Source	Nylon; Nylon + polyester
American Cyanamid Co.	Creslan; Dy-lok	Acrylic; Rayon
American Enka Co.	Enkalure	Nylon
Beaunit Corporation	Narco	Rayon
Celanese Corporation	Arnel; Celanese; Fortrel, Fortrel 7	Triacetate; Acetate; Polyesters
Cortaulds NA Inc.	Coloray, Fibro, Shareen	Rayons
Dow Badische Co.	Vivana; Lurex	Nylon; Metallic
E.I. DuPont de Nemours & Co., Inc.	Antron, Nomex, Qiana; Lycra; Teflon	Nylons; Spandex; Fluorocarbon
Eastman Kodak Co.	Estron; Kodel	Acetate; Polyester
FMC Corporation	Avril; Rayflex	high wet modulus Rayon; Rayon
Hercules Inc.	Herculon	Olefin
Hyston Fibers Inc.	Trevira	Polyester
Monsanto Company	Acrilan, SEF; Astroturf	Acrylic + modacrylic + nylon +polyester; Nylon
Philips Fibers Corp.	Marvess; Phillips 66 Nylon	Olefin; Nylon
Rohm and Haas Co.	Ayrlyn, X-Static	Nylon

From Guide to Man-made Fibers, Man-made Fiber Producers Assoc. Inc. 1971

Table 3: Tradenames, Fiber Type, and Manufacturer of Some Current Synthetic Fibers

Some Current Trade Names	Generic Fiber Type	Current Manufacturer; URL
Allesandra	Melamine	Basofil Fibers, LLC; www.basofil.com/
Antron	Nylon 6.6	INVISTA; www.invista.com/index.html
Biobarrier	Olefin	Reemay, Inc.; www.reemay.com/
Celanesea	Acetate	Celanese Acetate; www.celaneseacetate.com/home_public.html
Dacron	Polyester	DAK Americas, LLC; www.dakfibers.com/
Duraspun	Acrylic	Solutia Inc.; www.solutia.com/pages/corporate/
Duron	Olefin	Drake Extrusion; www.drakeextrusionuk.com/
Enka	Nylon 6.6	Polyamide Industrial Fibers, Inc.; www.polyamidehp.com/content_polyamide/frame_english.php
Fortrel	Polyester	Wellman, Inc.; www.wellmaninc.com/Fibers/F_Home.asp
Herculon	Olefin	FiberVisions Inc.; www.fibervisions.dk/
Kevlar	Aramid	DuPont Performance Materials www2.dupont.com/DuPont_Home/en_US/index.html
Lycra	Spandex	INVISTA; www.invista.com/index.html
Marquesa	Olefin	American Fibers and Yarns Co.; www.afyarns.com/
Nomex	Aramid	DuPont Performance Materials; www2.dupont.com/DuPont_Home/en_US/index.html
Pentex	PEN*	Honeywell International; www51.honeywell.com/sm/afc/index.html
PBI	PBI**	Celanese Acetate; www.celaneseacetate.com/home_public.html
Reemay	Polyester	Reemay, Inc.; www.reemay.com/
SEF	Modacrylic	Solutia Inc.; www.solutia.com/pages/corporate/
Stainmaster	Nylon 6.6	INVISTA; www.invista.com/index.html
Teflon	Fluorocarbon	Toray Fluorofibers (America) Inc.; www.torayfluorofibers.com/
Tencel	Lyocel	Tencel, Inc.; www.tencel.com/en/index.jsp
Tyvek	Olefin	DuPont Performance Materials; www2.dupont.com/DuPont_Home/en_US/index.html

*Polyethylene Naphthalate **Poly(benzimidazole)

As we track the pieces of the former dye companies (Table 4) there is the challenge of re-connecting the disparate parts of the once more unified whole. Sometimes the results are depressing: a Los Angeles designer and craftsman's weaving faded off hue in four months. Why? Because she used the trichromatic system her distributor

suggested, without checking that one of the dyes was sensitive to peroxide and ozone—right there in volume 1 of the *Colour Index*! The new reconstituted dye companies still provide C.I. numbers for their dyes; the same dyes exist with new trade names and distributors (Table 4).

You are only as reliable as what

you have researched and, though it's chaotic and crazy for North American textile conservators to track back to solid answers, it's also a very exciting time. Effluent restrictions have curtailed some specialty lines and caused others to metamorphose: reactive digital printing can produce a 100% match for a vat dyeing (indistinguishable

Table 4: Current Dye Manufacturers

Manufacturer & URL	Types of Dyestuff & Primary Business use	Tradenames (previous)
Brown Fine Product Company, Providence, RI www.brownfine.com	Acid - Protein & nylon Basic (cationic) - acrylic, cellulosic Direct (substantive) - cellulosic Disperse - acetates, polyester	Brown Nylamin, Brown Acid Browncryl Browndirect Browncel, Browncron
Clariant Corporation, Charlotte, NC www.textiles.clariant.com	Acid & Neutral (Premetallized) - Protein & nylon Basic (cationic) - acrylic, cellulosic Direct (substantive) - cellulosic Disperse - acetates, polyester Fiber reactive - cellulosic Leather Sulfur - cellulosic Vat - cellulosic	Lanasan, Lanasyn, Nylosan, Sandolan Cartasol, Cartazine Carta, Cartasol, Lumicrease, Pyrazol Foron, Sodyecron Drimarene Derma, Sandoderm Derma, Sandozol, Sodyesul Sodyevat
DyStar, Frankfurt, Germany www.dystar.com	Fiber reactive-cellulosic	Procion, Remazol
Huntsman Textile Effects, Basel, Switzerland www.huntsman.com/textile_effects/	1:2 metal complex-protein & nylon Acid - protein & nylon Fiber reactive - cellulosic Direct ("Substantive") - cellulosic Disperse - acetate, triacetate, polyester	Lanacron (Irgalan) Lanaset Novacron (Cibacron) Solophenyl Terasil
Leadertech Colors Inc., Kearny, NJ www.leadertechcolors.com/	Acid Basic Direct Disperse Solvent - for wood, plastic etc	Leadacid Leadacryl Leadirect Leaddisperse Leadasolve
Organic Dyestuffs Corp., East Providence, RI www.organicdye.com/	Acid & 1:2 premetallized/neutral acid for protein & nylon Acid dyes-wool nylon (swimwear) Basic Direct Disperse Fiber reactive Fiber reactive with 2:1 premetallized acid Solvent Sulfur Vat	Orco Acid, Orcolan, Orcolyosol Orco lanamide Orcozine Orcolitefast, Orcomine Orcoilacron, Orcocil Orco reactive, Orcosol Orcosol Orcosolve Orcosol, Orcofide Orcovat
Standard Dyes Inc., High Point, NC www.standarddyes.com/	Acid Basic Direct Disperse Fiber reactive Mordant Solvent Sulfur Vat	Permalon Permacryl, Kayacryl Permalite Permasil Kayacelon Permadan Permalex Permafor Permavat
Sunbelt Corp., Rock Hill, SC www.sunbeltcolors.com/home.htm	Disperse Pigment Vat	Navilene Naviprint Navinon
United Color Manufacturing www.unitedcolor.com	Acid Oil Spirit Soluble	Unijet Unisol Uniflow

References:

AATCC, www.aatcc.org, see Buyers Guide

ETAD, www.etad.com/members/etadmembere.php, see Membership

without dye analysis), medical and 'comfort' sport fabrics are already providing some interesting conservation innovations. New dry-cleaning technologies are developing. What has happened to dyestuffs and fibers has also occurred with surfactants and finishes. Don't ask us about Scotchgard. It is *so over*. Ask about UV-excimer laser effects, copper vapor laser surface modification, and especially, end-grafted polymer layer effects. A macromolecular anchoring layer involves highly reactive polymer containing epoxy groups (PGMA) which can react with carboxy, anhydride, amino, or hydroxyl groups. On the PGMA base, any number of finishes can be grafted to the surface from a melt: PEG, polystyrene, poly(vinyl pyridine), poly (meth) acry-

lates. Ask about LOI (Limiting Oxygen Index) for upholstery battings so that they can comply with CPSC's CFR 1633 and the California fire safety standards. Ask about the C.I. numbers of the dyes in the digital fabric prints.

Textile Conservation is not just your grandmother's field of cross-stitching any more. It is hard to find information about past textile science on the internet and it's too early to find future, proprietary "research and development" in the main stream. Textile conservators have more need to attend meetings, follow sessions, stay in touch with colleagues and universities, and be more active in textile organizations than ever before. There is no safety net below the high wire act anymore: the days of reliable old firms and

professorial mentors are gone. Hold on to your hats, your colleagues, and AIC!

—Mary W. Ballard, ballardm@si.edu
Acknowledgements: Sean Habgood, Gil Taylor, the American Fiber Manufacturers Association (and the The Fiber Surface Group), and the American Association of Textile Chemists and Colorists.

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men in the ascent of difficult climbs, and there were few all-women teams. She was among a handful of women who broke that mold. In *Yankee Rock and Ice* by Laura and Guy Waterman, the definitive history of climbing in the northeast, she and her dear friend Beverly Boynton are cited for climbing difficult routes “with authority and style.” (These words might describe Craigen’s approach to all her endeavors.) Over the course of nearly 30 years, she climbed extensively in North America and Mexico with a core group of friends and made lasting connections with many others. She enjoyed all aspects of the sport: the climbing, the relaxed days between, sitting in the sun, cooking great meals, sharing “war stories” with friends, and even the dark nights huddled in the rain on cold mountaintops or spectacularly high cliffs.

Among her many interests and talents, Craigen was an imaginative cook, expert skier and waterskier, prolific knitter, and implacable organizer and taskmaster. She took great pleasure in gardening, reading, and, later in life, learning to play the piano. Her children, nieces, and nephews fondly remember many summers in Maine under her tutelage, hauling brush, moving rocks (some more than once), having the climbers up for weekends, laughing, and playing cards.

Craigen is survived by her children, Andrew and Anna Bowen, of Lexington and Arlington; her partner, James W. Evans, of Watertown, MA; her father, Frederick W. Weston Jr., of Belgrade Lakes, ME; her sister, Martha Weston Feldmann, and her children, Hillary and Jeffrey Feldmann, of East Greenwich, RI; her brother, Frederick W. Weston III, his wife, Karen Lindstadt Weston, and their children, Rachel and Paul Weston, of Waterbury, VT; dear friend and cousin, Hillary Schultz and her husband Peter, of Rome, ME; friend and former husband, Mark S. Bowen, of Arlington, MA; and legions of devoted cousins, colleagues, and friends.

Donations in Craigen’s name may be made to: The Belgrade Regional Conservation Alliance, P.O.

Box 250, Belgrade Lakes, ME 04918; Harvard University Art Museums, 32 Quincy St., Cambridge, MA; or the Landscape Committee, PTSA, Lexington High School, 251 Waltham St., Lexington, MA 02421.

—*The Straus Center for Conservation, Harvard University. Reprinted from the Conservation DistList, March 6, 2008*

Huntington T. Block

Huntington T. Block, 83, founder of an insurance agency that wrote policies for museums and art collectors for six decades, died of cancer on February 25 at Capital Hospice in Arlington County.

Mr. Block established his eponymous firm in 1961, and it became a leading insurer of art throughout the country. He attended Virginia Military Institute before joining the Army during World War II. He served in the field artillery in Europe and participated in the battle for Bastogne. After the war ended, Mr. Block returned to the United States and graduated from Princeton University.

He worked for an insurance company for several years before starting his firm. He focused on insurance for professional associations, nonprofit groups, corporate and private art collections, commercial art galleries, fine art and antique dealers, auction houses, museums and large international art exhibitions.

His wife of 54 years, Amie Willard Block, died in 2006. Survivors include four children, Huntington M. Block of Westport, Conn., Bonnie Block Levison of Greenwich, Conn., William B.W. Block of New York and Amie Block Ratajczak of Brooklyn, N.Y.; a brother, Roger W. Block of Washington; and seven grandchildren.

—*Revised and reprinted from the Washington Post, March 22, 2008, by Patricia Sullivan*

Ellen McCrady, (1926–2008)

Ellen McCrady, AIC Honorary Member, passed away early in March at age 81. She held a Master in Library Science from University of Michigan and an Advanced Certificate in Preservation Administration from Columbia

University. She received the Banks/Harris award from the American Library Association for “significant contributions to the library and archives preservation field” in 2002. The Ellen McCrady Archive has been established at the Center for American History, University of Texas at Austin.

Ellen had an adventurous spirit. In 1951, she recruited companions to help construct a raft from oil drums and scrap lumber, and they floated down rivers from Pittsburg to New Orleans. Her professional life was devoted to book and paper conservation; she operated the Academy Book Bindery in Dexter Ann Arbor. But she is most well known for her abilities to take risks by opening discussion about research and topics of crucial concern to everyone in the conservation field.

Ellen McCrady’s reporting and publication on library preservation spanned thirty years. The three journals that she founded pioneered the disciplines that each addressed. She shaped the professions of library preservation, (*Abbey Newsletter*, 1975–2004) alkaline paper production and its archival applications (*Alkaline Paper Advocate*, 1988–1998) and mold abatement (*Mold Reporter*, 2001–2004). Her other publications include highly influential editorial reports, technical articles and authoritative reference works such as *North American Permanent Papers* (1994–1998). Regardless of the library preservation question it was always smart to factor Ellen’s response. She had the consummate librarian’s skill of differentiating known from unknown and a canny ability to find answers to the unknown.

She was also a wily reporter. I watched as she aggressively hunted down disparate pieces of information and quietly infiltrated technical forums where specialists were unsuspecting of her high level of understanding. She instigated debates such as the early “Kitchen Chemistry” exchanges (*Abbey Newsletter*, 1975) in which dueling letters to the editor fueled open discussion. Her advocacy for use of alkaline papers for archival documents exemplified her sense of addressing solutions rather than being

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immobilized by problems. And, Ellen's sympathy for people ill from unsuspected exposure to mold dispersants, as conveyed in her strident *Mold Reporter*, initiated a national awareness and response.

An accomplished journalist and journal publisher, Ellen dedicated her talents and energies to the library preservation field. While her research and writing concerned issues and options of practice, she spoke to everyone. Ellen assumed correctly that the practitioner, scientist, administrator and every thoughtful person needed a shared education and understanding about library preservation. She was at the center of debates and in the lead on new agendas. Her clear voice still rings out.

Ellen's purpose was to exemplify, in writing and action, the goals of library preservation and advocacy for the preservation worker. Ellen was our champion; engaged, thoughtful, cheering, persistent, and magnificent.

She is survived by her sister, Carol Rees (Gerald Rees); nephews David Rees, James Rees (Sarah Casello), and Jonathan Rees (Oakley Hoerth); and a dear friend, Jocelyn Vinograd, of Austin, Texas. Memorial contributions may be sent to Arbor Hospice or to NAMI (National Alliance for the Mentally Ill), Washtenaw, 1100 N. Main St., Ann Arbor.

—Gary Frost, *Conservator, University of Iowa Libraries, with added comments from her sister, Carol Rees*

Hamish Stewart-Treviranus (1918–2008)

Captain Hamish H. A. Stewart-Treviranus, painting conservator in private practice in the Washington, DC area, died on February 28, 2008 at a retirement home at Lake Ridge, Virginia at the age of 90.

Born in Germany to Scottish and German parents of aristocratic background, Stewart-Treviranus had been destined for a military career, and served as a captain in the Royal Scots Greys (currently the royal Scots Dragoon Guards) in WWII in Palestine, North Africa and Italy. After many adventures he changed careers, entered academia, and chose conservation as his field. He received

his B.A. in 1950 from the University of Manchester, UK, where his focus was the history of art and chemistry, and continued his studies at Edinburgh University where he met his mentor and lifelong friend Harold Plenderleith. Eventually he emigrated with his family to Canada followed by the U.S. He participated in the earliest introductory conservation courses given by Sheldon Keck at New York University, and studied there well into the late 1950s. He worked as an apprentice in 1954 at Versailles, with Russell Quandt at the Corcoran Gallery in Washington, and with H. G. Courtais in New York.

In the 1960s he settled in the Washington D.C. area, where he worked until 2006. His additional activities were numerous; he taught at the George Washington University Graduate School museum programs and was on the Advisory Committee of the Sri Lanka UNESCO Cultural Triangle Project where he consulted on the conservation of temple murals. He was one of the founders and a past president of the Washington Conservation Guild and a long-time member of AIC and IIC, as well as other national and international conservation organizations. Throughout his career he had many trainees and assistants who have continued on in the profession.

His colorful life outside conservation included his passions for horseback riding and fox hunting. He represented Canada in the Three Day Equestrian Eventing in the Olympic Games in 1952. He was co-founder of the US Combined Training Association for Equestrian Eventing, the governing body for his sport, and continued as technical advisor to the U.S. Equestrian Olympic Team. His enjoyment of his Scottish heritage continued in the U.S, especially expressed through his love of Scottish dancing. He also served as president of the St. Andrews Society of Washington D.C., of which he was a long-time member.

His colleagues and apprentices remember him fondly for his courtly manner, upright bearing (he always wore a tie and lab coat at work), high standards, dedication to keeping good records and documentation, and

respect for the work of art and the people he worked with. He advised that his trainees learn to compromise if necessary when dealing with a difficult client but to “never compromise the object.” He showed great kindness and gave helpful support to young people starting out in private conservation work. He is also remembered for his “charming” and “wicked” sense of humor. His papers and records have been donated by his family to the H. F. Dupont Winterthur Museum Library.

—Sarah Fisher

John Winter (1936–2008)

John Winter, Conservation Scientist in the Department of Conservation and Scientific Research at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, passed away on March 24, 2008.

John was born in Stapleford, Nottinghamshire, England in 1936. He attended Cambridge University, where he was awarded a BA (natural sciences) in 1958, and Manchester University, where he earned his PhD (organic chemistry) in 1961. He specialized in natural product chemistry. Following the completion of his academic career, John performed research in chemistry at the University of British Columbia, Université de Strasbourg, Laporte Industries Ltd (U.K.) and Sheffield University. In 1968 John joined the Museum Applied Science Center at the University of Pennsylvania and undertook research on dating methods and the study of archaeological materials and museum objects, especially organic residues within ancient ceramics. In 1971, John joined the staff of the Technical Laboratory of the Freer Gallery of Art.

Over the course of more than thirty-six years, John's achievements at the Freer and Sackler were notable in a number of areas. His work on the study of East Asian paintings and pigments was groundbreaking and resulted in dozens of publications. Of particular significance was John's work on the study of carbon-based inks, organic pigments, and the photographic enhancement of seal impressions on paintings. More

recent work included the identification of pigments used on an important group of 6th century stone sculpture found at Qingzhou, Shangdong province, China, and the study of paintings from China dating to the 17th to early 20th century. And just weeks before his death, John's book on the scientific study of East Asian paintings went to press, with an expected release date for this summer.

Along with his research accomplishments, John was dedicated to the field of conservation and to service in its professional organizations. He served terms as vice-president and president of IIC, coordinated various working groups of ICOM's Committee for Conservation, and was on the editorial board of *Reviews in Conservation*. He served as a dedicated abstractor for *Art and Archaeology Technical Abstracts* for over 30 years and in recent years represented the IIC on the AATA Editorial Board.

John's contributions to the field include not only his own publications but also the production and script of a 45-minute movie, *The Art of the Hyōgushi*; a slide show – *The care of East-Asian paintings* – distributed by the Smithsonian's Office of Museum Programs; and the editing and introductions for numerous other publications. He was instrumental in the training of many students, interns, and research fellows, including Stanley Chang (Head of the Research Laboratory of the National Palace Museum, Taiwan), Masaaki Sawada (Head of the Nara National Research Laboratory of Cultural Property), Hiromu Abe (Head of the Shōsōin, Nara), Steven Weintraub, Marco Leona and many others.

As a scientist, John was thorough and careful in manner, but he was also inventive, and developed new ways to address intractable problems. He was a fine experimentalist and designed and made beautiful laboratory equipment. In communicating the results of his research, John's writing was exemplary in its clarity and precision. He was always ready to help his colleagues, and there are many scientists now working in the field who will remember John for his

advice, guidance, and in a number of cases, for giving them a start in conservation science.

Those who worked with John will remember him fondly for many reasons. He was an incomparable coworker, dedicated both to his work and to the museum. His even temper, good humor, patience and thoughtfulness toward his colleagues was unfailing, and all who were fortunate enough to work with him were better for the experience.

John leaves behind his wife, Ann Yonemura, Curator of Japanese Art at the Freer and Sackler Galleries, and more bereaved friends and colleagues than can be counted. But his work will live on, to inspire and educate us for years to come.

—*W.T. Chase and Paul Jett, reprinted from the Conservation DistList, March 31, 2008*

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Connecting to Collections: A Call to Action

On June 24-25 in Denver, Colorado, the Institute of Museum and Library Services will sponsor Collaboration in a Digital Age to advance digital stewardship of museum and library collections.

This program—organized in cooperation with Heritage Preservation, the Colorado Historical Society, the Denver Public Library, and the Denver Art Museum—is part of Connecting to Collections: A Call to Action, an IMLS initiative to save endangered collections in the nation's museums and libraries. This is the second in a series of four national conservation forums that are part of the Connecting to Collections initiative.

Collaboration in the Digital Age responds to the needs of museums and libraries by helping them think strategically and collaboratively about digitization and digital preservation. Speakers will review the fundamentals of digital content creation and preservation, emphasizing practical approaches to planning digital projects, increasing access to collections, enabling digital resources to serve multiple purposes, and protect-

ing digital investments. Francie Alexander, Senior Vice President of Scholastic Education and Chief Academic Officer of Scholastic Inc, will be the first of many speakers, including leaders in the digital collections field and other distinguished professionals from across the nation.

The forum is open and free of charge to staff and board members of museums, libraries, and archives, as well as to conservation professionals, representatives of government, funders, and the media. Advance online registration is required. Program and logistical information, and online registration, are available at www.ims.gov/collections/tour.

Emergency Preparedness on MayDay!

Archives, libraries, museums, and historic preservation organizations across America are participating in MayDay, a national effort to protect collections from disasters.

It's easy to put off disaster planning, but Heritage Preservation is making it easier by offering its popular *Field Guide to Emergency Response and Emergency Response and Salvage Wheel* at special MayDay sale prices from April 15 to May 31. The Heritage Emergency National Task Force has also published a bulleted list of steps you can take during May.

Let Heritage Preservation know what you do for MayDay this year by emailing taskforce@heritagepreservation.org. You'll receive a free *Working with Emergency Responders: Tips for Cultural Institutions* poster. For more information, visit www.heritageemergency.org.

Elizabeth Bolman Receives Award for Distinction in Scholarship and Conservation

The 2008 recipient of the Heritage Preservation/College Art Association Award for Distinction in Scholarship and Conservation is Elizabeth S. Bolman, Associate Professor of Art History at Tyler School of Art, Temple University, for her work on the conservation of the wall paintings in the Red Monastery, a late-antique basilica near Sohag, Egypt, as well as the neighboring White Monastery.

The College Art Association/Her-

itage Preservation Award for Distinction in Scholarship and Conservation recognizes outstanding contributions to the understanding of art through the application of knowledge and experience in conservation, art history, and art.

Professor Bolman identified the potential significance of the Red Monastery in the late 1990s, when it was little known and its paintings barely visible. In 2000 she began what has become a complex project involving conservators, art and architectural historians, and other specialists. Bolman obtained funding from various sources for work at both sites and dealt successfully with the Coptic Church, the Egyptian government, and other agencies. Work began at the Red Monastery in December 2002 and at the White Monastery in May 2004.

About one third of the Red Monastery restoration is complete. Bolman has published two scholarly articles on the results and succeeded in placing both sites on the 2002 World Monuments Fund endangered list. Other plans include a blueprint for the future protection of the sites, a visitor's center with brochures, and a book at the end of the project.

Heritage Preservation and the College Art Association invite nominations for the 2009 Award for Distinction in Scholarship and Conservation. The deadline for nominations is August 31, 2008. Guidelines for nominations can be found at www.collegeart.org/awards/info-heritage.html or by contacting Susan DeSeyn of CAA at sdeseyn@collegeart.org. Previous recipients are listed at www.heritagepreservation.org/awards/caa.htm

Preservation Forum Webcast Available

Three hundred museum, library, and archive professionals from 41 states and the District of Columbia gathered in Atlanta January 31-February 1, 2008 for the forum, "Preserving America's Diverse Heritage," sponsored by the Institute of Museum and Library Services (IMLS) in partnership with Heritage Preservation. This was the first of four meetings around the country held to raise awareness about the nation's valuable and endangered collections. As part of the national initiative, Connecting to

Collections: A Call to Action. A webcast of the forum "Preserving America's Diverse Heritage" is now available at www.tvworldwide.com/events/heritage_preservation/080131>

2008 CAP Participants Announced

In late April, Heritage Preservation announced the participants for the 2008 Conservation Assessment Program. Just over 100 diverse museums will participate, hiring conservators to assess their collections and recommend improvements to collections care. Participating institutions will include arboreta/botanical gardens, art museums, science/technology centers, general museums, historic houses/sites, history museums, nature centers, natural history museums, and specialized subject museums. Visit www.heritagepreservation.org for the complete list.

AMERICAN ASSOCIATION OF MUSEUMS

AAM Announces New Standard for Facilities and Risk Management

The Board of Directors of the American Association of Museums (AAM) recently approved the first national museum standard on facilities and risk management in museums in August 2007. The document, "AAM Standards for U.S. Museums Regarding Facilities and Risk Management," outlines the basic responsibilities of any museum in caring for people, collections, buildings, and grounds. As with all AAM standards, it is broad, describing desirable outcomes that a museum can achieve using methods appropriate to its mission and resources.

It is incumbent upon museums to provide for the safety of their visitors and staff, and ensure the preservation of their collections, structures, and grounds. A 2005 survey of collecting institutions conducted by Heritage Preservation, revealed the challenges in achieving this. For example, fewer than 20% of museums have an emergency preparedness plan, with staff trained and practiced in its implementation.

The new AAM standard can help museums assess their perform-

ance against national expectations for facilities and risk management, identify areas for improvement, and seek resources to support their needs for planning, training, and implementation of emergency preparedness. Compliance with national museum standards is voluntary. Those museums that have achieved accreditation from the AAM will be assessed against this new standard in subsequent accreditation reviews.

The AAM serves as the voice of the U.S. museum community and as a forum for discussion and resolution of important issues facing the museum field. Ongoing, field-wide discussion takes place through its Museum Assessment and Accreditation Programs, peer review, seminars, meetings, publications, and numerous professional committees. AAM captures the consensus of the field regarding standards (generally accepted levels that all museums are expected to achieve) and best practices (replicable actions and philosophies that demonstrate an awareness of standards).

Visit <http://www.aam-us.org/aboutmuseums/standards/index.cfm> to read the complete standard on facilities and risk management and other standards and best practices for museums.

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA (AIA)

The AIA recently presented its award for excellence in Conservation and Heritage Management to Catherine Sease, in recognition of her longstanding commitment to archaeological artifact conservation.

Catherine Sease has had a distinguished career as a conservator of archaeological materials, both in museums and in the field at archeological sites throughout the Mediterranean and Middle East. She received a B.Sc. degree in Conservation from the Institute of Archaeology, University College, London, where she taught in the Conservation Department. Her expertise in conservation techniques led to positions at the Metropolitan Museum of Art and the Field Museum of Natural History in

Chicago, where she was head of the Division of Conservation. Ms. Sease has also been a guest instructor for international conservation courses organized by ICCROM. Her many publications include the most widely known handbook for field conservation, "A Conservation Manual for the Field Archeologist." Ms. Sease is currently Senior Conservator at the Peabody Museum of Natural History at Yale University.

In 1994 she was awarded a Fellowship in Conservation by the American Academy in Rome, and in 1995 served as the first chair of the newly formed Conservation and Heritage Management Committee of the AIA. Ms. Sease has made a significant contribution to the field of conservation by championing the need for conservation planning as a critical part of archaeological excavations. She participated in the 1998 international conference "Art, Antiquity and the Law: Preserving our Global Cultural Heritage," sponsored by Rutgers University, which put forth the Rutgers Resolutions concerning the ethical and legal acquisition of ancient art and artifacts.

In addition to private practice, she has been a consultant for many years, recently for the US State Department: Ms. Sease was one of a group of four specialists asked to travel to Baghdad in October 2003 to assess the condition of the National Museum following the looting crisis in Iraq.

—A. E. Cleworth

INSTITUTE OF CONSERVATION

David Leigh is retiring after four decades of dedicated service to the conservation community. His conservation career has spanned archaeological conservation, management and education in conservation training programs, the formulation of conservation standards for the U.K. accreditation process, the introduction of mid-career courses for conservators, and the creation of ICON as an organization. He has touched the careers and lives of countless professionals in the international conservation community, and we all await

news of his future endeavors!

—Summarized from colleagues' comments, as published in *ICON News*, January 2008, issue 14

THE ASSOCIATION FOR LIBRARY COLLECTIONS AND TECHNICAL SERVICES (ALCTS)

ALCTS is pleased to announce that Janet Gertz is the winner of the 2008 Paul Banks and Carolyn Harris Preservation Award. The award, consisting of \$1,500 and a citation, sponsored by Preservation Technologies, L. P., recognizes the contribution of a professional preservation specialist who has been active in the field of preservation and/or conservation for library and/or archival materials. The award honors the memories of Paul Banks and Carolyn Harris, early leaders in library preservation, teachers and mentors for many in the field of preservation.

Janet Gertz, an internationally recognized leader in library preservation, has served as director of preservation at Columbia University for two decades, where she has developed a highly respected preservation program that has advanced a research agenda as well as maintained and protected Columbia's priceless assets.

Israel forms Conservation Organization

Following a December 2007 meeting of more than 100 conservators in Tel Aviv, Israel formed a professional body for conservation. This new organization, the Israeli Society for the Conservation and Preservation of Cultural Property, will bring together conservators from the private and public sectors. The organization will be involved in professional conservation matters, including training, continuing professional development and the representation of conservators in the legal and political arenas.

—Reprinted in part from *News in Conservation*, No. 4, Feb. 2008, published by the IIC

Worth Noting

Modern Furniture Conservation Think Tank

The Museum of Modern Art, NY (MoMA) and the Museum of Fine Arts Houston have postponed the planned conference on modern and contemporary furniture which was to be held at MoMA May 19-22, 2008. There is no rescheduled date at this time for the conference. Should you have an interest in receiving further updates regarding the conference planning and/or schedule, please contact Steven Pine, spine@mfa.org, or Roger Griffith, roger_griffith@moma.org

Preventive Conservation MA Online at Northumbria University

The new Preventive Conservation MA offers a flexible approach to learning that can be either full or part time, on campus or online, and is designed for those already in working practice or who are unable to attend campus or commit to a rigid timetable. The program intends to develop an understanding of the wide range of materials that are used to create objects of moveable cultural heritage, issues relating to environmental management and collections care as well as the most appropriate strategies for storage, display and transportation. For more information, visit http://northumbria.ac.uk/sd/academic/sass/ahd/cu/ma_pc/

Photographs Come Out of the Vaults

The Library of Congress (LOC) has launched a pilot project with Flickr, a Web 2.0 photo sharing site. By offering historical photographs to new audiences that might not be aware that libraries have many kinds of resources in addition to books, the LOC hopes to gain a better understanding of how social tagging and community input could benefit collections users. LOC has loaded images with no known copyright restrictions from sets of digitized glass negatives from the 1910s and the color transparencies from the 1930s-40s, allowing the Flickr community to leave notes, tags and comments. The photos have received a warm response with more than 5 million views and 3,500 individual comments in the first

month. The photos have sparked discussions ranging from the technical qualities of Kodachrome film to the roles of women in World War II. Many people have also provided new subject information for the Library to incorporate in its catalog records. To view the photos on Flickr, go to www.flickr.com/photos/Library_of_Congress. For additional information about the project, visit www.loc.gov/rr/print/flickr_pilot.html

—*Helena Zinkham, Prints & Photographs Division, Library of Congress*

Training for Audiovisual Preservation in Europe (TAPE)

TAPE has published web-based guidelines for digitization. They describe the digitization workflow for analogue open reel tapes as a step by step approach for the production of digital copies from analogue tapes from a technical point of view. Most of the workflow may also be applied to audio cassettes. The workflow was written by Juha Henriksson (Finnish Jazz and Pop Archive) and Nadja Wallaszkovits (Phonogrammarchiv, Austrian Academy of Sciences).

The workflow is mainly aimed at newcomers in the world of audio tape digitization. It contains references to other literature and many detailed photographs. You will find the workflow at <http://www.jazzpoparkisto.net/audio/>

—*Reprinted from the Conservation DistList, March 6, 2008*

Conference Review

6th Biennial North American Textile Conservation Conference *Facing Impermanence: Exploring Preventive Conservation for Textiles*

Washington, D.C., November 6-9, 2007

The 2007 NATCC was a highly anticipated follow-up to a very successful 2005 Mexico City conference. The conference organizers, understanding the central role that preventive conservation plays in their field, put forth every effort to give this potentially un-glamorous topic the attention it deserves. 178 attendees from countries around the world gathered for two days of presentations, preceded by two days of workshops on varied issues such as mannequins & mounting accessories, aqueous cleaning methods, x-radi-

ography for textiles, museum track lighting, and selecting safe exhibition and storage materials. The thoughtful exchange of information and the opportunity to network with colleagues did not disappoint.

Mitigating the risks of exhibition is a major component of preventive conservation. This was addressed in several papers dealing with national treasures of Canada, Mexico, Sweden, Colombia, Tanzania, Peru, the United Kingdom, and the United States. Traveling shows, environmental conditions, and physical supports were all discussed in various ways.

The sub-theme of Emergency Response was explored during panel discussions with Jane Long of Heritage Preservation, Robert Sonderman, and Theresa Voellinger of the National Parks Service. These discussions emphasized the importance of coordinating with the efforts of other First Responders, under the Incident Command System. Mary Ballard discussed the environmental conditions that encourage mold growth, and related these to the various processes that raw fibers undergo to become fabrics. Awareness of the macro and micro scale, and how one impacts the other, is another instance where perspective is important.

Simultaneous translation in English and Spanish, as well as dual-language publication, continued the decidedly international focus of the conference. Presentations closed with a look at the 2009 conference venue, Quebec City. Receptions at the Textile Museum and the National Museum of the American Indian provided attendees the opportunity to visit a remarkable selection of exhibits at both museums. The Textile Museum featured *Private Pleasures: Collecting Contemporary Textile Art; Ahead of His Time: The Collecting Vision of George Hewitt Myers*; and *Textiles of Klimt's Vienna*. NMAI curator Emil Her Many Horses offered viewers a guided tour through the beautiful and in-depth study *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses*.

Preprints of the 2007 conference papers (published on CD-ROM), as well as previous conference publications, are available from Sarah Stevens, Sarah.Stevens@oprhp.state.ny.us.

—*Allison McCloskey Leone is at the Williamstown Art Conservation Center*

New Materials and Research

Making a Perfect Match

Two British scientists, Norman Tennant and Jim Nobbs, have successfully addressed a major problem for ceramics conservators: in-painted areas which in daylight match the original ceramic item but often look different in color under artificial light. Blue glazes are particularly problematic: they often look too red when the ceramic item is photographed or put on display.

The researchers have developed a color-matching computer program to enable the selection of pigments which match the glaze in all lighting conditions. They built a database of all the pigments used by ceramics conservators by recording the spectral characteristics obtained from thin films of the pigments in a resin medium. To do this, the pigments were dispersed in Paraloid B72 and applied evenly to a black and white card at different depths of shade. The database includes over 300 reflectance spectra. Methods for measuring glaze colour in the ceramic object were also evaluated. The potential of a standard digital camera was assessed for colour measurement of awkward ceramics where the glazed surface is curved and/or small in area. The researchers then asked other ceramic conservators to try out the software by restoring blue and white Delftware and Chinese ceramics using pigment recipes matched by the computer.

The success of the project is due to a productive collaboration between Fyne Conservation Services and the University of Leeds Department of Colour Chemistry and Polymers. The work was presented at the ICOM-CC conference at the Hague in 2005 and was recently awarded The Anna Plowden Trust Award for Research and Innovation, which recognizes the achievements of those involved in conservation research and development in the U.K. For further information, visit www.fyne-conservation.com and <http://www.colour.leeds.ac.uk>

—*Norman Tennant*

DNA Database Identifies Principal Suspects in Conservation Treatments

Julie Eklund's PhD research at the Institute of Archaeology, University College, London (UCL), examines the preservation of DNA in museum collections and the impact of conservation treatments on the preservation or destruction of DNA in specimens. Julie created a database recording 475 treatments used on both human and animal remains for purposes such as cleaning, consolidation, bleaching, degreasing and pest control. 44 treatments were then selected for analysis. In collaboration with the Department of Biology, UCL, Julie developed a new method for testing the effects of conservation treatments on DNA.

She found that many of the treatments tested (many commonly used in conservation) were damaging to DNA. Her findings have major implications for the treatment of human and animal remains in the future and are valuable to conservators, museum staff and archaeologists. They will inform future excavation and collection care strategies and the development of new conservation practices to preserve DNA in archaeological, natural history and medical collections. Julie, who is now starting post-doctoral work in Oxford, has plans to publish her findings and the treatment database. She and the Institute of Archaeology recently received the ICON Student Conservator of the Year Award for 2007.

—Reprinted in part from *ICON's Awards Despatch 2007*

Innovative Tool for Identifying Computer File Formats

DROID, developed by the National Archives in London, can examine any mystery file and identify its format, and recently won the ICON 2007 Digital Preservation Award. The tool works by gathering clues from the internal 'signatures' hidden inside every computer file, as well as more familiar elements such as the filename extension (.jpg, for example), to generate a highly accurate guess about the software that will be needed to read the file. Identifying file formats is a thorny issue for archivists. Organizations such as the National Archives have an ever-increasing volume of electronic records in their custody, many of which will be crucial for future historians to understand

21st-century Britain. But with rapidly changing technology and an unpredictable hardware base, preserving files is only half of the challenge.

Once DROID has labelled a mystery file, PRONOM's extensive catalogue of software tools can advise curators on how best to preserve the file in a readable format. The database includes crucial information on software and hardware lifecycles, helping to avoid the obsolescence problem. And it will alert users if the program needed to read a file no longer supported by manufacturers. PRONOM's system of identifiers has been adopted by the UK government and is the only nationally-recognised standard in its field. For further information on PRONOM and DROID: see www.nationalarchives.gov.uk/pronom

—Reprinted in part from *ICON's Awards Despatch 2007*

Plastics Conservation Centre Opens in Italy (PLART)

A new center for research into the conservation of plastics has recently opened in Naples, funded by Italian art collector Maria Pia Incutti. PLART is described as "a polyfunctional space dedicated to scientific research and technological innovation for the recovery, restoration and conservation of works of art and design in plastic." The center will contain a museum for the display of objects from the Incutti collection, a library devoted to literature about plastics, and a laboratory for researching and developing non-destructive methods of plastic conservation.

—Reprinted from *News in Conservation*, no. 4, Feb. 2008, published by IIC

New Publications

"Skin processing technology in Eurasian reindeer cultures," a Ph.D. dissertation by Torunn Klokkernes of the University of Oslo, is now available as an e-publication from LMR Press. Visit http://www.langelandsmuseum.dk/museum_en/LMR%20Press.htm to download the paper, a comparative study in material science of Sami and Evenk methods and perspectives on deterioration and preservation of museum artifacts.

Artists' Pigments: A Handbook of Their History and Characteristics, Volume 4, edit-

ed by Barbara H. Berrie, contains information on pigments based on carbon, iron oxide pigments, asphalt, cobalt blue, and arylide (Hansa) yellow pigments. 233 pages. Published by Archetype Publications Ltd in association with the National Gallery of Art.

Conservation Treatment Methodology, by Barbara Appelbaum, presents a systematic approach to decision-making for conservation treatments. The methodology is applicable to all cultural property, independent of object type or material. 468 pages. Published by Butterworth-Heinemann. Available at www.books.elsevier.com/conservation.

Scientific Research on the Sculptural Arts of Asia, edited by Janet Douglas, Paul Jett, and John Winter, contains scientific investigations, including studies of Southeast Asian jade, Chinese bronzes, Mongolian deer stones, and Japanese polychrome sculpture. Published by Archetype Publications Ltd. in association with the Freer Gallery.

Unravelling Textiles—A Handbook for the Preservation of Textile Collections, by Foekje Boersma with A. Brokerhof, S. van den Berg, and J. Tegelaers, presents basic information for the professional safekeeping of textile collections including the properties of fibers, degradation of textiles, the environment, insects and fungi, and conservation. 464 pages. Published by Archetype Publications Ltd.

X-Radiography of Textiles, Dress and Related Objects: Techniques, Applications and Interpretation, by Sonia O'Connor and Mary Brooks, explores techniques for X-raying textiles. It describes approaches to image interpretation and explains how, through digitization and digital image manipulation, maximum information can be realized. 360 pages. Published by Butterworth-Heinemann. Available at www.books.elsevier.com/conservation.

The editors of the *Journal of the American Institute for Conservation* are always looking for book reviewers to assess these and other titles that have been published in recent years. Please contact Harriet Stratis, Book Editor, at hstratis@artic.edu, or Michele Derrick, Editor-in-Chief, at MDerrick@mfa.org for more information.

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SPECIALTY GROUPS



ARCHITECTURE

AIC 2008 Annual Meeting: By the time you read this, the 2008 Annual Meeting in Denver will have just concluded. The ASG session included papers given by Gina Crivello and Paul Noyce; Lionel Keene and Aneta Zebala; Andrew Lins and Andrzej Dajnowski; Barbara Appelbaum and Paul Himmelstein; Andrea Morse; Katherine Untch; John Griswold and Mark Rabinowitz; and Stace Miller. There was also a round table discussion on construction projects within active museums. Panelists included Allison Langley of the Art Institute of Chicago, Samuel Anders of Samuel Anderson Architects, and George Wheeler of Columbia University. Events for conference participants included the annual dinner and two tours to a set of local projects with a significant architectural component. Thank you to the outgoing Program Chair, Kevin Daly, for your hard work in organizing the ASG session.

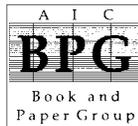
Elections: Charles Phillips was elected Program Chair during the recent ASG election. He will be responsible for organizing the ASG session for the 2009 annual meeting. Charles is an architect and architectural conservator in private practice with 30 years of experience, and has been a member of AIC for 15 years. I will continue as the ASG Secretary/Treasurer. Kevin Daly is the new Chair of the ASG. Catherine Dewey, who did a spectacular job as ASG Chair, is the new Chair Emeritus. Tobin Tracey rotated off the board. Thank you for your service to ASG, Tobin.

ASG History: Tom Taylor is collecting material for a history of the ASG. Anyone with information to

contribute should contact Tom directly at TTaylor@cwf.org.

New Membership Chair Sought: ASG is looking for a new Membership Chair. This committee focuses on maintaining and increasing ASG membership through outreach opportunities, partnerships with other professional associations, and communication with colleges and universities that have programs in historic preservation and material conservation. Anyone interested in this position should contact me or ASG Chair Kevin Daly at KDaly@wbmelvin.com.

—Linnaea Dix Dawson,
ASG Secretary/Treasurer
dixdawson@mindspring.com



BOOK AND PAPER

AIC 2008 Annual Meeting: I want to give a big thank you to Alexis Hagadorn and Yasmeeen Khan for their hard work and success in organizing informative BPG sessions and a lovely reception at the Denver Historical Museum. Much appreciation also goes to our reception sponsor, Preservation Technologies, L.P, who enabled us to invite all our members gratis! Finally, a special thanks to Carl Patterson who went above and beyond the call of duty in helping us obtain a liquor license for the reception.

Details on the BPG business meeting, including information on the budget, committee reports and discussions will be included in this column in the July 2008 AIC newsletter.

Elections: The new BPG Chair is Sue Murphy and Assistant Program Chair is Jodie Utter. Congratulations and welcome to both! A big thank you is also due to Paula Zyats, Vanessa Haight, and Sarah Reidell for agreeing

to run in the election, enabling BPG to offer contested elections rather than simply presenting a slate.

Publications committee: I gave incorrect information in the last newsletter column. Volunteers interested in subject indexing and summarizing volumes 19-23 of the BPG Annual should contact Kathy Ludwig at kathy.ludwig@nara.gov. My sincere apologies to Karen Pavelka for listing her contact information.

JAIC: I would like to encourage all BPG members to consider submitting manuscripts to JAIC. Associate editor for book and paper, Jan Paris, has pointed out that there have been relatively few submissions from our specialty area lately. We would both like to see this change. Papers that have been presented at a BPG session, including those published in the BPG *Annual* are welcome.

Call for Papers: It's not too early to start thinking about presentations for the AIC annual meeting tentatively scheduled for May 19-22, 2009 in Los Angeles, California. If you are interested in speaking please contact Program Chair, Yasmeeen Khan at ykha@loc.gov.

I have enjoyed my term as BPG Chair and look forward to continuing with BPG on the nominating committee.

—Emily Jacobson, BPG Chair
(202) 488-0477
ejacobson@ushmm.org



CIPP

AIC 2008 Annual Meeting: Thanks to all CIPP who attended this years Business Practices workshop and our annual business meeting. It was great to meet many of you, and special thanks to Dawn Heller and Paul



Himmelstein for their stimulating presentations. Victoria Ryan officially became Chair of CIPP at the meeting, and I retired to the behind the scenes role of Chair Emerita. Victoria has communicated many exciting ideas to me about her vision for the future of CIPP, and the entire board is ready to help her serve all our members.

It has been a great pleasure to step outside my "normal" specialty group (BPG) and work with conservators of virtually every other SG within CIPP. I learned a lot from these interactions, and recommend that all CIPP consider serving on the board at some point. By working together, carefully and rationally, we can advance the conservation profession together with the goals of CIPP within AIC.

—Jeff Peachey, CIPP Chair
(212) 387-7860
peachey@pipeline.com



ELECTRONIC MEDIA

Elections: The results of our election were announced at the EMG Business Meeting at the Annual Meeting in Denver. Christine Frohnert was elected Chair (2008-2010); Holly Robertson was elected Webmaster (2008-2010); and Fletcher Durant was elected Assistant Program Chair (2008-2009) followed by Program Chair (2009-2010). Gwynne Ryan assumes the position of Program Chair (2008-2009) and Marie-Chantale Poisson will complete the second year of her term as Secretary/Treasurer (2007-2009). Thank you to all who voted, we had a record turnout for our online election. Thank you also to the Nominating Committee members: Kate Murray, Sarah Stauderman, Hannah Frost, and Will Real.

Digital Photography

Documentation Task Force: The AIC Guide to Digital Photography and Conservation Documentation is now available from the AIC office for sale. See the task force entry under the AIC News column on page 3 of this issue.

Outgoing Board Members: A very big note of appreciation to outgoing board members Gawain Weaver, Program Chair and Hannah Frost, Webmaster. Gawain put together an excellent program and group session with BPG this year at the Annual Meeting. EMG has been extremely fortunate to have had Hannah on the board taking care of the website, EMG Listserv and other EMG activities for the past four years. She has made numerous lasting contributions to EMG. Thank you to both of you for all your work for EMG.

This is my final column for *AIC News*, as I step down as Chair and Christine takes over for the next two years. Being part of the board has been a great experience for me and I encourage all of you to consider getting more involved in EMG through participation on the board. I feel very fortunate to have worked with such a great group of people.

—Jeffrey Warda, EMG Chair
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OBJECTS

This will be my last column as OSG Chair. The next one you read will be written by Howard Wellman, the incoming Chair. There are many people to thank for their help and guidance during my tenure. First of all, Howard Wellman, who has made my life very easy by masterfully handling the OSG Program arrangements for the 2008 Annual Meeting. Howard's efficiency,

fast communication and dry sense of humor have been wonderful. Next, kudos to Virginia Greene and Pat Griffin, for the huge task of editing and production of the *Postprints* for the 04-06 meetings. All members owe Ginny a big thank you for her long dedicated service to the OSG. Luckily Chris Del Re has agreed to help Pat Griffin carry the torch. Thank you also to Ingrid Neuman, Shelley Reisman Paine, and Shelley Sturman for contributing to an *AIC News* submission on teaching collections care and preventive conservation to non-conservators. Behind the scenes is Megan Emery our secretary/treasurer who stepped in at the last minute and has proven skilled at reading, interpreting, and proposing budgets and producing meeting minutes. These tasks are not glamorous but absolutely necessary. Vanessa Muros has done her best to manage our webpage under difficult circumstances; I know she looks forward to the new AIC website soon to come, as do we all. I am most grateful to all of our OSG-List subscribers and managers Emily Kaplan and Jessica Johnson. There is a warm spot in my heart for those of you who responded to my requests for input on different issues/questions on short deadlines. Sheila Payaqui has efficiently managed the nominating committee, the slate, and the proposed Rules of Order change regarding electronic elections. Perhaps our last snail mail election is now history! Lastly, I appreciate having had this opportunity to serve as OSG Program Chair and Chair; it has been an enriching and broadening experience

—Ann Boulton, OSG Chair
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PAINTINGS

I am writing this column at the end of March in Cleveland Heights, Ohio. It has been an unusually cold, snowy month, but crocuses and snowdrops are finally blooming. Spring has arrived, at least for the moment.

Reading over the abstracts for the PSG talks, looking at the items to be discussed at the AIC issues lunch, sending in my sign-up form to visit the Anschutz Collection, I feel a similar sense of anticipation. Conferences can be both exhilarating and exhausting. They offer time away from daily life to connect with old friends, meet new people, think about larger issues, and gain fresh insights.

Much of the work of specialty group officers centers on the annual meeting: organizing the program, publishing the postprints, and keeping track of the finances. It has been an honor to work with such dedicated officers these past two years—Program Chairs Noelle Ocon and Tiarna Doherty, Publication Chair Helen Mar Parkin, and Secretary/Treasurer Christina Milton O'Connell. Without all their hard work (and attention to the details of daily life), those moments of connection and insight at the annual meeting wouldn't be possible.

In the two years that I have been chair, Carol Christensen, Barbara Buckley, and the PSG Catalog editorial committee have worked tirelessly to produce the *Stretchers and Strainers Chapter*. Chris Stavroudis has done a fabulous job as the PSG listserv "mom," monitoring the list, adding new members, and keeping track of the details so that we can continue to share information year round. With AIC poised to launch its new website, PSG members will soon have more ways of staying connected.

In this final column, I'd like to

remind of everyone of the new PSG Award. The first award will be presented at the annual meeting in 2009 in Los Angeles. Think of all the hard work that PSG members do as mentors, lecturers, authors, teachers, AIC officers, arts advocates, researchers, and more, and be sure to nominate one of these hard working individuals for the award.

—Wendy Partridge, PSG Chair
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PHOTOGRAPHIC MATERIALS

Photographic Materials Group did not submit a column this issue.



RESEARCH AND TECHNICAL STUDIES

AIC 2008 Annual Meeting:

Many thanks to everyone who participated in the RATS sessions at the Annual Meeting in Denver; it was nice to have the opportunity to meet some of our members from other regions of the country for those of us who don't leave the East Coast often enough. Particular thanks to our speakers for presenting a diverse and interesting day of talks, and to Program Chair Deborah Long for making it all happen. Finally, congratulations once again to Patrick Ravines and Christian Wichern, winners of the 2008 Young Investigators' Award, who presented their work on daguerrotype assesment via confocal microscopy during our lunchtime meeting.

New Officers: With this column we mark the passing of the torch to the 2008–2009 officer slate—Deborah Long

will move up to the position of Chair, and Gregory Smith joins the officers' roster as incoming Program Chair. Jennifer Wade has kindly agreed to serve a second year as Secretary–Treasurer. Victoria Pingarron continues to compile suggested research ideas for the website. I will be retiring to a sunny window nook with my rocking chair and cane—oh, wait, actually I will be heading the nominating committee for 2009, and would love to hear from other RATS members willing to fill the other two slots on the search committee.

This is a year of ongoing changes for RATS and for AIC; moving to electronic voting, redesign of the website, further discussion of certification, and rethinking programming to see that our specialty group best serves its diverse membership. I would like to say thank you one final time to those RATS members who have shared their thoughts and contributions on these issues over the last year. Now, let's hear from the rest of you! Every member's input is important to obtain the most fruitful interchanges between practicing conservators and practicing scientists.

—Cindy Connelly Ryan, RATS Chair,
(202) 707-1076
cra@loc.gov



TEXTILES

AIC 2008 Annual Meeting:

Greetings and good wishes! The AIC Annual Meeting is over and some excellent Textiles Specialty Group presentations have been made. And we have enjoyed a lovely evening dinner in Denver thanks to Anne Murray as program chair. Outgoing officers—Sarah Stevens, Treasurer, and myself, as TSG chair, will have signed off. The new chair for 2008–9 is Anne Murray, whom you can reach at



anne_murray@msn.com. Newly elected is the vice-chair and 2009 program co-ordinator Patricia Ewer. She will be contacting you for submissions to the next AIC meeting—presentations or posters. Send them to her at pewer@citlink.net. Welcome our new treasurer, Meg Geiss-Mooney.

As outgoing chair, this is my final chance to thank everyone for a wonderful year. We have switched to on-line voting with great success, almost doubling the number of ballots completed! It was so easy, and quick. Wow, what a website manager we have in Melanie Sanford! The only difficulty was selecting whom to vote for. Our nominating committee gave us a tough time, and we are grateful to them: Valerie Soll, Christine Giuntini, and Kathleen Kiefer.

Textile Group Publications

List: I also want to call your attention to our secretary Seta Wehbe's prodigious effort. On the TSG website for members only is her compilation of 104 textile conservation-related books published in 2007! It's designed for you to download and circle your favorite(s) to pass on to friends before your birthday or if your librarian says "is there something I can help you with?"

Postprints: Our editorial committee, headed by Joel Thompson, has done a fine job getting *Textile Specialty Group Postprints* volume 17 on disc and distributed before Denver! Many thanks to Joel, to Beth Szuhay, Howard Sutcliffe, and Amanda Holden.

All I can say is that Anne Murray inherits a wonderful, talented set of members to coordinate—thank you all for making the Textiles Specialty Group such a pleasure to chair.

—Mary Ballard, TSG Chair
(301) 238-1210
ballardm@si.edu



WOODEN ARTIFACTS

Special Projects Fund

Initiatives: The Wooden Artifacts Group is continuing to develop special projects for the benefit of its members and the field of wooden artifact conservation. The Special Projects Fund Committee was formed in April 2007 to streamline the process of funding WAG initiatives and it is serving to facilitate and encourage the creativity of our membership. The first outcome was a contribution to developing a new AIC website, a project that promises to strengthen our organization and foster increased collaboration and communication among specialty groups.

Other initiatives include experimental trial membership in the "Foundation Center" database to investigate the range of granting opportunities for future WAG initiatives, including a Furniture Study Trip to Germany. Currently, this is an attempt to educate ourselves about possible granting resources, but I believe it will also spur creativity within the group and may become a valuable tool as we move ahead.

The WAG Website: continues to grow and serve our members. This year, WAG has posted the 2007 WAG Business Meeting Minutes to give our membership the chance to review them during the thirty days prior to the 2008 meeting. The idea is to relieve the Treasurer from the obligation of reading the minutes on the floor, and make for a more efficient meeting. The Digital Bookshelf is not simply a library, but contains additional links, such as an "Image Database of Japanese Woods," "Ultimate Tree-Ring," a dendrochronological web site, and a site of "Microscopic Wood Anatomy of Central European Species."

Other treats are an eighteenth cen-

tury treatise on "The Art of Making Various Types of Glue" translated by Arlen Heginbotham in 2005, and a beautiful paper, "Observations on the Development of Wood Screws in North America" by Christopher White, written as a Mellon Fellow at the Boston Museum of Fine Arts. Chris is currently project conservator for the Arizona State Museum in Tucson, and this paper is the germinal inspiration for developing an interactive database of historic fasteners, promising to be an initiative with value far beyond WAG.

Finally, I want to extend our heartfelt thanks to Tom Heller for putting on a truly compelling program in Denver. Please expect the 2006 WAG *Postprints* from Providence to be arriving on your doorstep this month. And thanks everyone for a good year as we look ahead.

—Peter Muldoon, WAG Chair
(202) 633-5167, muldoonp@si.edu

AIC extends special thanks to the sponsors of the 2008 Annual Meeting in Denver!

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And a special thanks to our Gold and Silver Booth Exhibitors:

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COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

May 24-27, 2009. "Incredible Industry - Preserving the Evidence of Industrial Society." The Nordic Association of Conservators (Danish branch) XIIX Conference in Copenhagen. Abstracts due September 1, 2008—Contact: abstract09@nkf-dk.dk.

June 1-3, 2009. "The Art of Collaboration: Stained Glass Conservation in the Twenty-First Century." Forum for the Conservation and Restoration of Stained-Glass Windows. Abstracts due May 9, 2008. New York, NY— Lisa Pilosi, lisa.pilosi@metmuseum.org

GENERAL

May 12-13, 2008, "Preparing for the Unexpected: Protection and Security for Cultural Collections." Conservation Center for Art and Historic Artifacts (CCHA), Cosponsored and Hosted by the University of Pennsylvania Museum of Archaeology and Anthropology Philadelphia, PA—Contact: CCHA, (215) 545-0163, psoc@ccaahq.org

May 13-17, 2008. "Collection Stewardship: Challenges in a Changing World." 3rd Joint Meeting of the Natural Science Collections Alliance (NSCA) and the Society for the Preservation of Natural History Collections (SPNHC). Oklahoma City, OK—Contact: Lori Strong, lstrong@BurkInc.com, (703) 790-1745, www.snomnh.ou.edu/nsca-spnhc/.

May 15-16, 2008. "Working It Out—Collections and Partnerships." Glasgow, Scotland—Contact: Tony Irwin, tony.irwin@norfolk.gov.uk, www.nhm.ac.uk/hosted_sites/natSCA/training/events/

May 30–June 5, 2008. 34th Annual Conference of the Canadian Association for Conservation of Cultural Property. Montreal, Canada,

McCord Museum—Contact: Joan Marshall, joanmarshall@videotron.ca

June 12-13, 2008. "Study and Serendipity: Testimonies of Artists' Practice," ATSR 3rd International Symposium. Glasgow University, Scotland—Contact: Erma Hermens, +44 141 3303943, e.hermens@arthist.arts.gla.ac.uk, www.arthist.arts.gla.ac.uk/Conf/Jun08

June 24-25, 2008, "Collaboration in the Digital Age," part of Connecting to Collections: A Call to Action, The Institute of Museum and Library Services, Denver, Colorado, www.imls.gov/collections/tour.

September 11-13, 2008. Conservation of Wet Organic Archaeological Materials conference. Brandenburg an der Havel, Germany—Contact: Stephan.Brather@bldam-brandenburg.de

September 15-19, 2008. "Conservation and Access." The 22nd International Institute for Conservation of Historic and Artistic Works (IIC) International Congress. London, UK—Contact: +44 (0)20 7839 5975, iic@iiconservation.org

September 22-24, 2008. International Symposium on Conservation of Ancient Sites. Dunhuang, China—Contact: Guo Qinglin, gqinglin@yahoo.com.cn, 0086-937-8869103

September 22-26, 2008. "Diversity in Heritage Conservation: Tradition, Innovation and Participation." ICOM-CC 15th Triennial Meeting. New Delhi, India—Contact: + 39 06 58 55 34 10; secretariat@icom-cc.org

October 6-11, 2008. IBBS-14, 14th International Symposium on Biodeterioration and Biodegradation. Messina, Italy—Contact: www.IBBS-14.org

November 24-December 6, 2008. Management Planning for Cultural Heritage. Shanghai, China—Contact: Ms Ping KONG, 0086 21 6598 7687, www.whitr-ap.org

ARCHITECTURE

October 27-December 4, 2008. ATHAR: Conservation and management of heritage sites in the Arab Region. Sharjah, United Arab Emirates—Contact: athar@iccrom.org, www.iccrom.org/eng/01train_en/announce_en/2008_10AtharUAE_en.shtml

BOOK AND PAPER

May 27-30, 2008. International Paper Historians Congress 2008. Stockholm, Sweden—Contact: Jan-Erik Levlin, jan-erik.levlin@iki.fi

July 4-15, 2008. Collective Workshops 2008. Wellington College, UK—Contact: info@collectiveworkshops.org

OBJECTS

June 6-8, 2008. "Storage Symposium: Preservation and Access to Archaeological Materials." Presented by the UCLA/Getty Master's Program in Archaeological and Ethnographic Conservation. Los Angeles, CA—Contact: http://ioa.ucla.edu/conservation/Storage_Symposium.pdf

August 1-3, 2008. 3rd Annual Conference of the American Glass Guild (AGG). Philadelphia, PA—Contact: Kathy Jordan, aog1987@aol.com, www.americanglassguild.org/

PAINTINGS

June 12-13, 2008. Latest research into painting techniques of Impressionists and Postimpressionists—International Symposium. Cologne, Germany—Contact: www.impressionismus-wallraf.de/wrm-en/wrm-08.html.

COURSES, CONFERENCES, AND SEMINARS

PHOTOGRAPHIC MATERIALS

August 16–21, 2008. "Preserving Photographs in a Digital World" Seminar. George Eastman House, Rochester, New York—Contact: Stacey VanDenburgh, (585) 271-3361 x323, seminar@geh.org, www.imagepermanenceinstitute.org

RESEARCH AND TECHNICAL STUDIES

July 7–11, 2008. INTER/MICRO 2008. Chicago, IL—Contact: Lauren Logan, (312) 842-7100, intermicro@mcri.org

TEXTILES

August 20–22, 2008. Thread by Thread Tear Repair Workshop, Canadian Conservation Institute. Ottawa, Canada—Contact: Wendy Baker, wendy_baker@pch.gc.ca, www.cci-icc.gc.ca/

September 24–27, 2008. "Textiles as Cultural Expressions." The Eleventh Biennial Symposium of the Textile Society of America. Honolulu, HI—Contact: Tom Klobe, TSA Symposium Program Coordinator, University of Hawaii, Department of Art & Art History, 2535 McCarthy Mall, Honolulu, HI 96822; Janice Lessman-Moss, jlessman@kent.edu

COURSE OFFERINGS

The American Academy of Bookbinding Courses
Contact: (970) 728-3886; staff@ahhaa.org; www.ahhaa.org

American Association of Museums (AAM)

Webinar Series, "The Digital Museum: Transforming the Future Now", ongoing—Contact: www.aam-us.org

American Association for State and Local History

Varied locations—Contact: (615) 320-3203; www.aaslh.org/workshop.htm

Balaam Art Courses

Barcelona, Spain—Contact: Balaam, Mireia Xarrii, C. Escoles Pies 76, Pral 1, Barcelona 08017, Spain; +34 93 4171347; info@balaam-art.com; www.balaam-art.com

Campbell Center for Historic Preservation Studies

*Chemistry for Book, Paper & Textile Conservators (May 19–24); Introductions to Exhibit Design and Development (June 2–6); Exhibition Lighting—One Day Workshop (June 7 & September 12); Design and Construction of Mounts for Exhibits (June 9–12); *Pulp Repair Techniques for the Paper Conservator (June 11–14); Designing Mannequin and Costume Forms for Exhibit (June 16–19); *De-acidification of Paper (July 21–24); Microscopy for the Conservator of Historic and Artistic Works (August 25–29); *Biofilms for Conservators: Solving Microbiological Problems in Heritage Collections (October 6–10). * indicates AIC member discount available, program supported in part by FAIC. Mt. Carroll, IL—Contact: Campbell Center; (815) 244-1173; Fax: (815) 244-1619; registrations@campbellcenter.org; www.campbellcenter.org

Canadian Conservation Institute (CCI) Emergency and Disaster Preparedness for Cultural Institutions (February 8–9, 2008). Canada—Contact: cci-icc_edu@pch.gc.ca; 1 (866) 998-3721; www.cci-icc.gc.ca

Centre for Photographic Conservation Courses

In-House Training Course and Lecture Programs. UK—Contact: Angela Moor, +44 020–8690 3678; Fax: +44 020–8314 1940; cphotoconservation@cpc-moor.com; www.cpc.moor.dial.pipex.com;

Centro del Bel Libro

Ascona, Switzerland—Contact: info@cbl-ascona.ch; www.cbl-ascona.ch

College of Microscopy

Scanning Electron Microscopy (Mar 31–Apr 4); Polarized Light and Chemical Microscopy (April 28– May 2); Infrared Microscopy (April 29– May 1); Sample Preparation: Polymers, Paints, and Coatings (May 7–8); Introduction to the Microscopical Identification of Art Conservation Materials (June 9–13). Westmont, IL—Contact: (630) 887-7100; courses@collegeofmicroscopy.com; www.collegeofmicroscopy.com

Conservation Center for Art and Historic Artifacts (CCAHA)

Philadelphia, PA—Contact: (215) 545-0613; www.ccaha.org

Conservation Center, Institute of Fine Arts, New York University

Contact: Anuja Butala, (212) 992-5888; ab153@nyu.edu; or Shelley Sass, sks3@nyu.edu

Getty Conservation Institute

Fundamentals of the Conservation of Photographs (July 2008, Slovak Republic). Presented by the Getty Conservation Institute, the Academy of Fine Arts and Design in Bratislava, and the Slovak National Library in Martin, Slovak Republic—Contact: photoconcourse@getty.edu,

COURSES, CONFERENCES, AND SEMINARS



2008 PROFESSIONAL DEVELOPMENT WORKSHOPS

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the AIC website (www.aic-faic.org) or from the AIC Office: (202) 452-9545, ext. 5.

*May 15-18, "Conservation of Plastics and Rubber." New York, NY

June 13-15, "Digital Inkjet Printing for Textile Conservators." Philadelphia, PA

*August 4-5 & 7-8, "Conservation of Tracing Paper." Williamstown, MA

October 3-5, "Iron Gall Ink Conservation." Andover, MA

*October 6-10, "Adhesives for Conservation." Omaha, NE

FAIC Online Courses

June 5-July 2, "Laboratory Safety for Conservation"

July 10-Aug 6, "Mitigating Risk: Contracts and Insurance for Conservation"

Sept 11-Oct 8, "Professional Responsibility in Conservation"

Oct 16-Nov 12, "Records and Information Management for Conservation"

*This event funded in part by a grant from the National Endowment for the Humanities. Special scholarship funds available for U.S. residents.

See AIC website for complete course listings and FAIC co-sponsored courses.

http://www.getty.edu/conservation/education/cons_photo/

Heritage Conservation Network
Prairie Preservation at the Hutmach Homestead (May 25-31, 2008, North Dakota)—Contact: (303) 444-0128; info@heritageconservation.net

Illinois Digitization Institute at the University of Illinois Library at Urbana-Champaign, Online Courses
Contact: Amy Maroso, maroso@uiuc.edu; <http://images.library.uiuc.edu/projects/idi>

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCRUM)
Wood Conservation Technology (May 26-July 4, 2008, Oslo, Norway);
International Course on Conservation of Japanese Paper (September 8-27,

2008, Tokyo, Japan); Management Planning for Cultural Heritage (November 24-December 6, 2008)—Contact: ICCROM, +39 06 585531; iccrom@iccrom.org

International Academic Projects
Chemistry for Conservators (by correspondence, 4 months starting Sept 1st); Conservation of Glass (May 19-23, Corning, USA); Making High Quality Resin Replicas of Museum Objects (May 26-30, Denmark); Making High Quality Electroform Replicas (June 9-13, Denmark); Indo-Persian Paintings Workshop (June 16-20, London); Digital Photography of Museum Objects (June 24-25, London); Deacidification of Paper (June 25-26, London); Giltwood Frame and Object Restoration Workshop (June 30-July 4, London); Pigments and the Polarizing Microscope (June 30-July 4, Somerset, UK); Identification of Paper Workshop (July

7-8, London); Lapis Lazuli - Fact and Fiction workshop, (July 8, London); Mounting Museum Objects for Exhibition (July 8-10, Aberdeen); New Methods of Cleaning Surfaces of Books and Paper (July 14-18, London); Leather Conservation Workshop (July 15-17, Northampton); Practical Insect Pest Management (June 17-18, London); Identification of Wood (July 21-25, London); Integrated Pest Management for Libraries and Archives (July 22, London); New Methods of Cleaning Paintings (July 2-Aug 1, Australia); New Methods of Cleaning Painted Surfaces of 3D Objects (Aug 4-8, Australia); Preservation of Medieval Books (Aug 4-29, Italy); Introduction to Laser Cleaning in Conservation (June 16-17, Sept 29-30, Liverpool)—Contact: James Black, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, UK; +44 207 380 0800; info@academicprojects.co.uk

COURSES, CONFERENCES, AND SEMINARS

The Laboratory Safety Institute
Seminars and Workshops
Nationwide—Contact: LSI, (800) 647-1977; labsafe@aol.com;
www.labsafety.org

Lascaris Conservation of Works of Art
Halkida, Evia Island, Greece—Contact:
Mihail Larentzakis-Lascaris, Iatridou
and Avanton 27, P.O. Box 19172,
34100 Chalkida, Greece; Tel/Fax:
+30/22210/21981;
m_lascaris@yahoo.gr;
www.laskarism.l.gr

McCrone Research Institute
Microscopy for Art Conservators
(October 6-10, AIC member discount
available - this program is supported in
part by the Foundation of the
American Institute for Conservation of
Historic and Artistic Works); Digital
Imaging (June 11-13); Polarized Light
and Forensic Microscopy (June 9-13
and August 11-15); Advanced Polarized
Light Microscopy (June 16-20); Sample
Preparation and Manipulation for
Microanalysis (May 5-9 and October
27-31); Microscope Cleaning,
Adjustment and Maintenance
(November 17-18); SEM/X-Ray
Spectroscopy (May 19-23 and
September 29-October 3); Indoor Air
Quality: Identification of House Dust
and Indoor Particles (May 27-29);
Practical Infrared Microspectroscopy -
FTIR (August 25-29 and December
8-12); Raman Microscopy (August 11-
13); Microchemical Methods
(September 22-26); Microscopy for Art
Conservators (October 6-10);
Fluorescence Microscopy (November
5-7). Chicago, IL—Contact: Lauren
Logan, (312) 842-7100;
registrar@mcri.org; www.mcri.org.

Midwest Art Conservation Center
Contact: Melinda Markell, 2400 Third
Avenue South, Minneapolis, MN

55408; (612) 870-3128;
info@preserveart.org

Multimodal Hazardous Materials
Transportation Training Seminar
Various locations and dates—Contact:
Suezett Edwards, U.S. Department of
Transportation, (202) 366-4863

National Museums Liverpool
Contact: Martin Cooper, Conservation
Technologies, National Conservation
Centre, Liverpool, National Museums
Liverpool, Whitechapel, Liverpool, L1
6HZ, UK; +44 151 478 4904;
martin.cooper@liverpoolmuseums.org.uk

National Preservation Institute
Digital and Traditional Photography of
Cultural Resources (May 13-14,
Denver, CO, Oct. 21-22, Carson City,
NV), Identification and Evaluation of
mid-20th C Buildings (May 19-20,
Denver, CO, Nov. 18-19, Columbia
SC), Green Strategies for Historic
Buildings (September 9, Phoenix, AZ),
Cemetery Preservation (September 15-
16, Jacksonville, FL). Note: Scholarships
available for select seminars through
the NEA—Contact: Jere Gibber,
Executive Director; National
Preservation Institute, P.O. Box 1702,
Alexandria, VA 22313; (703) 765-0100;
info@npi.org

Northern States Conservation Center
Online Courses/Online Museum
Classes
Cataloging Collections (June 30- July
26); An Introduction to Collections
Preservation (July 7-August 1);
Introduction to Museums (July 7-
August 1); Introduction to Museum
Security (July 7-August 1); Plastics in
Museums (July 7-August 1); Care of
Photographs (July 7-August 1);
Applying Numbers to Collection
Objects: Materials and Methods of
Object Numbering (August 4-29);

Museum Artifacts: How they were
made and how they deteriorate
(August 4-September 14); Found in
the Collection: Orphans, Old Loans
and Abandoned Property (August 4-
September 14); Museum Cleaning
Basics (September 2-26); Fundamentals
of Museum Volunteer Programs
(September 2-26); Disaster Plan
Research and Writing (September 2-
October 10); Storage Facilities and
Furniture (September 2-October 10);
Collections Management Policies for
Museums and Related Institutions
(September 2-November 14); Care of
Archaeological Artifacts From the Field
to the Lab (October 6-31); Integrated
Pest Management (October 6-
November 14); Exhibit Fundamentals:
Ideas to Installation (October 6-
November 14); Collection Inventories
(October 27-November 22);
Introduction to Museums (November
3-28); Care of Textiles (November 3-
28); Materials for Storage and Display
(November 3-28); Collection
Management Databases (November 3-
28); Preservation Environments
(November 3-28)—Contact: Helen
Alten, helen@collectioncare.org

Pacific Northwest Preservation
Management Institute
Seattle, WA—Contact: Lori Foley,
lfoley@nedcc.org; www.nedcc.org

Professione Libro Association
Standing Book (June 17-21, 2008);
One Day Waxing (June 2, 2008).
Milan, Italy—Contact: +39 02
3760058, info@professionelibro.it

Rutgers University School of
Communication, Information and
Library Studies' Biennial Preservation
Management Institute
Contact: Karen Novick, Rutgers
University, 4 Huntington St., New
Brunswick, NJ 08901-1071; (732) 932-
7169; Fax: (732) 932-9314;

COURSES, CONFERENCES, AND SEMINARS

<http://scils.rutgers.edu>

Textile Conservation Centre (TCC)
Winchester School of Arts, UK—
Contact: Kathleen McCulloch, +44 23
8059 7141; Fax: +44 23 8059 6901;
k.mcculloch@soton.ac.uk;
www.textileconservationcentre.soton.ac.uk

West Dean College
Chichester, UK—Contact: Liz
Campbell, Administrator, West Dean
College, West Dean, Chichester, West
Sussex, PO18 0QZ, UK; Tel: +44 1243
818219; liz.campbell@westdean.org.uk;
www.westdean.org.uk

2008 AIC AWARD RECIPIENTS

FORBES AWARD
Anne-Imelda M. Radice

AWARD FOR OUTSTANDING COMMITMENT TO THE
PRESERVATION AND CARE OF COLLECTIONS
Arizona State Museum and Massachusetts Board of
Library Commissioners

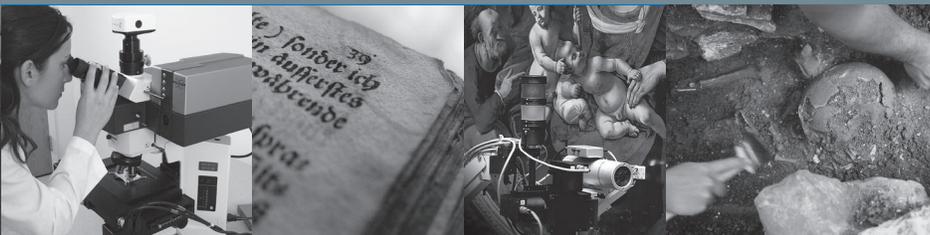
HONORARY MEMBERSHIP
Arthur Beale and Robert Brill

UNIVERSITY PRODUCTS AWARD
Debra Hess Norris

RUTHERFORD JOHN GETTENS MERIT AWARD
Walter Henry and Helen Mar Parkin

SHELDON & CAROLINE KECK AWARD
Terry Drayman-Weisser and Craigen Bowen (deceased)

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● For more information, please visit www.bruker.com/aic

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

WINTERTHUR MUSEUM & COUNTRY ESTATE

Paper Conservator

The Winterthur Museum & Country Estate seeks a Paper Conservator to head the Paper Conservation Laboratory and teach in the Winterthur/University of Delaware Program in Art Conservation (WUDPAC). Responsibilities include conservation of the institution's art-on-paper collections, management of the Paper Conservation and Preservation Housing Laboratories, collaboration with museum and conservation staff to achieve institutional preservation goals, and teaching, advising and mentoring masters level conservation students. The Winterthur Museum comprises the largest single collection of American Decorative Arts 1640-1860, including approximately 4,000 works-of-art on paper, complex composite objects and a research library encompassing significant collections of design drawings and printed ephemera. WUDPAC is one of five graduate programs in art conservation in the United States; this position includes an adjunct faculty appointment in paper conservation.

The successful candidate will examine and treat a variety of paper-based objects including those for exhibition, loan and acquisition. He/she will work closely with curatorial, exhibition and other departments to design, schedule and coordinate projects. The position requires collaboration with scientists and conservators in other disciplines, participation in museum and WUDPAC programming and interaction with museum members, donors and the public. Research and technical examination are encouraged for incorporation in professional presentations, teaching and publications.

In addition to a thorough knowledge of the history and technology of art-on-paper, the candidate should demonstrate superior hand skills, mastery of a wide variety of treatment options, an understanding of conservation science and analytical

techniques as they relate to paper-based materials, and thorough familiarity with museum preservation standards and practices. Superior verbal and written communication skills and teaching experience are required. Familiarity with digital documentation techniques, with the conservation of photographs and library materials and connoisseurship of prints and drawings is desirable.

Minimum qualifications: The applicant must hold a Master's degree in conservation with a minimum of 10 years of experience or a Bachelor's degree and equivalent training with a minimum of 12 years of experience. Supervisory experience and past employment in the conservation department of a museum is desirable.

Interested candidates should forward a cover letter and resume to Human resources, Winterthur Museum & Country Estate, Winterthur, DE 19735 or email jobs@winterthur.org. EOE

—A. Shonie Castle
Employment Manager

Following is a list of recent online job postings. To read the complete descriptions of these and more positions, internships, and fellowships, visit us online at aic.stanford.edu/news/onlinejobs.html

AMON CARTER MUSEUM

**Andrew W. Mellon
Fellowship in Photographs
Conservation**

HENRY FORD MUSEUM

Objects Conservator

YALE CENTER FOR BRITISH ART

**Post-Graduate Fellowship
in Paper Conservation**

ANTARCTICA HERITAGE TRUST

Various Positions

COOPER-HEWITT

Senior Objects Conservator

YALE UNIVERSITY

Objects Conservator

APS

Art Preservation Services, Inc.

preserving objects of the past
for future generations

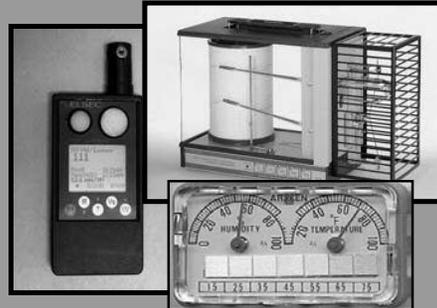
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Environmental Monitoring Equipment

- Arten Thermohygrometer
- Isuzu Hygrothermograph
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Founded in 1988 by Steven Weintraub, APS specializes in the environmental preservation of museums, art collections, archives, and historic buildings. In addition to the products listed above, we also provide environmental consultation and preservation research services.

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