

Inside

From the Executive Director	2
AIC News	3
FAIC News	4
JAIC News	5
Annual Meeting News	6
People	6
In Memoriam	7
Allied Organizations	7
Grants and Fellowships	9
Conference Review	10
Worth Noting	10
Point of View	10
Specialty Groups	12
Courses, Conferences, and Seminars	17
Positions, Internships, and Fellowships	20

Last Chance for a Preview Rate!

Sign up for the 2008
Annual Meeting now
and save. Registration
rates increase after
December 15.

Visit www.aic-faic.org for
more information.

Future Directions in the Preservation of Document Collections (Or: Coming of Age in the Digital Era while avoiding a Preservation Mid-life Crisis)

Do you think most people know that today's libraries, archives, and museums often increasingly depend on science to preserve their collections? Many people may know that the traditional tenets of a field like library science ensure good collections management, crucial to users accessing collections. And they may recognize that computer science is vital for information management of digitally-converted and born-digital materials (and increasingly, for access to information in general). But fewer people seem to realize the critical importance of materials science to ensure the actual preservation of all collections.

Do you think the average person knows what materials science is, and the role it plays in our national libraries, archives, and museums? Do they understand that the physical "matter" of which collections are composed (the fibers, inks, and even plastics) can be as important as the "message" in conveying important cultural information? Do you find yourself still trying to explain that all matter, including modern digital media, deteriorates as it ages, just like people?

These are questions to ponder while considering two milestones in the history of book and paper conservation: the recent 25th anniversary of the founding of AIC's Book and Paper Specialty Group and the 40th anniversary of the Library of Congress Preservation Directorate. Issues like the ones raised by the questions above have caused many agencies to reconsider their strategies for resource allocations. To prepare its plan for the next six years, the Library of Congress canvassed diverse colleagues in the fields of library, archives, and museums. The findings illustrate current trends in the preservation of books and paper, often competing with more modern media for allocation of funds and other resources. The following provides a short summary of such activities and a description of some of the future directions that are possible in these areas.

1. Managing preservation needs and resources to ensure best practices in the care of collections. Preservation administrators must work with stakeholders to prioritize collections needs and seek solutions. They must also work with partners to develop and evaluate those solutions and to ensure distribution of findings and services to stakeholders. This process includes:

- Determining areas of shared interests, needs, or priorities by working with libraries, museums, and archives internationally; with professional organizations such as AIC, ICON, and ICOM-CC; with consortia such as AMIGOS, RAP, and Solinet; and with standards setting bodies such as ASTM.
- Securing resources as necessary either from partners, appropriations, or corporate and private giving, including foundations and government funding agencies like NSF and IMLS.
- Identifying personnel and facilities to research solutions by collaborating with academic institutions and national research centers.
- Disseminating information through various outreach vehicles such as publications, newsletters, websites, and presentations at professional, public, and academic venues.

AIC NEWS

AIC News (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works, 1156 15th Street, NW, Ste. 320, Washington, D.C. 20005, (202) 452-9545; Fax: (202) 452-9328; info@aic-faic.org; www.aic-faic.org

Periodicals postage paid at Washington, D.C.
Postmaster: Send address changes to:
AIC News
1156 15th Street, NW, Suite 320
Washington, D.C. 20005

AIC News is mailed to members for \$18 per year as a portion of annual membership dues. Opinions expressed in the AIC News are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. **Deadline for January Editorial Submissions** (scarroll@aic-faic.org): December 1, 2007. We reserve the right to edit for brevity and clarity.

ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads 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.

AIC NEWS STAFF

Lisa Goldberg, Editor
Eryl P. Wentworth, Managing Editor
Sloan Carroll, Production Editor
Ruth Seyler, Membership & Marketing Director
Sheila Paige, Meetings & Design Director
Eric Pourchot, Professional Development Director
Ryan Winfield, Membership Associate
Philip Lynch, Membership & Education Assistant

© Copyright 2007. AIC News cannot be reproduced in its entirety without permission from AIC. Individual articles may be reproduced if permission has been granted by the owner of copyright and proper citation attributed. The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/NISO Z39.48-1992.



From the Executive Director

This year marks a membership milestone for AIC! We have attracted 3,500 members for the first time in our history—an increase of 800 members in three years! Join us at the annual meeting in Denver, where you will be sure to see old friends and colleagues—and have an occasion to welcome some of our newly committed members.

In Denver, FAIC is honoring Dr. Anne-Imelda M. Radice and the leadership role she and IMLS are taking to encourage a comprehensive approach to preservation and conservation in the United States. Armed with the data gathered from the Heritage Health Index (released in December 2005 by Heritage Preservation and IMLS), IMLS has launched *Connecting to Collections: A Call to Action*. We will be highlighting this initiative and IMLS grants supporting conservation in upcoming communications. Please join us at the AIC opening reception at the Denver Art Museum, where FAIC will celebrate all that is being done to promote the visibility of the field of conservation and to support conservation and preservation activities.

In other news, we are now happily settled in our new office space and will be pleased to have you visit us whenever you have an opportunity. Take a moment to meet our new staff members at the same time. Ryan Winfield, membership associate, has been on staff only four months; Philip Lynch, membership and education assistant, began work on October 1; and on October 16, Kenneth Beam joined AIC/FAIC as finance director, working three days a week. We are pleased to be building our resources to better serve our growing membership—and to reach out to related professionals and the public.

—Eryl P. Wentworth
Executive Director, AIC/FAIC

UNITED STATES POSTAL SERVICE Statement of Ownership, Management, and Circulation (All Periodicals Publications Except Requester Publications)

1. Publication Title: **AIC News**

2. Issue Frequency: **Bi-monthly**

3. Issue Date for Circulation Data Below: **November 2007**

4. Issue Frequency: **Bi-monthly**

5. Number of Issues Published Annually: **6**

6. Annual Subscription Price: **Free with Membership**

7. Complete Mailing Address of Known Office of Publication (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005**

9. Full Name and Complete Mailing Address of Publisher: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005**

10. Full Name and Complete Mailing Address of Editor: **Eryl P. Wentworth, 1156 15th Street NW, Suite 320, Washington, DC 20005**

11. Complete Mailing Address of the Principal Office of Circulation Distribution: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

12. Publication Title: **AIC News**

13. Issue Date for Circulation Data Below: **November 2007**

14. Issue Frequency: **Bi-monthly**

15. Number of Issues Published Annually: **6**

16. Annual Subscription Price: **Free with Membership**

17. Complete Mailing Address of Known Office of Publication (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

18. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005**

19. Full Name and Complete Mailing Address of Publisher: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005**

20. Full Name and Complete Mailing Address of Editor: **Eryl P. Wentworth, 1156 15th Street NW, Suite 320, Washington, DC 20005**

21. Complete Mailing Address of the Principal Office of Circulation Distribution: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

22. Publication Title: **AIC News**

23. Issue Date for Circulation Data Below: **November 2007**

24. Issue Frequency: **Bi-monthly**

25. Number of Issues Published Annually: **6**

26. Annual Subscription Price: **Free with Membership**

27. Complete Mailing Address of Known Office of Publication (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

28. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005**

29. Full Name and Complete Mailing Address of Publisher: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005**

30. Full Name and Complete Mailing Address of Editor: **Eryl P. Wentworth, 1156 15th Street NW, Suite 320, Washington, DC 20005**

31. Complete Mailing Address of the Principal Office of Circulation Distribution: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

12. Publication Title: **AIC News**

13. Issue Date for Circulation Data Below: **November 2007**

14. Issue Frequency: **Bi-monthly**

15. Number of Issues Published Annually: **6**

16. Annual Subscription Price: **Free with Membership**

17. Complete Mailing Address of Known Office of Publication (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

18. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005**

19. Full Name and Complete Mailing Address of Publisher: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005**

20. Full Name and Complete Mailing Address of Editor: **Eryl P. Wentworth, 1156 15th Street NW, Suite 320, Washington, DC 20005**

21. Complete Mailing Address of the Principal Office of Circulation Distribution: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

22. Publication Title: **AIC News**

23. Issue Date for Circulation Data Below: **November 2007**

24. Issue Frequency: **Bi-monthly**

25. Number of Issues Published Annually: **6**

26. Annual Subscription Price: **Free with Membership**

27. Complete Mailing Address of Known Office of Publication (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

28. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer): **1156 15th Street NW, Suite 320, Washington, DC 20005**

29. Full Name and Complete Mailing Address of Publisher: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005**

30. Full Name and Complete Mailing Address of Editor: **Eryl P. Wentworth, 1156 15th Street NW, Suite 320, Washington, DC 20005**

31. Complete Mailing Address of the Principal Office of Circulation Distribution: **American Institute for Conservation of Historic and Artistic Works, 1156 15th Street NW, Suite 320, Washington, DC 20005-1714**

USPS Statement of Ownership, Management, and Circulation

Don't Forget, AIC and FAIC have moved!

Our new address is:

1156 15th Street, NW
Suite 320
Washington, DC
20005-1714

The telephone number
remains the same:

(202) 452-9545

Education and Training Committee Vacancy

The Education and Training Committee (ETC) feels it can better carry out its commitment for student involvement by having a student on the committee. Therefore the ETC is searching for a student member to serve on the committee for two years, beginning at the April Annual Meeting. Please send all inquiries to Joe Swider at jswider@mccrone.com.

AIC News

AIC/FAIC Welcomes Member and Education Assistant

With the recent move to our new location, AIC and FAIC have been able to expand our ranks to include much-needed additional staff positions. Philip Lynch, a recent graduate of the College of William and Mary in Williamsburg, VA, is AIC/FAIC's new Membership and Education Assistant. He will assist with the growing number of education programs such as FAIC grants and scholarships, the Latin American and Caribbean scholars program, distance learning initiatives, and workshop registrations. On the membership side, Philip will assist in dues and registration processing and providing members with great customer service. Please welcome Philip to the AIC office.

AIC/FAIC Welcomes Finance Director

Kenneth M. Beam brings over twenty years of senior management experience to AIC/FAIC, having served in positions ranging from business manager, to comptroller, to executive director of various nonprofit associations. As finance director, working on a part-time basis, Ken reports to the executive director and manages the financial office, human resources, and operations. We are pleased to benefit from Ken's wealth of knowledge and his enthusiasm for our organization.

AIC/FAIC Staff Member Receives Promotion

Congratulations are in order to Ryan Winfield, who due to his excellent work on your behalf, has been promoted to Membership Associate. In the coming months Ryan will be engaging in more membership retention and recruitment initiatives.

Internal Advisory Group Meeting

The 2007 Internal Advisory Group meeting will be held Friday, November 9, in Washington, DC. The meeting will be comprised of specialty group and committee and task force chairs, AIC publication editors, board members, and staff. The group will discuss and share updates on different AIC initiatives as well as shape plans for future activities and programs.

Cleveland Public Library Receives AIC/Heritage Preservation Award

On October 18, the Cleveland Public Library was presented with the 2007 Award for Outstanding Commitment to the Preservation and Care of Collections, an annual award presented jointly by AIC and Heritage Preservation.

The Cleveland Public Library is the first public library to receive this prestigious national recognition since the award's inception in 1999. Previous recipients have included art museums, historic sites, research libraries, and archives.

"All too often, public libraries with circulating collections feel forced to choose between basic public services and care of unique research collections," said Lawrence L. Reger, president of Heritage Preservation. "The Cleveland Public Library is exemplary in its support of an extensive preservation program in the midst of all its other responsibilities."

Basic care of the valuable books, maps, photographs and manuscripts in the Library's collections is the responsibility of the Preservation Department, which was founded in 1988. Ann Olszewski, preservation manager, and her staff of five provide basic care for materials and maps that have been identified by the Library's staff as needing preservation action. Creation of boxes, enclosures, and appropriate shelving is the kind of preventive conservation that is essential to extending the life of a collection.

The Library also reaches out to professional conservators at the Intermuseum Conservation Association and the Northeast Document Conservation Center. "The cooperation between the Cleveland Public Library and conservators is a model for institutions that do not have professional conservation expertise on staff," said Eryl Wentworth, executive director of AIC. "Whether the endangered object was a New Deal mural, a baseball history scrapbook, or an architectural rendering, the CPL has sought out top professionals to provide conservation treatment."

Access to conservation expertise is often a problem for public libraries. According to the Heritage Health Index, the 2005 survey of conditions of collections nationwide, only 10 percent of public libraries have dedicated paid staff for conservation and preservation. Only 3 percent of public libraries make use of external providers. The Cleveland Public Library is exemplary in making resources available to support six preservation staff positions as well as the use of consulting conservators.

Nominations are invited for the 2008 Award for Outstanding Commitment to the Preservation and Care of Collections. The deadline is December 15, 2007.

AIC Certification Update

On April 19 over 400 AIC members gathered to discuss the exam model proposed by the Certification Development Committee at the AIC Issues Session during the 2007 Annual Meeting. Participants were informed

about the theory and practice of certification, the details of the proposed model, and the costs to AIC associated with going forward. A lively and informative question and answer session followed the presentation.

For more information on the April Issues Session and AIC's current certification plans please visit the newly created certification section of the AIC website at www.aic-faic.org and select the "certification" in the side bar menu. Be sure to visit the FAQ section to get the answers to many of your questions.

You should have recently received an email containing a link to the October Certification Needs Assessment Survey. Please take a moment to read the information on the website and fill out the survey. We need the opinion of every member to design a certification program that works for AIC.

Advanced Training Workshop in Emergency Response and Salvage

The catastrophic disasters of 2005 brought to the forefront the need for coordinated emergency response efforts at all levels. Institutions and associations that are stewards of works of art or cultural artifacts have special responsibilities and challenges. These recent disasters have informed and motivated the cultural community to prepare for a coordinated and effective response to future catastrophes.

As part of this endeavor, with the support of a grant to FAIC from the Institute for Museum and Library Services (IMLS), AIC is currently presenting three, four-and-a-half day advanced-level workshops on emergency response and recovery for conservators and allied professionals such as curators, librarians, archivists, and other museum and library professionals. Mary Jo Davis, Barbara Moore, and Theresa Voellinger serve as instructors for the workshop, with additional contributions by Monona Rossol, Randy Silverman, Chris Stavroudis, first responders, and disaster recovery service companies. David Goist is the FAIC project manager.

The goal of the program is to create a total force of approximately 60 museum professionals under the title

AIC-Collections Emergency Response Team (AIC-CERT). Team members from different regions of the country are trained in the same body of knowledge, and using the same methods, to assess damage and initiate salvage of cultural collections after a disaster has occurred. In return for training and the provision of a basic disaster response kit, participants are expected to make a committed effort to respond to an emergency when requested.

The workshops have been planned to take place in three regions of the country. The first workshop, hosted by Southeastern Museums Conference and the Charleston Museum, was held May 14–18, 2007 in Charleston, SC. The second workshop took place October 15–19, 2007 at the U.S. Fish and Wildlife National Conservation Training Center in Shepherdstown, WV, and the third will be held November 12–16, 2007 at the Seattle Art Museum in Washington.

Workshop topics include:

- training in damage assessment methods,
- the organization and management of a recovery operation,
- safety considerations,
- and a review of drying and salvage techniques.

In Charleston, the workshop began with a review of the Incident Command System (ICS) with emphasis on how the AIC-CERT team will be expected to work alongside FEMA and other first responders within this system. Methods and standards for conducting damage assessment in text and images were detailed, and Chris Stavroudis explained how to use a damage assessment form designed specifically to fulfill the needs of AIC-CERT. Participants then put lessons into practice by conducting a damage assessment of a nearby property. They also were asked to take part in a scenario that required giving assistance to an institution by telephone before, during, and after a disaster.

The next day, Monona Rossol addressed health and safety issues associated with re-entry into a damaged area and specified appropriate precautions to take in particular circumstances. The instructors then presented case studies of several representative disasters, with a wide-ranging discussion of lessons learned. The third day of the workshop

focused on salvage: choice of drying methods, stabilization techniques for different materials found in collections, and a presentation by a service provider offering both practical and technical information about the large-scale drying and other remediation services that are available for disaster recovery.

The workshop culminated with a large-scale disaster scenario that was created in cooperation with the College of Charleston Library and the guidance of Danica Sancic, a local emergency manager. Participants worked in teams and under ICS guidelines to perform damage assessments and to develop a plan for stabilization and salvage of the collections. Much of the final day was used for discussion and sharing of experiences among team members. The collective experience of the group was then utilized during a discussion on how AIC-CERT can most effectively function. This session created a great list of future goals for the team.

Since the first workshop, the instructors and project manager have been working on the planning and management of the next two installments. Once all three workshops have been completed, all AIC-CERT members will stay in communication via a listserv and possibly a website in the near future. Having this group of trained museum professionals will benefit both small and large emergency/disaster situations by assisting institutions nationwide.

—MJ Davis, Barbara Moore, Theresa Voellinger

FAIC News

CERT Program Presentations at Allied Organizations

Eric Pourchot, AIC professional development director, presented information on AIC's Collections Emergency Response Training program to the Society of American Archivists Annual Meeting in Chicago on August 30, 2007. In addition, David Goist, project manager, gave an introduction to the CERT program at the Southeastern Museum Conference in early October. CERT is designed to help conservators in developing materials, expertise, and networks to assist cultural institutions to prepare for and recover from disasters.

FAIC Receives Getty Foundation Grant for Latin American and Caribbean Scholarships

The FAIC has received a \$64,500 grant from the Getty Foundation to support participation by conservation professionals from Latin America and the Caribbean at the AIC's 36th Annual Meeting. Since 1997, Getty Foundation funding has enabled over 150 individuals from the region to participate in AIC meetings.

In addition to supporting travel expenses for at least twenty conservators to the annual meeting in Denver this April, the grant will provide simultaneous interpretation of the General Session presentations and Spanish-language workshops on emergency preparation and conservation exhibit design. Participants will also present posters and abstracts on their current research.

AIC members benefit from the scholarship program by the opportunity to learn more about conservation work and research in the rest of the western hemisphere. To volunteer to be a mentor (no special language skills required) or to help edit poster and abstract materials (in Spanish or Portuguese), please contact Valeria Orlandini, project coordinator, or Eric Pourchot, project director, at becas@aic-faic.org.

Deadlines for FAIC Grant and Scholarship Applications

December 15: Deadline for receipt of applications for FAIC George Stout Memorial Awards

February 1: Deadline for receipt of applications for the following FAIC grants and scholarships:

- Christa Gaehde Scholarships
- Carolyn Horton Scholarships
- Carolyn Rose "Take A Chance" Grants

February 15: Deadline for receipt of applications for:

- Individual Professional Development Scholarships
- Workshop Development Grants
- Regional Angels Grants
- Lecture Grants

Guidelines and application forms are available at <http://aic.stanford.edu/faic> or from the AIC office. All materials must be received by the published deadlines for consideration.

Electronic submissions are encouraged, if prepared according to the guidelines published with each grant category. Letters of support may now be sent electronically, but only if signature is included. Text-only emails and faxed materials will not be accepted. For more information, contact Eric Pourchot at epourchot@aic-faic.org or (202) 452-9545.

JAIC News

What is the purpose of a journal article? Whether the journal is for physicists, dentists, sociologists, or conservators, the standard answer is that our professional literature conveys and documents new information, research, and ideas. In addition, it is the goal of a journal's editors to ensure that each article is well-written, interesting, and pertinent. This doesn't always happen, though, and some people (not in conservation I hope) have indicated that journal articles can be better than sedatives for inducing sleep. With this in mind, I would like to share a synopsis of a very amusing article that is now making the rounds on the Internet.

The paper "How to write consistently boring scientific literature" by Kaj Sand-Jensen was published in the ecology journal *Oikos* (Volume 116 Issue 5, pp. 723–727, May 2007).^{*} Sand-Jensen, a biologist at the University of Copenhagen, realized that it takes special talent and skill to make journal articles boring. To help aspiring authors understand the technique of turning exciting research into a dry scientific publication, he has defined the following ten recommendations for writing a soporific article:

1. *Avoid focus.* Introduce so many ideas, questions, and alternate relationships that the purpose of the paper is obscured.
2. *Avoid originality and personality.* Make the article impersonal, uninteresting, and repetitive. Show no enthusiasm for the research.
3. *Write long contributions.* Great concepts cannot be described in few words. In order to display wisdom, a succinct two-page article should be expanded to 16.
4. *Remove implications and speculations.*

Ignore any relationships or benefits to associated disciplines. Stifle any new ideas, alternate approaches, or discussion of the method.

5. *Leave out illustrations, particularly good ones.* Illustrations can portray complex ideas in formats that are easy to visualize but difficult to explain in words.
6. *Omit necessary steps of reasoning.* Intelligent readers can make the leaps in logic needed to get to the same conclusions as the author. It is too time-consuming to write for ordinary people.
7. *Use many abbreviations and technical terms.* This secret language ensures that people unfamiliar with the field will not be able to access the information.
8. *Suppress humor and flowery language.* Science writing should be puritanical, serious, and reputable.
9. *Degrade species and biology to statistical elements.* Extensive mathematical models that are unconnected to the identity of the population can produce a mind-numbing paper.
10. *Quote numerous papers for self-evident statements.* Support every statement, even trivial ones, with one or more references. When you run out of references, cite your own work regardless of whether or not it is relevant.

After presenting his satirical remarks, Sand-Jensen ends his article with recommendations for scientific journals to expand their scope to become more accessible and exciting. He promotes that journals should include alternative writing formats, such as essays. He contends this will allow journals to provide not only a venue for documenting new research, but also a setting for discussion of a variety of viewpoints as well as debate of timely issues. My personal opinion is that within the conservation field, these topics are well-covered in *AIC News* and the annual meetings, but I welcome comments and suggestions from readers.

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

^{*} www.blackwell-synergy.com/doi/abs/10.1111/j.2007.0030-1299.15674.x

Annual Meeting

Hotel Information

This year's annual meeting site is the Hyatt Regency Denver (at Colorado Convention Center). The hotel is now accepting reservations on a first-come, first-serve basis. Please be advised, that when the block is sold out or after Friday, March 31, 2008 (whichever comes first) inquiries will only be accepted on a rate and space available basis.

Details: Denver Hyatt Regency at Colorado Convention Center, 650 15th Street, Denver, Colorado 80202; Tel: (303) 436 1234, Fax: (303) 486 4450; \$159 single/double; \$169 triple; \$179 quad, plus tax (currently 14.85% but is subject to change).

Reserve your room online by accessing <http://denverregency.hyatt.com/groupbooking/denccaic82008>. When asked, please insert the code G-AIC8 or reserve your room by phone by calling (800) 233-1234. It is important that the attendee inform the agent that they are attending the American Institute for Conservation of Historic & Artistic Works' 36th Annual Meeting at the Hyatt Regency Denver (at Colorado Convention Center) to receive our special discount.

Tours in Denver

AIC is working to put together a variety of tours for members to enjoy while attending the annual meeting in April. Exciting options under consideration include tours of:

The "Unsinkable" Molly Brown House, the home of Colorado's most colorful Victorian heroine. The home offers fascinating glimpses into the flamboyant lifestyle of a bygone era.

The Kirkland Museum of Fine & Decorative Art, which has a nationally important display of decorative arts, with more than 3,300 works on view of Arts & Crafts, Art Nouveau, Glasgow Style, Wiener Werkstatte, Bauhaus, Art Deco, Modern and Pop Art.

Red Rocks & Dinosaur Ridge: With two 300-foot high red sandstone formations flanking the stage and a 200-mile panorama of the

Rocky Mountain foothills, Red Rocks is an interesting site with unique geology, paleontology, wildlife, and musical history. The Dinosaur Ridge area is one of the world's most famous dinosaur fossil localities where in 1877 some of the best-known dinosaurs were first discovered.

The Denver Performing Arts Complex: The Denver Performing Arts Complex is the largest theatre complex of its kind in the world. The Complex is comprised of ten individual performance spaces, and includes a 88,000 square foot production facility that houses sets, props, and costumes.

Cherry Creek & Santa Fe Drive Art Walk: The Cherry Creek North neighborhood has an impressive collection of boutiques, spas, restaurants, specialty shops, and art galleries. In addition, Denver's ArtDistrict on Santa Fe is a unique art and cultural district with over 40 galleries filled with contemporary, emerging, and traditional art including painting, sculpture, photography, mixed media, graphic art, and textiles.

AIC's detailed registration brochure will be mailed to members in January and will include full descriptions of finalized tours and tour destinations in and around Denver.

People

James Bernstein, conservator of paintings and mixed media (San Francisco, CA) has written the cover article for Golden Artist Colors' newsletter *Just Paint*, Issue 17—a special canvas preparation issue. The article, "A Remarkable Way to Stretch Canvases (and other Essentials of Canvas Preparation)," is available for download from the website at www.GoldenPaints.com.

Anna Stenstrom has joined Etherington Conservation Services (ECS) as the new head of conservation, Rare Book Department. Anna brings with her many strengths, including her years of hands-on experience and her accumulated knowledge of bookbinding structures. ECS is pleased to add a conservator of Anna's experience and

education to the staff in North Carolina. Anna's contact information: astenstrom@thehfgroup.com, (336) 665-1317.

Kathleen Kiefer has joined the staff of the conservation department at the Indianapolis Museum of Art as senior textile conservator. Kathleen comes to the IMA following over six years as a textile conservator at Winterthur Museum & Country Estate. During that time she was also very involved with the Winterthur/University of Delaware program in Art Conservation. Kathleen can be reached at kkiefer@imamuseum.org or (317) 923-1331 x155.

James Cocks has relocated from Architectural Resources Group & ARG Conservation Services in San Francisco to pursue a MS in Historic Preservation/Building Conservation at Columbia University. He spent the summer with the US/ICOMOS International Exchange Program in Acre, Israel, and observed a diverse array of conservation efforts taking place in Israel and Palestine.

Carol Stringari has been appointed chief conservator of the Solomon R. Guggenheim Museum. As chief conservator, Ms. Stringari is responsible for assessing and developing policy and procedures for the care and treatment of the collection in New York. Working closely with the conservation and curatorial staffs, she will identify significant areas of research and treatment priorities, and develop an ongoing scientific program for the analysis and study of modern and contemporary materials. Additionally, Ms. Stringari will lead an institutional initiative to garner support for upgrading the conservation laboratory as well as building the conservation staff.

Sanchita Balachandran of Baltimore, MD, published the article "Edge of an Ethical Dilemma" in the November/December issue of *Archaeology* magazine. The article discusses the ethical issues concerning the conservation of unprovenanced antiquities. Based on a case study in which the conservator treated a deteriorating iron sword for a collector and then convinced the collector

to stop buying antiquities, the article looks at the specific dilemmas facing conservators dealing with archaeological materials.

Dianna Clise has recently been hired by The Midwest Art Conservation Center (MACC) as an associate paper conservator. Ms. Clise will work with Elizabeth Buschor, senior paper conservator in the newly expanded Paper Laboratory of MACC. Ms. Clise earned her Masters in Art Conservation from Queen's University in Kingston, Ontario, and interned at Tate Britain in London. Ms. Clise was also a conservation technician at the Etherington Conservation Center in Greensboro, NC before pursuing her Masters program.

Eric Hansen, previously a scientist at the Getty Conservation Institute and a research associate of the Cotsen Institute of Archaeology at UCLA, has moved from Los Angeles to Washington, DC, and is now chief, Preservation Research and Testing Division (PRTD) at the Library of Congress.

In Memoriam

William Fritz (1961–2007)

William “Bill” Fritz worked for Mackinac State Historic Parks (MSHP) for 25 years, first, beginning in 1981, as a student in the summer as a member of the archaeology field crew and then, permanently from 1982 as our collections conservator, after graduating from Michigan State University with a BS in Anthropology. Bill was an AIC member and served as both a board member and past president for the Michigan Alliance for the Conservation of Cultural Heritage.

When I started work with the parks, I was warned that Bill was “...an A+ kind of a guy,” meaning that he applied very high standards to everything he did and participated in. Bill set high standards for himself, and always worked towards the most ethical, honest, and clean solution to any problem.

Bill was fully committed to the history museum profession and especially to MSHP and this was always

clear in his passionate commitment to the parks. As museum conservator, Bill worked to advance the standards for preservation of the artifacts and historic structures under our care. He worked tirelessly in the cause of preventative conservation to ensure that these treasures would be here for present and future generations. He brought the highest level of professionalism and commitment to everything he did, including: the treatment of archaeological objects, research about building preservation techniques, developing proper ways to exhibit rare artifacts, contracting with conservators to restore art objects, as well as serving as digital image czar and webmaster. Bill was also known and greatly respected among his colleagues across the state. Bill's dedication to duty was also seen in his commitment to “extra-curricular” activities at the parks including his role as a team member of the “Never Sweats” vintage baseball club and in his production of “epic” year-end videos.

Bill filled a unique role as a conservator for a historic site museum system. His specialty was historical archaeological metals, but he became a generalist in overseeing the conservation care of our entire archaeological collection (primarily late-Colonial, consisting of over one million artifacts) and our historical collections (including paintings, decorative arts, textiles, archival materials, etc.). In particular, he developed an expertise in the care of our in-situ archaeological ruins and historic buildings (dating from the 1780s to the early twentieth century), and became keenly involved in the preservation of our 5,000 glass-plate photographic negatives and our outdoor bronze statuary and plaques. He was also committed to solving problems for the exhibition of artifacts in uncontrolled environments, and was especially interested in the use and development microclimates within these spaces.

Bill enjoyed good conversation, with equal parts of talking and listening. He valued the opinions and experiences of others. He was genuinely interested in what you had to say, and in sharing his own, deeply

held opinions. His breadth of interests was clear in the topics that he chose to discuss when engaged with others. At any given coffee break or lunch he could switch from an informed discussion of the Academy Awards to the Final Four to the previous night's Red Wings' game, or any given political topic. One of my coworkers remarked recently that although Bill was only 46, his range of interests and experiences went far beyond what she had ever done.

Bill was a devoted husband, father, son, coworker, coach, and friend. Bill's sudden death was a shock to all of us. We miss him deeply at Mackinac.

—Steve Brisson

Allied Organizations

HERITAGE PRESERVATION

CAP Application Deadline December 1

The postmark deadline for submitting applications to the FY2008 Conservation Assessment Program (CAP) is December 1, 2007. Forms for applying were mailed on October 5, 2007, to museums on the CAP mailing list. An electronic application is also available on Heritage Preservation's website at www.heritagepreservation.org/CAP. Heritage Preservation's CAP is supported through a cooperative agreement with the Institute of Museum and Library Services.

Field Guide Wins Award

The Society of American Archivists has honored the *Field Guide to Emergency Response* with its prestigious Preservation Publication Award for 2006.

In presenting the award, Steve Dalton, the chairman of the award committee, said, “The publication we herald today is remarkable for its practicality and user-friendly design. It is the progeny of preservation and conservation professionals, who sought to provide straightforward, authoritative instructions about the steps to take in the first few hours after a disaster. They achieved that goal.”

continued on page 10

2. Stabilizing collections and environments to ensure longevity and usability. This includes assessing and monitoring environments, housing and storing collections in optimum conditions, undertaking salvage when necessary, and ensuring ongoing individualized repair and other treatments (or batch approaches such as mass deacidification, binding, and reformatting in the case of libraries).

Many institutions are engaged in projects to ensure optimum storage conditions for all formats of collections, because this is seen as the most cost-effective measure for the total care of collections. IPI (Image Permanence Institute), for instance, is working with several institutions to improve and simplify environmental control through installation of Preservation Environmental Monitors (PEMs). They are working toward establishing a web-based system, which will allow desktop monitoring and assessment of storage conditions. Auxiliary equipment such as environmental scanning electron microscopes (E-SEM) will permit scientists to observe the actual effects of temperature and relative humidity on vellum, film, and magnetic media in real time.

Other projects focus on volatile organic compounds (emitted by collections themselves, or as contributors when trapped), using new direct analysis in real time mass spectrometers (DART). New projects include the use of gas chromatograph mass spectrometers (GCMS) to “sniff out” volatile emissions that emanate at the start of deterioration. Studies concerning anoxic environments are expanding. For example, a fadometer study on the efficacy of argon in reducing fading of colorants when exposed to light indicates a significant reduction of fading in such environments. At the Library of Congress, Getty Institute, and British Library, tests will soon begin in an attempt to determine the efficacy of low oxygen environments as a means of reducing the deleterious effects of oxidation and for use in suppression systems for fire prevention. Positive findings may lead to increased installations of these systems.

In the realm of emergency preparedness, the development of continuity of operations plans (COOP) proves the importance of preservation activities within cultural institutions. While preservation personnel have in the past been considered “non-essentials” in government parl-

ance dealing with emergencies, preservation activities have been confirmed to be among the most crucial to cultural agencies during the first few days, weeks, and months of some types of major emergencies. This has led to development of collection emergency plans that include the ability to shelter collections in place, and to relocate treasured collections or those on display to “hardened” or more secured storage facilities in-house or to secured inventory locations offsite. Preservation staff must develop and practice these plans with collection and security personnel, by expanding networks to include local and regional resources.

Lastly, treatment innovations continue. Individual treatment developments focus on phytates for iron gall ink, laser ablation for cleaning, vacuum press drying, and other advances. Batched or mass treatments that employ binding enhancements using board slotters, mass deacidification with magnesium oxide, and new reformatting techniques, such as 2D and 3D scanning of grooved sound recordings, all continue to progress.

3. Researching materials science to improve knowledge about, and care of, collections. The characterization of materials before and after aging, the development and testing of solutions and specifications, and the dissemination of findings through publications and training are all still major concerns among BPG members. New equipment and techniques can now enable conservators and scientists to do the following:

- Take and analyze air samples, in order to identify pollutants or other contaminants instantly, using techniques like mass spectrometry.
- Analyze collections non-destructively and in real time without taking samples from items, distinguishing, for instance, between acetate and nitrate film in seconds rather than minutes by using mass spectrometry techniques.
- Reduce the time needed for accelerated aging from 30 days to 3 days to increase efficiency for longevity and durability testing, using smaller, more concentrated samples in order to develop new standards.
- Examine collections in situ using equipment, such as handheld X-ray fluorescence units, which are portable enough to carry into storage areas.

- Create unique and complete spectral “finger prints” of individual items using a full spectrum of light (ultraviolet, visible, and infrared) in order to monitor changes in condition faster and more accurately with equipment such as multi-spectral cameras.
- Mimic degradation caused by temperature and relative humidity on collection material at a microscopic level (in an environmental scanning electron microscope), enabling, for instance, the establishment of precise guidelines for cold storage in order to improve environmental control standards.
- Identify (quickly and precisely) materials and decomposition mechanisms of magnetic media, in order to diagnose relative states of decay and develop selection criteria critical to decisions determining what must be reformatted before all is lost.
- Evaluate new production prototypes (such as 3D confocal lens systems) for scanning vulnerable sound recordings, such as broken or dirty phonographs, records, or cylinders, which previously could only be played (if at all) with a stylus that could damage the recordings further.
- Evaluate failure mechanisms of new digital storage systems, such as spinning disks or holographs, by identifying metal-catalyzed deterioration at the nuclear rather than at a macro level.

To tackle some of the research needs identified by many libraries and archives, the Preservation Directorate of Library of Congress has divided its approach into categories by type of media: traditional materials (paper, leather, parchment, and similar substrates); audiovisual materials (such as magnetic tapes); and digital materials in a physical form (such as CDs and DVDs). To facilitate growth in the preservation field, conservators who mainly work on “traditional” materials will need to partner more closely with colleagues in other disciplines so that research agendas for the growing number of “modern media” in our libraries, archives, and museums are carefully defined and can develop appropriately. At the LC, some specific projects have been developed for each broad category in order to allow appropriate investigation and resolution of research needs.

For traditional materials:

Quality assurance:

- Determine specifications for housing containers, book cloth, labels, adhesives, and trace levels of contaminants
- Develop activity detectors and performance measures
- Create databases of spectra, micro and non-destructive analysis and diagnostic tools

Leather and parchment:

- Determine effects of cold storage on vellum
- Diagnose early stages of red rot
- Refine identification schema for parchment and vellum

Paper:

- Develop identification and treatments methods for dyes, pigments, iron gall, reprographic, laser jet, other inks, and optical brighteners.
- Expand treatment studies focusing on phytates, laser cleaning, vacuum press drying, and strengthening recycled paper, etc.
- Enhance image capture techniques for watermarks and other “identifiers” of unique collections

Photographs and film:

- Identify coatings and toners
- Diagnose vinegar syndrome and develop microenvironments
- Understand precise effects of temperature and relative humidity with environmental SEM

For audiovisual materials:

- Identify sound recordings and magnetic media types and problems
- Diagnose and determine mechanism for sticky shed and flaking, and evaluate solutions using baking, mechanical cleaning, and vacuum ovens
- Develop non-tactile reformatting systems such as 3D confocal imaging systems for grooved materials

For digital materials (in physical form):

- Understand chemical degradation and its effects on the useable life of CDs, DVDs, and other formats including Blu Ray discs and flash drives
- Work with companies operating holographic and other storage devices
- Keep abreast of other hardware development, especially as related to stable substrates and media

4. Training to disseminate information. Each of the areas touched on above requires new approaches to dis-

semination and training. To enhance training in preservation research, new alliances with academic programs are needed to grow the skills required to care for collections of the future.

To ensure transfer of future skills from current conservators to the next generation, and to maximize the quality time of instructors in order to enable them to focus on highly specialized skills, our profession can utilize automated expert systems long in use by colleagues in the medical and aviation fields, such as haptic technology. Such virtual-reality, computer-simulated systems with biofeedback, currently used to train medical interns, are being studied for use in conservation by conservation programs in the UK, as well as through a grant from the National Science Foundation. The technology involves computer simulation of conservation examination and treatment techniques, such as backing and adhesive removal with a scalpel, or media consolidation with a syringe, which can be used to hone hand skills or for distance learning when combined with web conferencing.

Finally, to promote better preservation management, our field needs to incorporate the energy, efficiency, and knowledge enhancement that diversity brings. One way to do this is to develop multicultural internship programs. Such a program has been extremely successful at the Library of Congress in matching Hispanic Association of Colleges and Universities (HACU) PhD candidates to scientific research projects. By tapping students from this program and other institutions that service minority populations, we improve our understanding and care of diverse cultural heritage collections while training and enlarging the circle of knowledgeable supporters who will become strong advocates for our profession in the future.

Acknowledgments

The author would like to acknowledge the long-term support of preservation by Librarian of Congress James Billington, as well as the additional support from Associate Librarian of Congress for Library Services, Deanna Marcum, and Deputy Associate Librarian of Congress for Library Services, Robert Dizard. Special acknowledgements go to the chiefs and staff members who are responsible for

the accomplishments of the Preservation Directorate.

—Dianne van der Reyden
Director of Preservation, Library of Congress

Grants and Fellowships

NAGPRA Introduces Online Grants Outreach Project

The National Native American Graves Protection and Repatriation Act (NAGPRA) Program of the National Park Service (NPS) has added a new Grants Outreach Project to its website. This project will assist museums as well as Native American tribes, Alaskan Native villages and corporations, and Native Hawaiian organizations in composing successful grant proposals and final projects. By featuring successfully executed grant proposals and final projects from museums and tribal organizations, the National NAGPRA Program has created an online resource for applicants engaged in NAGPRA activities in their communities.

NAGPRA awards consultation/documentation and repatriation grants to museums and tribes working to identify and repatriate Native American human remains and funerary, and sacred and cultural patrimony objects. Museums and tribes have equal opportunity to apply for and receive grants. For more information, visit www.nps.gov.

Fellowship Opportunities at the Library of Congress

The Library of Congress invites scholars to conduct research in the John W. Kluge Center for a period of up to eleven months as part of its Kluge Fellowship program. Scholars must have a PhD or other terminal advanced degree and upon acceptance, will receive a stipend of \$4,000 a month.

The Library of Congress also offers short-term fellowships for independent scholars, students, and faculty to conduct research in the culture and history of the Americas using material in the Kislak Collection. The fellowships offer a stipend of \$4,000 a month for up to four months of research. Visit www.loc.gov/kluge/fellowships for more information on these and other opportunities.

The *Field Guide to Emergency Response* has also received a first place media award from the International Association of Emergency Managers, a nonprofit educational organization promoting the goals of saving lives and protecting property during emergencies.

Conference Review

Library of Congress Training in Disaster Response and Recovery, Summer 2007

The Library of Congress Preservation Directorate presented a two-day workshop, "When Disaster Threatens: Emergency Response and Recovery of Library Collections," at four different venues this summer.

In June, the workshop, taught by Alan Haley (LC Conservation Division), was hosted by two institutions in New Orleans, LA. On June 22–23, the Historic New Orleans Collection was the site of the workshop, which was attended by fourteen librarians, archivists, and curatorial staff from Louisiana public, private, and religious institutions. Tulane University was the host site for the second workshop in New Orleans on June 25–26. Eighteen individuals attended this session, representing several departments at Tulane and at other institutions of higher learning in the New Orleans area. Representatives from municipal and state libraries also attended.

In August, Haley was joined by Miriam Centeno (LC Binding and Collections Care Division) to deliver two workshops at two different locations in San Juan, Puerto Rico. On August 6–7, the event was hosted by the Museo de Arte de Puerto Rico in their new conservation lab and was attended by 20 library, archive, and museum professionals from 16 different institutions in Puerto Rico. The workshop was given again at the San Cristobal Historic Site of the National Park Service on August 9–10, and attended by 28 people representing 10 institutions in Puerto Rico and the Virgin Islands. Attendees received additional printed information and were given multiple references for further information available in Spanish.

The two-day collections recovery workshops included PowerPoint presentations with lectures, demonstrations, group discussions, and salvage team exercises that provided each attendee with the opportu-

nity to be part of a working salvage team. Participants were able to observe the effects of water on a variety of materials commonly found in libraries, archives, and museums, and to practice the essential techniques for air-drying materials that allow the greatest degree of recovery for damaged collections items.

Among collections custodians in both Louisiana and Puerto Rico, there seems to be a high level of interest in further instruction about disaster planning and response for their institutions. The workshops are a wonderful opportunity for members of collections-holding institutions to meet one another, to work together, and to initiate steps towards building a network of support in advance of any future threat of disasters affecting their area.

Worth Noting

Icon Training Exchange

Icon now has a website space where organizations and employers can advertise their work-based training placements. This particular area of the site can be viewed only by eligible Icon members, but anyone may send us a PDF of their placement to advertise. The Exchange can also be used as a notice board to post your own career details and profile. Use the form provided to advertise your details for prospective hosts' perusal.

The only rule for training providers is that the placements offered should be genuine student training opportunities, and not formal paid employment. Further details can be found at www.icon.org.uk.

IMLS Offers Free Conservation Resources

The Institute of Museum and Library Services (IMLS), in cooperation with the American Association of State and Local History (AASLH), is offering 2,000 free copies of the *Connecting to Collections Bookshelf*, a set of books, DVDs, online resources, and an annotated bibliography on the care of collections. An electronic application is available on at www.aaslh.org.

The bookshelf focuses on collections typically found in art or history museums and in libraries' special collections, with an added selection of texts for

aquariums, nature centers, public gardens, and zoos. It addresses topics such as the philosophy and ethics of collecting, collections management and planning, emergency preparedness, and culturally specific conservation issues.

Copies of the bookshelf will be awarded free of charge during two application periods: Sept. 1 to Nov. 15, with recipients announced in February, and March 1 to April 15, with recipients announced in July. Priority will be given to smaller institutions, but large museums and libraries with special collections are eligible to apply. Federally operated institutions, for-profit institutions and libraries that do not hold special collections are not eligible to receive the bookshelf. For more information, contact Terry Jackson at jackson@aaslh.org or (615) 320-3203.

Point of View

Use of Wikis in Conservation

Wikipedia, the online encyclopedia that anyone can edit, is a type of website that offers exciting possibilities to the conservation community: new tools for sharing and organizing information, while allowing a broad audience to perform peer review, pursue additional research, or casually learn about subjects that are normally reserved for a limited audience. Although some professionals have begun to create new, similar websites specific to conservators, Wikipedia has already begun to develop almost independently from formal recognition by the conservation community.

Like it or not, Wikipedia articles related to art and architectural conservation are starting to appear—there is even one now on AIC. The subject has recently been a discussion topic on the OSG email list, receiving both praise and skepticism. Some are hopeful, while others cite accuracy and longevity of information as concerns. To address these concerns, this article offers a few suggestions to the conservation community: encourage students and enthusiasts to write and edit articles; encourage experts to peer review and rate articles; register under one's real name to make edits; avoid editing or creating articles with personal bias; and make publications easily accessible online.

Addressing Concerns

Wikipedia is a website run by the Wikimedia Foundation, a nonprofit organization supported by donations and grants that is “not for sale.” Nearly all works contributed enter a free-content license, in which anyone can copy, modify, or redistribute the information contained in articles, provided that the contributors are credited. It’s a type of copyright license produced by the Creative Commons (www.creativecommons.org). Deletion and reversibility are also addressed: every single edit is recorded into the system, making possible the reversion of an article to any point in its history, only allowing content to be added, without deletion of previous work.

Try to imagine a type of card catalog that references any subject with relevant published materials, giving anyone the ability to view any specific subject mentioned in greater detail. As more accessible material becomes available, the card’s references are updated and become slightly more comprehensive. These updates can be made by anyone and, although at first yielding questions about accuracy, they eventually lead to a more comprehensive understanding of the subject from a wide variety of perspectives. This is the promise of collaborative, user-generated websites and has been illustrated in some articles on Wikipedia. A well-written article could serve as a starting point to retrieve knowledge on a subject from a wide variety of perspectives.

Learning from the Best

Presently, topics covering computer science, popular culture, or historic events have tended to be the best-rated articles on Wikipedia. They show objective criticisms, identify limitations in knowledge, and reference published documents, most of which are PDFs or archived texts easily accessible online. Art and architecture-related articles, on the other hand, usually have few, if any, external links or referenced sources. In the few instances where sources are present, often they are inaccessible or only available to a very limited audience. This practice defeats many of the strengths and positive aspects of Wikipedia, as it prevents any member of the community from viewing all the information available on the subject with objectivity.

A current problem for the art and architectural conservation communities is the accessibility of information. Publications in the field are often limited to a small press run, and a very limited audience has access to or even knowledge of findings. The use of subscription-based online services, such as JSTOR, restricts the potential audience to a small community. Making publications free and easily accessible, such as the conservation-related PDFs posted on the Getty Conservation Institute website, should be commended and continued. Independent entities or professional organizations, such as AIC, appear to be ideal candidates for hosting publications and documents online that are free and easily accessible.

Articles on any wiki-type site will benefit from referenced sources with direct online access. Documents, ranging from an historic structures report to a conservation treatment, can be useful as reference material if published online in a widely used format, such as a PDF. This type of referencing will expose the array of issues facing artistic and historic works to a wide audience—conservation professionals and the public alike.

Individuals stand to benefit from incorporating their real names as usernames for making edits. A potential client, for instance, might see an article on a subject of interest, commend its objectivity and thoroughness, and wish to contact its author as a starting point for consultation. On the other hand, it is important to permit some degree of anonymity (such as an IP address) when editing articles, particularly for referencing published or objective criticisms on controversial subjects. This system also encourages casual readers to make minor edits, such as fixing links or grammar. Empirically, the benefits of allowing anonymity seem to outweigh the concerns, such as vandalism, which has been shown to be generally short-lived.

Users need to resist the temptation to write or edit articles about themselves, their employers, or other subjects that are likely to exhibit personal bias. Although there is the potential to bring insider knowledge to an article, such additions will invariably carry a slant and will likely receive criticism or deletion from the Wikipedia community.

Working with and Adapting Existing Infrastructures

It is difficult, perhaps even self-defeating, to create absolute guidelines on writing articles for collaborative, user-generated websites such as Wikipedia, because so much of their success and future promise comes from the adaptability of the system. By encouraging gradual, systemic, and organic change, the system can evolve to include changing bodies of knowledge and perceptions, as well as methods of displaying, organizing, or analyzing information.

As articles continue to be written, one way to encourage improved content is to assign students to write or improve Wikipedia articles on a particular subject, which can then be reviewed and altered by a professor or group of experts. Another way is for professional organizations such as AIC to require articles be created or improved on subjects submitted to conferences, much as an abstract or postprint is presently required by AIC specialty groups for conference presentations.

In summary, steps for improving articles on Wikipedia and similar sites in the conservation communities are as follows:

1. Encourage professional organizations to host documents online, free and accessible to all
2. Encourage usernames that resemble the real name of the author
3. Discourage editing or creation of articles that exhibit personal bias
4. Encourage enthusiasts (students, conference presenters, and others) to write articles that reference published, available information
5. Encourage experts in the field to peer review and rate articles in areas of their expertise.

Wikipedia and other collaborative, user-generated websites could allow a broader segment of society to learn about conservation and its related disciplines through well-organized, free, accessible, and carefully referenced information. By encouraging conservators to participate, the benefits could reach an ever-widening circle of contributors, clients, and others interested in the preservation of cultural property.

—Luisa Casella, luisa.casella@gmail.com and
James Cocks, jsc2156@columbia.edu



SPECIALTY GROUPS



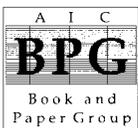
ARCHITECTURE

2008 Annual Meeting: Mark your calendars to attend the 2008 AIC Annual Meeting in Denver from April 21–24. ASG program chair Kevin Daly is busy planning a great day of presentations around the theme “Creative Collaborations,” and the annual ASG dinner. This will be the 20th anniversary of the ASG and we plan to celebrate! Suggestions for commemorating the milestone are welcome and encouraged. Please contact Kevin at kdaly@wbmelvin.com.

Architectural Paint

Conference: The 3rd International Architectural Paint Research Conference will be held January 17–19, 2008 in New York City. The ASG is helping to fund the conference postprint publication. The conference will be hosted by the Historic Preservation Department in the School of Architecture at Columbia University. For more information, check out the conference website, www.apconference.us.

—*Linnaea Dix Dawson, ASG
Secretary/Treasurer
(323) 669-8229
dixdawson@mindspring.com*



BOOK AND PAPER

2008 Annual Meeting: The response to BPG’s call for abstracts for the 2008 AIC annual meeting has been tremendous. Program Chair Alexis Hagadorn received over 25 abstracts covering a wide variety of issues, includ-

ing the AIC meeting topic of “Creative Collaborations.” We have tried to fit in as many as possible with 16 talks over one and a half days. Concurrent sessions of the Library Collections Conservation Discussion Group (LCCDG) and the Archives Conservators Discussion Group (ACDG) will fill another half day. Additionally, BPG has been working closely with the Electronic Materials Group (EMG) on a joint session that we hope will be interesting and relevant to our members. This joint session will consist of talks by AIC member speakers and an invited guest lecturer.

BPG’s business meeting will take place during breakfast; the breakfast will be subsidized by BPG making the cost to our members nominal. Our reception will be generously sponsored by Preservation Technologies L.P. and Bob Strauss, which will allow us to waive the usual charge for BPG members. Although free, you will still need to sign up for a ticket on your meeting registration form. For our evening event, Assistant Program Chair Yasmeeen Khan has secured the Colorado History Museum as a reception venue. We hope to see everyone there for a lovely evening.

Budget and Reserve funds:

Both the 2007 and 2008 budgets were approved with expenditures larger than revenues as a way to spend down our reserves. However, starting with the 2009 budget, we will need to move back to a balanced budget. The costs for audio visual equipment and coffee breaks at the annual meetings continue to escalate, which is an additional factor that will affect the budget. Additionally, although we had an ambitious specialty group program at last year’s annual meeting and a very full schedule for the coming year, we may need to cut back our programming in the future. I hope to have a better idea of estimated costs for the 2009 annual meeting after the Internal Advisory Group meeting in November. In the meantime, Treasurer

Jennifer Hain Teper and I will be working over the course of this year to create a proposed budget that will allow us to maintain our programs while decreasing our expenses.

AIC/BPG website: The BPG membership approved a one-time donation of \$3,000 toward the cost of updating the AIC website. In the meantime, BPG’s webmaster Bruce Bumbarger, has been working to update the look and navigation of the current BPG site. We are adding new pages, updating information and incorporating historical information to make the site as complete and useful as possible. The work is ongoing so not everything will be available immediately. Please let us know what you think.

Questions, comments and suggestions are always welcome!

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



CIPP

New Vice Chair: According to the CIPP bylaws, it is the Board’s responsibility to appoint a new board member if a vacancy arises. I’m very pleased to introduce Victoria Ryan as our new vice chair. We have been vice chairless for the past five months, and are happy she has agreed to serve. Here is her bio, in her own words.

“Victoria Montana Ryan received her Master of Art Conservation from Queen’s University and a Master of Arts degree with an emphasis in Art Education/Museum Studies from the University of New Mexico. She served as Assistant Professor for the Conservation of Paintings and Wall Paintings at Queen’s University in Kingston, Ontario, and was also previ-



ously employed at the University of Denver's Rocky Mountain Conservation Center where she was adjunct faculty and conservator of paintings. In addition to being a Fellow member of AIC, she is also member of WAAC and member of the Canadian Association for the Conservation of Cultural Property. She has authored papers on the care of paintings, integrated pest management, and the importance of working with appraisers; she has also appeared on the Discovery Channel to discuss care of personal treasures. Victoria resides in Colorado Springs, CO, where she continues in her private conservation practice, Art Care Services."

Following her tenure as vice chair, she will assume the position of chair after our annual business meeting in Denver. The entire Board welcomes her, and looks forward to working with her in the years to come.

CIPP Service: In a related matter, Linda Roundhill, chair of the Nominating Committee, will soon be looking for volunteers to serve on the CIPP board. CIPP has made steady progress in past 20 years in increasing the professional standing of our members, both within AIC and the larger conservation community. If you have been a member of CIPP for a number of years, benefiting from the work of countless previous board members, please take a long look at yourself in the mirror tomorrow morning and look into your soul. It may be time to step up to a leadership position. Or if you are displeased with the way the CIPP board is serving our members, it may be time to make changes through a leadership position. Please contact me if you would like more information. To nominate yourself or someone else, contact Linda at artsconservation@comcast.net.

Annual Meeting: Registration is now open, and I feel this year's meeting theme of "Creative Collaborations" could contain much useful and practical information for those of us in private practice.

Planning continues for the 2008 annual meeting in Denver—there promises to be an exciting lineup of professional presentations on topics of interest to CIPP. The information generated in the one-day, intensive workshop will be made available to all CIPP members.

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



ELECTRONIC MEDIA

2008 Annual Meeting: EMG Program Chair Gawain Weaver is preparing a diverse program for the 2008 Annual Meeting, including a short practical session on the recommendations of the Digital Photographic Documentation Task Force, a joint session with BPG on aspects of digitization and metadata, and some very interesting talks on electronic media preservation.

AIC Website: The EMG Board voted to contribute \$492 towards the development of a new AIC website, in response to the AIC Board request for specialty group contributions towards this effort. Contributions were based on a percentage of each specialty group's total membership.

Membership: Join EMG to support our initiatives and programs. Receive a free EMG Optical Media Pen for proper labeling of CD-R or DVD discs. Additional Optical Media Pens are available through the AIC Office. You can download the order form at <http://aic.stanford.edu/sg/emg/pen>.

—Jeffrey Warda, EMG Chair
(212) 423-3759
jwarda@guggenheim.org



OBJECTS

Specialty Group Projects: Last month, the AIC Board asked the specialty groups to compile a list of successful past projects and to formulate a list of at least ten ideas for new projects as a resource to be shared by the specialty groups.

The following list was necessarily compiled as a result of responses received from OSG-list subscribers. If you regret not being part of this conversation then please become a list subscriber, as detailed in the last OSG newsletter column or see the OSG webpage for instructions. Many thanks to all of the list subscribers who took the time to reply with some very creative ideas!

Successes:

- Occasional papers (our first volume is in press). These are papers that did not make the Postprints deadline or were presented at a meeting but did not meet the criteria for *JAIC*. A suggestion was made that we group these papers by theme; for example Coatings for Outdoor Sculpture or Replacements for Silanes.
- Online tips on our webpage
- Conferences. OSG has organized three focused conferences: protein chemistry, outdoor sculpture, and gilded metals, presented as pre-sessions at previous AIC annual meetings. A suggestion was made to hold future sessions separately from the AIC annual meeting (using the PMG Winter Meeting as a model).
- Guest speaker fund to cover costs for non-members from related disciplines who are invited to speak at the OSG session.

New Ideas:

- Brazing/welding workshop
- Plexiglas workshop (drilling,



polishing, bending, cleaning, anti-static to help conservators understand the limits/possibilities of Plexiglas)

- Bricklaying/stone masonry (perhaps with ASG)
- Fund an AIC Angels project
- Pay a scientist to research some specific perplexing problem of our choice
- Offer a prize for a contest/symposium/demonstration for a non-wood microclimate case design
- Fund members (in private practice or on sabbatical) to conduct their own research at an institution
- Production, publication, or presentation of research in a different format than AIC grants or to publish conference proceedings or multi-author books that don't fit the Kress model
- Mid-career, short-term professional development internships, with cross specialty foci
- Full or partial scholarships for members to attend AIC courses or other courses
- Development of annotated bibliographies of selected subjects with periodic updating
- Educational trips for members such as foundry visits, outdoor folk art sites, quarry visits, foreign exchange visits to foster conversations with conservators and archaeologists, or collections visits that center on an object type. These could be modeled after WAG French furniture trips or French Bronze Study Group trips.
- Establish/fund Oddy central testing bureau to develop uniform test method, pass/fail standards, and to collect and compile results
- Design a packet of course materials on archaeological conservation to post on our website specifically for undergraduates interested in archaeology (in collaboration with ASG)
- Create a course or program of rudimentary conservation training for archaeologists in the field (in collaboration with ASG)

- Hold a joint meeting with AAM
2008 Annual Meeting: Plans have been made for the annual OSG Dinner at the Denver AIC meeting. The date is Wednesday, April 23, and it will be held at the Denver Chophouse and Brewery (a bar, with handcrafted ales and seasonal beers). It looks like a great place—check their website www.chophouse.com. We were over-subscribed last year so this year we have reserved a larger room. There will be a vegetarian option available. The OSG session will be the next day, Thursday the 24th. Howard Wellman has put together a great-sounding program so mark your calendars and plan to join us in Denver.

—Ann Boulton, OSG Chair
 (443) 573-1754
aboulton@artbma.org



PAINTINGS

2008 Annual Meeting Tips

Luncheon: This year at the annual meeting, the PSG tips lunch will not be our usual sandwich, cookie, and soda bag lunch, but a served hot meal with a nice dessert. It should be very pleasant. Program Chair Noelle Ocon decided that this was the best option after learning that the bag lunch would cost \$28. The hot lunch is, of course, more expensive at \$39, but it seemed like we would receive a lot more for the money. We realize that the cost is high. We want as many members as possible to be able to attend and are planning on setting up some tables for members who would like to hear the tips, but do not want the lunch option. Also, some conservators have offered to sponsor lunches for conservation students. If we have more students attending the conference than funded lunches, we'll pull names out of a hat. If you would like to sponsor a student, please let me know.

Specialty Group Project Ideas:

The AIC Board has asked the specialty groups to come up with a list of projects to benefit the membership. These can be successful ideas from the past or new ideas for the future. Past PSG successes surely include the Paintings Conservation Catalogs and the PSG listserv. New ideas include Secretary/Treasurer Christina Milton O'Connell and Publication Chair Helen Mar Parkin's thoughts on making the PSG webpage more useful, especially beginning (slowly) to make the current Tips and Postprints available online. Worthy of consideration is Carolyn Tallent's suggestion on the PSG listserv of having some of the interesting discussions (like the recent exchange on making molds and casting textured fills) edited and summarized. Another idea would be to explore making recordings of some "classic" workshops or lectures available for downloading as the University of Delaware has generously done for Richard Wolbers' 1991, "New Methods in the Cleaning of Paintings." Although this particular list has already been submitted, please feel free to contact me with any thoughts or ideas for projects that PSG could sponsor to better serve the membership.

Free Course Downloads: As many of you are aware, the University of Delaware has made Richard Wolbers' fifteen hours of 1991 lectures on the cleaning of paintings available as a free download. If you are interested in downloading the course, please contact Joyce Hill Stoner (jstoner@winterthur.org) for the URL. (She can reply to about twenty inquiries every five days to prevent the system from being overwhelmed.) If you are able, you might consider a donation to the University of Delaware's scholarship fund for conservation students as a thank you for the work that went into making the download possible.

—Wendy Partridge, PSG Chair
 (216) 658-8700
wpartridge@ica-artconservation.org



PHOTOGRAPHIC MATERIALS

Print Sample Sets: The first run of the print sample sets has SOLD OUT! Produced by the Chicago Albumen Works, these print sets reproduce the same negative in salted paper, albumen, cyanotype, silver gelatin POP, and silver gelatin DOP. The PMG hopes to fill additional orders for this print set in the not-too-distant future, and plans to produce additional sets in different processes using the same negative in the more-distant future. For more information, please visit the PMG website: <http://aic.stanford.edu/sg/pmg/index.html>. The PMG is looking for volunteers to take on the coordination of the subsequent sets. If anyone is interested in taking on this project please contact me.

Mellon Workshop—

Compensation For Loss: A five-day workshop funded by the Andrew W. Mellon Foundation entitled “Damaged and Deteriorated Photographic Print Materials: Compensation for Loss” will be held January 28 to February 1, 2008, at the J. Paul Getty Museum’s Department of Paper Conservation. James Bernstein and Debra Evans will direct the practicum sessions, applying innovative techniques from outside photograph conservation to damaged and deteriorated photographs. The hands-on work will be complimented with sessions by curators and other conservators from the J. Paul Getty Museum and the Los Angeles area. Topics will include inpainting materials and techniques, ethics, and basic color and light theory.

The workshop is open to specialists in photograph conservation who have had limited access to equivalent training. Priority will be given to those with the possibility of disseminating the information further—whether through formal teaching, informal workshops, or in mentoring opportunities. Enrollment is

very limited. For more information and application guidelines contact Marsha Rybicki at mrybicki@udel.edu or (302) 831-0837. Applications are due November 16, 2007.

AIC Website Project: The PMG membership voted on the donation of funds towards the redesign of the AIC website. I am happy to report that the membership voted in favor of contributing \$3,000 towards this effort. Thank you all for your participation and for showing your support for this worthy project.

Call for Papers: The call for papers for the Denver Meeting has ended. Program Chair Lyzanne Gann has lined up what will be an interesting and engaging series of talks focusing on the history, technology, and treatment of silver gelatin papers, among other topics. However, keep in mind that the call for papers for the 2009 Winter Meeting in Tucson is open. Please send your submissions to Lyzanne Gann at fotocons@airpost.net.

—Adrienne Lundgren, PMG Chair
(202) 707-6736
petitbonheur@gmail.com



RESEARCH AND TECHNICAL STUDIES

2008 Annual Meeting: RATS will once again have a combination luncheon at the 2008 Annual Meeting, with our business meeting and a presentation by the winner of this year’s Young Investigator student paper competition.

Program Chair Debbie Long reports a strong response to the call for papers, and we should have a diverse and interesting session. A reminder to those planning to attend, the early-bird registration rate ends in December, so why not send your form in today?

Website Redesign: As you have all heard by now, AIC is moving forward with a redesign of its overall website. Our website will be able to host much more diverse and interactive

content than it currently does, in support of RATS’ mission to promote the advancement of scientific research in conservation and facilitate the exchange of technical information. Suggestions for new content are eagerly welcomed; please send them to me or to the RATS website coordinator, Paul Benson.

One suggestion raised at the Richmond annual meeting was to host a list of suggested research topics, along the lines of the AIC publication “Research Priorities in Art and Archaeology,” but structured as an easily updated list with a contact link for submitting suggestions or offering bibliographic references. Victoria Pingarron has generously offered to serve as the point of contact for this enterprise; please send your suggestions and ideas to her at vpa@design.upenn.edu.

Effectiveness of Sessions at Meetings?: The inevitable rising costs of the annual meetings and the financial commitments associated with the website redesign have led the current officers to pause and reconsider whether an annual session is still the most effective way to use our budget to meet the goals of the RATS group. Since the overwhelming majority of our group are also members of other groups—should we shift our focus of activity more to the website, so that more of the membership is served? We do not currently have a large enough budget to support an annual paper session and other major activities, such as funding publications and technical reviews, sponsoring pre-session workshops, or developing web tutorials or primers on technical topics. One possibility might be to raise membership dues. Another option might be to have a paper session every other year, alternating with a technical pre-session workshop. This would require more advanced planning, but would offer a wider array of information to the AIC membership. However, there are certainly enough paper submissions to support an annual session, and it would



be a shame to see opportunities to present research diminished.

These are questions not easily answered, and I would welcome the thoughts of other RATS members in advance of the annual meeting.

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



TEXTILES

Greetings everyone!

AIC Website Project: Thanks to everyone who voted online with the Survey Monkey! The results were unanimous: provide AIC headquarters with \$1,032 towards the upgrade of the website.

2008 Annual Meeting: I hope that everyone is planning to join the Textiles Specialty Group meeting in Denver. Anne Murray, our terrific program chair, has organized it so that the textile session on April 22 will coincide with exhibitors' display. She is also incorporating a short "tips session" where we can report our "eureka" moments—tools or techniques that have solved a problem. Please share your success with her at anne.murray@aol.com so she can schedule you to share with us.

Awards and Other

Nominations: With Thanksgiving coming up this month, I would also like to ask you to think of those whose work for the TSG and the textile conservation community merits a lifetime achievement award (someone to whom we should offer a grateful "thanks"). Your TSG Board is putting together a committee to select the award winner, but it will need your help and suggestions. And the Nominating Committee, chaired by Valerie Soll, is going to be calling you as well—please consider serving on the TSG Board! It is a won-

derful opportunity in many ways and now TSG has voted that half the AIC annual meeting registration will be reimbursed for its hardworking Board members. Being a TSG Board member teaches you about how the AIC organization works and how the nuts and bolts of the Specialty Group affairs are managed. Happy Thanksgiving!

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



WOODEN ARTIFACTS

Special Projects Update: In April 2007 WAG created a Special Projects Fund with reserves generated from the Gilded Wood, Painted Wood, Furniture in France (FIF), and French-American Partnership initiatives to use as seed money for creative new initiatives to benefit our members. Tad Fallon is now heading up the organizational committee for one of WAG's most exciting new initiatives "Furniture in Italy" and the committee, consisting of Tad, Holly Salomon, Flavia Perugini, and Yuri Yanchyshyn will have their first meeting in early December in Boston.

The scope of the project will be a two-week study trip to Northern Italy in October 2009. We think a theme will develop around the following ideas: design sources, regionalism, and surface decoration (carving and inlay) based on the successful WAG FIF model. The group is anticipated to be 21 people. The group will be made up of three content providers and one logistics coordinator who will lead 17 mid-career wooden object conservators, curators, furniture makers, and conservation program graduate students through the trip.

I am really pleased that Antoine Wilmering and Flavia Perugini have

agreed to act as content providers and that Kathy Gillis has offered her talents as the group treasurer. Holly Salomon has agreed to assist with editing and grant writing. Yuri Yanchyshyn has volunteered to be on the organization committee. David Bayne will be on board for support and advice; it goes without saying he has vast expertise in these matters. Joe Godla and David Demuzio have also provided ongoing support. This still leaves room for additional content provider(s), so I am asking the group for suggestions; if you are interested, step up to the plate! We also still need an Italian speaking logistics coordinator to travel for free and translate!

We are now in the fact-gathering, team-building, and logistical-planning phase. We are also compiling our information into a rough core document that will become our polished grant application in late January 2008.

More Specialty Project Ideas:

The AIC Board is currently asking all of the Specialty Groups to develop ideas for creative Specialty Group Projects to form a resource of creative possibilities that Specialty Groups may share. This is really an opportunity for creative thinking and the criteria for project ideas are that they should benefit the members of the Specialty Group; benefit the AIC as an organization; have a reasonable budget; and may be completed in a year. The Board reminds us that there are no "bad" ideas, so if you have ever wanted to give or take a course, attend a study tour or symposium, or have any other creative thoughts, this is a great opportunity to begin working toward fulfilling them. Please feel free to contact me to express what you would like to see WAG accomplish with the resources and creativity we have as a group.

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

COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

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; Deadline for abstract submissions is December 15, 2007

GENERAL

November 19–23. Museum Microclimates Conference. Co-organized by the National Museum of Denmark, ICOM-CC and Conservation Centre Vejle. Copenhagen—Contact: musmic@natmus.dk; www.natmus.dk/microclimates

January 2008. Modern Materials. The Getty Institute. Los Angeles, CA—Contact: modernmaterials@getty.edu

February 10–22, 2008. “Communities and Memories—A Global Perspective.” UNESCO International Memory of the World Conference. Canberra, Australia, National Library of Australia—Contact: www.amw.org.au/mow2008

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 22–26, 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

ARCHITECTURE

January 17–19, 2008. Third International Architectural Paint Research Conference. Hosted by the

Historic Preservation Department in the School of Architecture at Columbia University. New York, NY—Contact: Mary Jablonski, maj152@columbia.edu; www.aprconference.us

February 1–5, 2008. Terra 2008 10th International Conference on the Study and Conservation of Earthen Architectural Heritage. The Getty Conservation Institute and the Ministry of Culture of Mali. Bamako, Mali—Contact: Kathleen Louw, (310) 440-6216; klouw@getty.edu; www.getty.edu/conservation/field_projects/

BOOK AND PAPER

November 26–30. Symposium on the Care and Conservation of Middle Eastern Manuscripts. University of Melbourne VIC. Melbourne, Australia—Contact: Louise Wilson, louise.wilson@unimelb.edu.au

February 18–21, 2008. International Conference on “Conservation of Paper Manuscripts and Documents.” New Delhi, India—Contact: +91 09868936158; www.namami.org

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

ELECTRONIC MEDIA

November 28–29. “Persistence of Memory: Stewardship of Digital Assets,” presented by Northeast Document Conservation Center, co-sponsored by the OCLC Western Service Center. Seattle, WA—Contact: www.nedcc.org

OBJECTS

February 21–22, 2008. “Holding it All Together: Ancient and Modern Approaches to Joining, Repair and

Consolidation.” The British Museum. London, UK—Contact: science@thebritishmuseum.ac.uk

RESEARCH AND TECHNICAL STUDIES

November 29–December 1. “Cultural Heritage Between Conservation and Contamination: The issue of biocidal products in museum collections and monuments.” Berlin, Germany—Contact: www.smb.spk-berlin.de/smb/forschung/

TEXTILES

November 6–10. “6th North American Textile Conservation Conference (NATCC). “Facing Impermanence.” Washington, DC—Contact: Suzanne Thomassen-Krauss, sstk@cox.net; www.textilemuseum.org

COURSE OFFERINGS

The American Academy of Bookbinding Courses
Contact: (970) 728-3886; staff@ahhaa.org; www.ahhaa.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. Escolles Pies 76, Pral 1, Barcelona 08017, Spain; +34 93 4171347; info@balaam-art.com; www.balaam-art.com

Campbell Center for Historic Preservation Studies
Mt. Carroll, IL—Contact: Campbell Center; (815) 244-1173; Fax: (815) 244-1619; registrations@campbellcenter.org; www.campbellcenter.org

COURSES, CONFERENCES, AND SEMINARS

Canadian Conservation Institute (CCI)
Permanence of Artists Materials:
Paintings and Works of Art on Paper
(Nov. 24–25); Emergency and Disaster
Preparedness for Cultural Institutions
(Feb 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
Infrared Microscopy (Nov 6–8);
COM100 Polarized Light and
Chemical Microscopy (Nov 5–9);
Microscopical Identification of Pigments
for Art Conservation and Restoration
Professionals (Dec 3–7); Sample
Preparation: Polymers, Paint, and
Coatings (Feb 6–7, 2008). Westmont,
IL—Contact: (630) 887-7100;
courses@collegeofmicroscopy.com;
www.collegeofmicroscopy.com

Conservation Center for Art and
Historic Artifacts (CCAHA)
Housekeeping Basics for Historic
Interiors (Nov 12); Exhibitions and
Case Design: Integrating Preservation
(Dec 6). 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

Heritage Conservation Network
Clues to the Cloister: Scientific
Investigation and Documentation
(April 20–May 3, 2008, Italy); 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 (ICCROM)
AFRICA 2009 Special Thematic
Seminar: Cultural Heritage
Management and the Challenges of
HIV/AIDS (Nov 19–23, Zambia);
Traditional Knowledge and Scientific
Principles of Conservation (Nov
19–Dec 14).
Contact: ICCROM, +39 06 585531;
iccrom@iccrom.org

International Academic Projects
Chemistry for Conservators (by
correspondence, 4 months starting
January 1st, March 1st, Sept 1st);
Contact: James Black, International
Academic Projects, 6 Fitzroy Square,
London W1T 5HJ, UK; +44 207 380
0800; info@academicprojects.co.uk

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.laskarisml.gr

McCrone Research Institute
Microscope Cleaning, Adjustment and
Maintenance (Nov 1–2); SEM/X-Ray
Spectroscopy (Nov 5–9); Practical
Infrared Microspectroscopy-FTIR
(Dec 10–14); Advanced Polarized Light
Microscopy (Dec 17–21).
Contact: Lauren Newbrough (312)
842-7100; registrar@mcricri.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
An Introduction to Laser Cleaning in
Conservation (Nov 19–20). 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
Native American Cultural Property
Law (Dec 4–5; Seattle, WA); Section
106: How to Negotiate and Write
Agreements (Dec 4–6; Carson City,

COURSES, CONFERENCES, AND SEMINARS

AIC 2008 PROFESSIONAL DEVELOPMENT WORKSHOPS

The following are upcoming courses offered by AIC. Schedule is subject to change; please consult the AIC website for current details and registration information.

April 21. AIC Annual Meeting Workshops. Denver, CO (Annual Meeting registration required)

May 5-9. "Mastering Inpainting." Shepherdstown, WV

May. "Conservation of Plastics and Rubber." New York, NY

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

Summer 2008. "Conservation of Tracing Paper." Williamstown, MA

Fall 2008. "Adhesives for Conservation." Omaha, NE

AIC Online Courses (schedule TBD)

Establishing a Conservation Practice

Marketing for Conservation

Records and Information Management for Conservation

Laboratory Safety for Conservation

Mitigating Risk: Contracts and Insurance for Conservation

Professional Responsibility in Conservation

Digital Photography for Conservation

Estimating Conservation Projects

NV); Historic Structure Reports: A Management Tool for Historic Properties (Feb 27, 2008, Phoenix, AZ); Preservation Maintenance: Understanding and Preserving Historic Buildings (Feb 28-29, 2008, Phoenix, AZ); NEPA Compliance and Cultural Resources (Mar 3-4, 2008, Honolulu, HI); Identification and Management of Traditional Cultural Places (Mar 5-6, 2008, Honolulu, HI); GIS: Practical Applications for Cultural Resource Projects (Mar 11-12, 2008, San Francisco, CA). 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; www.npi.org

Northern States Conservation Center Online Courses/Online Museum Classes

Found in the Collection: Orphans, Old Loans and Abandoned Property (Dec 3-31); Museum Storage Facilities and Furniture (Dec 3-31); Collection

Management Databases (Dec 3-31); What's your Museum's Web Presence (Dec 12)—Contact: Helen Alten, helen@collectioncare.org; www.museumclasses.org

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

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; <http://scils.rutgers.edu>

SOLINET Courses
Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; www.solinet.net

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
Conservation Skills: Conservation Skills: Sharpening Edge Tools (Nov 5-8); Preventive Conservation (Nov 26-29).
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

*Happy Birthday to
the Washington
Conservation Guild
—40 years old!*

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

ETHERINGTON CONSERVATION SERVICES

Supervisory Conservator

Etherington Conservation Services (ECS), the largest regional center in the southeast with a staff of 32 seeks qualified candidates to fill the position opening of Supervisory Conservator. The individual will oversee the activities of the paper and photograph conservation lab. The Supervisory Conservator must be able to manage a department, supervise staff, schedule projects and coordinate workflow as well as conduct advanced level treatment procedures proficiently. The individual must have associate or senior level capability and skills that can be demonstrated and taught to developing conservators and technicians meeting AIC standards. The Supervisory Conservator is required to meet and interact with clients on a professional level.

Minimum qualifications: Master's degree from a recognized conservation training program or equivalent professional training and experience. 5 years of practical experience required, 8 to 10 years preferred. Good organizational and verbal skills and an ability to work in a group environment are necessary. Preference will be given to individuals with Photograph Conservation experience.

Starting annual salary: \$50,000. Benefits package provided.

Please send resume and three references to:

Michael K. Lee
Director of Conservation
Etherington Conservation
Services
6204 Corporate Park Drive
Browns Summit, North Carolina
27214-9745
336-665-1317
Fax: 336-931-0711
mlee@thefgroup.com

Etherington Conservation Services is an Equal Opportunity Employer.

ASIAN ART MUSEUM OF SAN FRANCISCO

Head of Conservation



HEAD OF CONSERVATION **SEARCH REOPENED**

The Asian Art Museum of San Francisco is seeking an experienced conservator with strong managerial, leadership, and communication skills to supervise and coordinate the staff and operations of the Conservation Laboratory for this world-renowned collection.

Reporting to the Director of Museum Services, the Head of Conservation directs and manages the staff and activities of the Conservation department. As the museum's chief spokesperson on conservation issues, he/she must possess the ability to anticipate the future needs of the institution and to design effective systems for meeting the museum's obligations with regard to the care and preservation of the collection.

The Head of Conservation supervises and performs highly skilled conservation work including examination, research, treatment, documentation, and preparation for exhibition of Asian art objects; determines standards and procedures for the care of Asian artworks within the museum, in exhibitions, and on loan; devises restoration and preservation methods and techniques; consults with curators, scientists, and external conservators; liaises with outside specialists such as painting mounters and framers; and provides information on conservation matters to museum staff, colleagues, and the public.

The ideal candidate will have a significant record of professional accomplishments that may also include publishing and research. He/she will bring energy, vision, and resourcefulness to this critical position.

For the full listing and/or to

apply online, visit our website:
www.asianart.org. EOE

BUREAU OF HISTORIC SITES, PEBBLES ISLAND RESOURCE CENTER, NEW YORK STATE OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION

Paper Conservator

The New York State Office of Parks, Recreation and Historic Preservation (OPRHP) seeks qualified candidates for the full-time position of Paper Conservator. The position has a starting salary of \$55,472 with annual performance advances to \$68,267, and is assigned to the Bureau of Historic Sites located at the Peebles Island Resource Center (PIRC) in Waterford, New York. This is a permanent position with excellent benefits.

Peebles Island is located ten miles north of Albany in New York's Capital Region. The Bureau of Historic Sites preservation headquarters is centered within the culturally rich and scenic Hudson River Valley, the Berkshires, and the Adirondack Mountains, while New York, Boston, and Montreal are within several hours driving distance.

The Bureau of Historic Sites' paper-based collections include over 300,000 manuscripts, ephemera, and rare books. Works of art on paper include extensive holdings by artists such as Frederic Edwin Church and Camille Pissarro. PIRC is a full-service technical support center for 35 state-owned historic sites and includes six other conservation labs in the disciplines of archeology, textiles, paintings, frames and gilt objects, furniture, and decorative arts.

Minimum qualifications: Masters Degree in Conservation and four years professional experience as a paper conservator. A full description of skills, proficiencies, and typical duties is available upon request.

Please submit a letter of interest

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

and resume to John Lovell, Assistant Director, Bureau of Historic Sites, OPRHP, P.O. Box 219, Waterford, New York 12188 or send electronically to John.Lovell@oprhp.state.ny.us.

DEADLINE HAS BEEN EXTENDED TO DECEMBER 7, 2007.

WILLIAMSTOWN ART CONSERVATION CENTER (WACC)

Conservator of Photographic Materials

The Center seeks a Photograph Conservator to run the newly created photograph conservation department within a large lab shared by two paper conservators. Preference will be given to a candidate who has experience with current paper conservation techniques.

The lab is housed in a newly constructed conservation facility designed by Tadeo Ando located on the campus of the Clark Art Institute in Williamstown Massachusetts. WACC is a regional center serving institutional members and private clients in the Northeast.

The position requires occasional travel for on-site condition assessments and consultation. There will be opportunities for preparing and conducting workshops, teaching graduate students, and supervising interns. The photo conservator will have opportunities to serve photo collections of the Atlanta Art Conservation Center (AACC) member institutions in the Southeast as well as may be expected to perform on site work at the AACC facility.

The successful candidate should be a graduate of a recognized conservation training program; preference will be given to candidates with at least 3-5 years additional experience. The candidate must demonstrate proficiency in all aspects of examination, treatment, and collections management for a wide range of photographic materials.

Title and salary will be com-

mensurate with experience. WACC offers excellent benefits plus an annual research stipend of \$1,000 and 5 research days for professional development.

Please submit a letter of interest, a resume, and three professional references to: Thomas J. Branchick, Director, Williamstown Art Conservation Center, 225 South Street, Williamstown, MA 01267, tbranchi@williamstownart.org.

MUSEUM OF FINE ARTS, BOSTON

Associate Conservator

The Museum of Fine Arts, Boston seeks an associate conservator in Furniture and Frame Conservation. Under the general direction of the conservator, the associate conservator will be responsible for the conservation of furniture, frames, period rooms, and musical instruments in the Museum's collections. The Museum's collections include a comprehensive range of furniture and other wooden objects from America, Europe and Asia from the 17th to the 20th centuries. The successful candidate will examine and treat a wide range of wooden objects for exhibition, loan, and acquisition. Research and technical examination of the collections will be encouraged. The associate conservator will be expected to work closely with members of curatorial, exhibitions, and other departments to coordinate and schedule work and supervise staff. Full documentation of treatments is required and all work will be performed in accordance with the Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works.

The associate conservator must have a Master's degree from a recognized graduate conservation training program or equivalent experience. A minimum of five years of post-training experience is required. Salary is commensurate with experience.

Please send submit a resume/

cover letter to resumes@mfa.org or Human Resources Department Museum of Fine Arts, Boston Avenue of the Arts 465 Huntington Avenue Boston, MA 02115

Only those candidates selected for interviews will be contacted.

The MFA is an equal opportunity employer and seeks diversity in its workforce.

THE BROOKLYN MUSEUM

Andrew W. Mellon Conservation Fellowships

The Brooklyn Museum announces the award of a challenge grant from the Andrew W. Mellon Foundation, to establish a permanent endowment to support fellowships in conservation. An initial grant will support two Conservation Fellows in any of the three specialties of the Department – object, painting, and paper conservation – while matching funds are being raised. This award acknowledges a long history of training conservators at the Museum.

The Brooklyn Museum's collection and exhibition schedule offer varied and rewarding educational experiences in conservation. Fellows will be immediately involved in all aspects of the department, working with a diverse professional conservation staff, and interacting with colleagues throughout the institution to preserve and present art work.

Successful candidates should be graduates of a conservation training program or have equivalent experience. Applications should include a letter of interest, resume, and two letters of recommendation from conservation professionals, along with two detailed conservation condition reports, accompanying treatment proposals and treatment report with full documentation, all carried out completely by the applicant, all in hard copy. After initial review, selected applicants will be invited for an interview and portfolio review at the Museum.

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

The starting salary is \$33,000/year with full Museum benefits, including annual leave and medical benefits, and a travel allowance of \$2,500 to support professional development.

The Fellowships will begin in September 2008, and are offered for an initial two year period which could be extended to a third year upon mutual agreement.

Applications should be sent to:
Conservation Fellowship
The Brooklyn Museum
200 Eastern Parkway
Brooklyn, New York, 11238

All further inquiries should be sent to the previous address or Conservation.Fellow@brooklynmuseum.org Brooklyn Museum is an Equal Opportunity Employer. Applicants for positions are considered without regard to race, creed, color, country of origin, sex, age, citizenship, disability or sexual orientation. Candidates of color are strongly encouraged to apply. The Immigration and Control Act (1986) requires that all hires be in conformity with the law.

THE METROPOLITAN MUSEUM OF ART

Conservation Fellowships

The Andrew W. Mellon Foundation and the Sherman Fairchild Foundation, through The Metropolitan Museum of Art, award a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), Paintings Conservation, Paper Conservation, Scientific Research, and Textile Conservation. Also available through The Metropolitan Museum of Art is a Polaire Weissman Fellowship for conservation work in The Costume Institute. Fellowships are typically one year in duration.

Shorter-term fellowships for senior scholars are also available.

It is desirable that applicants should have reached an advanced level of experience or training. All fellowship recipients are required to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$40,000 for senior conservators/scientific researchers and \$30,000 for junior conservators/scientific researchers, with up to an additional \$5,000 for travel and miscellaneous expenses. Senior fellowships are intended for well-established professionals, with advanced training in the field and proven publication record. A typed application (in triplicate) should include: full resume of education and professional experience, statement (not to exceed one thousand words) describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished, official undergraduate and graduate transcripts, and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 4, 2008. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. More information is available on the Metropolitan's Museum's website at www.metmuseum.org/education/er_fellow.asp.

The Intermuseum Conservation Association (ICA) is seeking a highly skilled full-time objects conservator to join our conservation lab.

The objects conservator will be required to carry out examinations and conservation treatments on a variety of objects including ceramics, glass, stone, metals, plaster, and plastic; and to assist in the preservation planning for the object collections of the ICA's 94 institutional and private members. Our ideal candidate must

have a Master's Degree in Art Conservation from a recognized program, with a specialty in objects. We will consider all levels of postgraduate experience. The candidate will have the ability to work independently, and as part of a team; possess an excellent knowledge of conservation principles, practices, materials, and techniques; and possess knowledge of health and safety legislation, regulations, and practices.

The ICA provides a competitive benefits package; salary will be commensurate with experience. Please send résumé to: Amanda Mikolic, Intermuseum Conservation Association, 2915 Detroit Avenue, Cleveland, Ohio 44113. Fax: 216.658.8709. E-mail: amikolic@ica-artconservation.org.

NATIONAL GALLERY OF ART

Andrew W. Mellon Advanced Training Fellowship in Painting Conservation

The painting conservation department will host a three year fellowship commencing in October 2008 that includes a \$30,000 stipend. The fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. The fellow will be expected to produce a publishable paper based on his or her research project before the end of the appointment. Lectures, symposia, and informal discussions contribute to the fellowship program, as do the significant resources of the Gallery, including the library, photographic archives, and the scientific research department.

Graduates from recognized training programs or candidates with equivalent training will be considered. Applicants should have no more than five years of work experience. A proven record of research and writing ability as well as English language skills are required. Fellowships are awarded without regard to age, sex,

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

nationality, or race. Selected finalists who are not United States citizens must provide proof of their own health insurance coverage during the fellowship period.

Interested candidates must submit the following material: transcripts of both undergraduate and graduate courses of academic study (although official transcripts are preferred, unofficial copies are accepted); a curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers; a short statement of the applicant's interests and intent in applying for the fellowship; offprints of any publications or lectures; two supporting letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference (sent directly to the address below).

The material should be postmarked with a return address no later than 15 March 2008 and sent to:

Michael Skalka, Conservation Administrator

National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Email address for inquiries only:
mskalka@nga.gov

Formal applications must be postmarked and mailed.

After a preliminary selection, final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by 30 April 2008 of the decision of the selection committee.

NATIONAL GALLERY OF ART

Andrew W. Mellon Advanced Training Fellowship in Paper Conservation

The paper conservation department will host a three year fellowship commencing in October 2008 that includes a \$30,000 stipend. The fellowship will be devoted to conser-

vation treatments at the National Gallery of Art and research related to the collections. The fellow will be expected to produce a publishable paper based on his or her research project before the end of the appointment. Lectures, symposia, and informal discussions contribute to the fellowship program, as do the significant resources of the Gallery, including the library, photographic archives, and the scientific research department.

Graduates from recognized training programs or candidates with equivalent training will be considered. Applicants should have no more than five years of work experience. A proven record of research and writing ability as well as English language skills are required. Fellowships are awarded without regard to age, sex, nationality, or race. Selected finalists who are not United States citizens must provide proof of their own health insurance coverage during the fellowship period.

Interested candidates must submit the following material: transcripts of both undergraduate and graduate courses of academic study (although official transcripts are preferred, unofficial copies are accepted); a curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers; a short statement of the applicant's interests and intent in applying for the fellowship; offprints of any publications or lectures; two supporting letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference (sent directly to the address below).

The material should be postmarked with a return address no later than 15 March 2008 and sent to:

Michael Skalka, Conservation Administrator

National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Email address for inquiries only:
mskalka@nga.gov

Formal applications must be postmarked and mailed.

After a preliminary selection, final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by 30 April 2008 of the decision of the selection committee.

INTERMUSEUM CONSERVATION ASSOCIATION

Post Graduate Fellowship in Object Conservation

The Intermuseum Conservation Association (ICA), a regional not-for-profit art conservation center located on the Westside of downtown Cleveland, is seeking a Post Graduate Conservation Fellow in objects to join our conservation lab. The Fellow will assist our Objects conservators to carry out examinations and treatments; and assist in the preservation planning for the ICA's members.

For application details, please refer to the ICA's website. Completed application materials are due in ICA by December 15, 2007, and all applicants will be notified by January 15, 2007.

Intermuseum Conservation
Association
2915 Detroit Avenue
Cleveland, Ohio 44113
www.ica-artconservation.org

UNION LEAGUE CLUB OF CHICAGO

Paintings Conservator

Qualifications include a master's degree in conservation from a recognized training program and a minimum of 3 years post graduate experience. Please send letter of application together with resume and three references to Kirsten Simpson at Kirsten@ulcc.org. For a more detailed job description, visit www.aic-faic.org.

There are only two ways to protect your collection from photochemical damage!



Store it
in the
dark

or

light it
with
NoUVIR!



Pure-white, stone-cold, fiber optic lighting with no UV and no IR... NoUVIR!

NoUVIR. Fiber optic lighting gives you absolute control over aim, focus and intensity, perfect color, huge energy savings, great service and free design help. What else could you ask for?

NoUVIR Research®

We invented conservation lighting!

*Don't be in the dark about light and lighting...
call (302) 628-9933 for a free 130-page catalog and design manual.*

www.nouvir.com

American Institute
for Conservation of
Historic & Artistic Works

1156 15H Street, NW
Suite 320
Washington, D.C. 20005

info@aic-faic.org
www.aic-faic.org

AIC

AMERICAN
INSTITUTE FOR
CONSERVATION
OF HISTORIC AND
ARTISTIC WORKS

PERIODICAL