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CoOL is Coming to AIC!

Following a proposal from AIC, Stanford University Libraries has agreed that AIC will be given responsibility for Conservation Online (CoOL) and the Conservation DistList. The transfer is taking place immediately with expert guidance from Walter Henry, John Burke, and technicians at Stanford.

Watch for announcements on the DistList with updates. Other CoOL resources will come online under new URLs as expeditiously as possible. Discussions with allied and affiliate organizations will continue.

AIC's goal is to keep CoOL and the DistList safe, viable, objective, and accessible for the conservation community worldwide.

Please send comments or questions to coolinfo@conservation-us.org

2009 AIC Annual Meeting

By Pamela Hatchfield

As if right on cue, a series of moderate earthquakes announced our arrival in Los Angeles, an eloquent reminder that brought the critical work on emergency preparedness developed by the Emergency Committee and AIC-CERT into sharp focus. The meeting site was the Hyatt Regency Century Plaza, which was built in 1966. Today threatened with demolition, it is on the National Trust for Historic Preservation's list of the 11 most endangered properties in the United States.

General Session

Conservation 2.0: New Directions produced a fascinating range of papers for the general session. Kicking off the meeting, Joyce Hill Stoner provided a brief historical perspective on the development of the field of conservation, and the derivation of the metaphorical three-legged stool on which the conservator sits: art history, science and studio art. Her historical perspective allowed us all to see its evolution into a 12 legged settee which includes, among others, ethics and standards and preventive care.

The increasingly collaborative nature of our work was evident in the international nature of projects and conservation resources, as well as our use of technologies and experts from other fields, illustrated in areas like digital and environmental technology, analytical forensics, and the redefinition of relationships with craft practitioners. T.K. McClintock presented a paper on a five-year project conducted with the World Monuments Fund and the Chinese government, in which conservators, craftspeople, and engineers worked together to restore the 18th century Juanquinzhai in the Forbidden City, Beijing. The project required an international team approach addressing the architectural structure; environmental controls; the treatment of interiors, including painted silk murals and bamboo inlays; and interpretation issues such as lighting and furnishings. Mechanical engineer Bill Wei joined us from the Netherlands Institute for Cultural Heritage, with support of a Kress travel grant, to discuss the EU project "FING-ART-PRINT," which uses microroughness measurements as a method for "fingerprinting" objects to monitor the movement of objects of cultural heritage.

Two papers described the adaptation of spectral imaging techniques used in technology industries to affordable digital-imaging processes for

AIC NEWS

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Deadline for September editorial submissions (brodgers@conservation-us.org): August 1, 2009.
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 display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695.

Deadlines for advertising copy are: February 10, April 10, June 10, August 10, October 10, and December 10.

All ads should be submitted to Ruth Seyler at rseyler@conservation-us.org.

AIC NEWS STAFF

Lisa Goldberg, Editor
James Martin, Editor, New Materials & Research
Eryl P. Wentworth, Managing Editor
Brett Rodgers, Production Editor
Ruth Seyler, Marketing Director
Eric Pourchot, Institutional Advancement Director

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From the President



The Annual Meeting held in Los Angeles was a tremendous success with nearly 900 conservators in attendance. Thanks go to Mr. James Wood and the J. Paul Getty Trust for sponsoring the picture-perfect Opening Reception at the Getty Center. I sincerely thank all the speakers and organizers of the sessions for the time and energy donated to make the meeting inviting and exciting. Lively face-to-face discussions about the new AIC website, the potential of social networking, and communication between members in general are continuing online. The AIC staff and board are following the conversations and will take into account everyone's ideas and comments.

The lectures, posters, specialty group meetings, and vendors' exhibits at the Annual Meeting are member benefits, as are *AIC News*, JAIC, and the new web site, www.conservation-us.org. These are activities of AIC.

But, what is the function of the Foundation of the American Institute for Conservation (FAIC) and how does it work with AIC?

FAIC supports conservation and the projects of AIC but is a legally separate entity. The board structure is different and AIC is reimbursed for FAIC operating expenses. FAIC, through its 501(c)3 tax status, can accept donations and seek grant funding for conservation activities, which AIC, as a membership organization, may not. The FAIC Professional Development department has been extremely successful in crafting and offering educational programs as diverse as business-related online courses, on site emergency preparedness training through AIC-CERT, and traditional workshops on adhesives and inpainting. Generous funding from the Getty Foundation and IMLS has allowed us to embark upon a strategic planning effort for FAIC. The first in a series of planned summits was held at the end of the annual Meeting, resulting in discussions that will help to develop a new strategic plan for FAIC. See page 14 for more information on this initiative.

FAIC has the potential to be more beneficial to AIC beyond professional development, but what activities are most important? FAIC can promote the field of conservation and preservation more effectively to traditional audiences while seeking out expanded audiences. AIC-CERT is a unique initiative that requires better and more stable funding, continued promotion, and ongoing education of existing and new members. FAIC is positioned to advance it. Research is another area of conservation that deserves support.

These goals can be achieved only with careful planning and in measured increments. Through a series of meetings and forums planned through the summer and early fall, the staff and board will develop and prioritize achievable goals for FAIC. I look forward to a visionary and dynamic FAIC to help promote and support conservation.

—Meg Loew Craft, President
The Walters Art Museum,
mcraft@thewalters.org

AIC News

The New AIC Website: www.conservation-us.org

In April, AIC launched its new website, located at www.conservation-us.org. The new site offers an array of new features and resources, such as:

- New visual design and layout, enhanced by easy to navigate menus and links
- Resources for the general public, including a tool to “Find a Conservator”
- Information on training to be a conservator and working with a conservator
- Up-to-date information on conservation, AIC initiatives, and what’s in the news (www.conservation-us.org/news)
- Calendar of events and online event registration
- Online store for AIC publications (www.conservation-us.org/shop)
- AIC Member resources, including online member registration and renewals, job listings and career center, and electronic grant applications (www.conservation-us.org/members)

All AIC members can now log in to the site to manage their profiles and contact information, purchase or renew membership, register for the annual meeting and other events and workshops, purchase publications, and more.

- To log in, see the box at the left side of every page on the site. Enter your email address (this is your primary email address on file with AIC)
- Enter your member number as the password.
- Once you have logged in for the first time, you will be prompted to create a new password of your choosing.
- If you don’t know your member number, please contact the membership department.

We will continue to print more

information about the site in general, as well as upgrades and new features in future issues of *AIC News*. If you have any questions or technical issues with the site, please contact AIC publications manager Brett Rodgers (brodgers@conservation-us.org); if you have content suggestions, please contact the AIC E-editor, Rachael Arenstein (rachael@amartconservation.com).

AIC Wiki Update

As of printing, the wiki site is nearly complete, and should be available to the membership and public by July. The main framework is in place and most of the specialty group catalog content has been added or is in process. Watch for an email blast announcing the launch!

Surveys – Fact Finding for the Field

AIC is launching an end-user survey and asks for your help to distribute it. Please ask your clients and collectors you communicate with to complete the survey. The link to the survey can be found at www.conservation-us.org/needs. The results will help us better understand what collectors want to know about conservation and working with conservators, along with what concerns they have about caring for their collection. Strict confidentiality will be maintained.

An additional survey is being created for distribution in late summer or early fall on the use of JSTOR for research. We are assessing the potential level of use versus cost to participate to determine if AIC should join a program to allow AIC members access to one or more JSTOR collections.

Thank you to everyone who responded to the May and June surveys. Your responses are important and will assist us in better serving you in the future. Survey result summaries will be available on the AIC website later this summer.

Financial Office Update

Recent improvements in the financial office include a refinement of the chart of accounts to include

Nominating Committee says, “Get Involved and Make a Difference!”

One of the great things about AIC is the broad range and diversity of expertise of the membership. It is critical that our board and governance accurately reflects this diversity. Thus the Nominating Committee is seeking individuals from all AIC Specialty Groups and the general membership who are interested in helping to guide the continual progress and development of AIC.

The Nominating Committee is looking for inspired and vivacious members to run for the following AIC Board positions for the 2010 election: Secretary, Treasurer, and Director of Communications. If you have wanted to get involved with the organization and are interested in running for any of these positions, now is your chance! Don’t hold back! Contact any of the committee members, Teresa Moreno (tkmoreno@email.arizona.edu), Mary Striegel (striegelm@nsula.edu), or Vicky Cassman (vcassman@udel.edu). We look forward to hearing from you!

specialty group sub-categories. Now, reports can be easily accessed for individual specialty group projects. For instance, annual postprints are coded separately from any other specialty group publication. Distributed quarterly, these new reports provide SG officers with income and expenses separated by project to better analyze cost benefits of group activities.

Issues Session and Business Meeting at the Annual Meeting

Issues Session

The Issues Session focused on new directions, and opened with a report from Patty Silence about the important work that the Green Task Force has begun. Created a year ago by the board following a request from members, the two-year task force is investigating methods for introducing

Publications Committee Opening

The AIC Publications Committee is seeking one additional member to work on a volunteer basis on committee activities, all of which revolve around improving quality and increasing participation in membership publications, as well as advising on new publication technologies. Experience with print or electronic publications is required. Reply with a letter of interest and resume by August 15th to sgansicke@mfa.org.

sustainability into institutional and private conservation practice. Please see page 12 for a full report on the group's accomplishments. More information on Green Task Force activities can be found on the website at www.conservation-us.org/green.

Rachel Penniman presented new developments in the Emerging Conservation Professionals Network (ECPN), and encouraged communications between members as a way to strengthen our organization. The ECPN has been charged to be a network for those just entering the field of conservation and help them as they make the transition from pre-training student, to student, to conservation professional. The ECPN seeks to accomplish this by enhancing the dialog between AIC and the conservation graduate programs and other training providers; enhancing the dialog amongst conservation pre-training students, students, entry-level conservators, and mid-level conservators; and increasing the involvement of student and entry level conservators. To learn more about the group and its activities, visit the ECPN webpage at www.conservation-us.org/emerging.

The primary subject for the issues session was new directions in communications. In a moderated discussion, Paul Messier introduced the subject of future formats for publications. Given electronic options and the high cost of print publications, alternatives for producing publications in more than one format (print and digital) were discussed. Ruth Seyler introduced improvements in member

communication and ways of providing content, such as training opportunities through non-print media. The new website was introduced by e-editor Rachel Arenstein, who described it as a vibrant interface between AIC staff and members, and also as a streamlined method for reaching allied groups, and a vehicle for public outreach publications and presentations geared toward reaching broader audiences. The use of social networking media such as Facebook, LinkedIn, and Flickr—was discussed by Mary Striegel, of NCPTT, as a powerful outreach tool. Which types of media might be best for various projects and information will be assessed.

Business Meeting

AIC President Martin Burke opened the business meeting, welcomed attendees, and thanked the board and other volunteers for their work over the past year. The incoming chair of the nominating committee announced the results of the board elections. Meg Loew Craft is the new AIC president, Pamela Hatchfield is the new vice president, and Catharine Hawks has been elected to a second term as director, committees and task forces. In a vote during the business meeting, Vicki Cassman was elected to serve on the nominating committee for a three-year term. The minutes from the previous business meeting were approved as presented.

Executive Director Eryl Wentworth provided a brief state of the organization report. She addressed AIC's and FAIC's continued financial strength, and the fortification of AIC's infrastructure through five years of growth. She also suggested that future improvements to the website, database and communications in general will occur quickly as the site is enhanced with more content and communications both internally, to affiliates, and externally to the public. Further details will be in the Annual Report, to be posted on www.conservation-us.org, under About AIC.

Her report also included descriptions of generous support from several foundations and agencies that are enabling AIC and FAIC to embark on new projects to advance the field. With funding from the NCPTT, the

specialty group conservation catalogs are being converted to a wiki, and additional wiki projects are already being planned. In 2008, the Andrew W. Mellon Foundation awarded FAIC a \$1 million endowment grant to support collaborative photographic workshops, and planning for the first workshops to begin in 2010 has already begun. In recent years, additional support for professional development programming has come from the NEH and the Getty Foundation that has allowed us, for instance, to provide scholarships and develop new curriculum. The Samuel H. Kress Foundation has greatly benefited the field by supporting the development of manuscripts for publication, providing travel funds for international speakers at conferences like our own, and giving emergency funding to deploy AIC-CERT members. IMLS has generously supported both training of AIC-CERT members and the team's emergency response efforts.

She also noted the importance of outreach and collaborative aspects of AIC-CERT. AIC and Heritage Preservation work closely together on emergency response efforts. Heritage Preservation serves as a coordinator for emergency response information through the Heritage Emergency National Task Force and their website. AAM is part of the task force and has been helpful in informing their members about AIC-CERT. AAM also tells those who wish to donate money to assist in response efforts to contact FAIC and donate to AIC-CERT. AIC-CERT has received excellent media coverage and this initiative has definitely increased our visibility nationally. Overall, increased advocacy, marketing, and outreach activities over the past year have raised our profile significantly.

With generous support from the Getty Foundation and IMLS, FAIC is embarking on a strategic planning initiative to enable FAIC to better serve and promote the field of conservation. Through this process, ideas are being elicited from leaders in conservation and conservation science, as well as leaders in other areas that touch our field—allied and affiliate organizations, foundations, The History Channel, Ovation, representatives

from the insurance and appraisal fields, and many others. Additionally, FAIC is actively soliciting information from members, non-members, and end users of conservation services through a series of surveys.

On a final note, AIC assisted IMLS and Heritage Preservation in the recent forum, part of the important Connecting to Collections initiative, held in Buffalo, NY on June 16-17. This partnership is important in raising the profile of conservation, in addition to AIC.

AIC Treasurer Brian Howard reported that the 2008 audit received a clean, unqualified opinion. He noted that the financial controls in place now include an Audit Committee, whose members review the draft audit and meet with the auditor and staff prior to recommending approval of the audit to the AIC Board. The recession that began in 2008 resulted in a 26% loss in investments. Individual donations are also down. Yet, over the past three years, membership increased by 54% and meeting revenue by 35%. These reserves, still over the board-approved minimum 30% of operating costs, have protected AIC from suffering reductions in staff or services. Even with a combined investment loss of just under \$1.2 million, the combined budget deficit was under \$400,000.

When the final audit is received from the auditor, the consolidating statement of activities and consolidating statement of changes in net assets will be posted on the website. This information was traditionally provided every year in the newsletter and is now posted online. In addition, 2009 budget information will be posted.

Education & Training Board Director Karen Pavelka provided a brief update on professional development activities. The program continues to run smoothly and, in 2008, offered 21 in-person and online courses. Following the \$1 million endowment grant from the Mellon Foundation in 2008, work has begun to develop the first photograph conservation workshop, which will be offered in late 2010.

No New Business was raised. In Old Business, suggestions for ways to increase individual donations were made. It was also suggested that,

following the vote not to proceed with an AIC certification program, AIC take up to six months for introspection, then re-examine its long-term goals, and examine publications and core documents to determine priorities for the organization. Terry Drayman-Weisser was given a standing ovation for her years of dedicated service to development of an AIC certification program. Advocacy and outreach were also discussed. AIC's recent work in advocacy, particularly for NEH funding, was lauded. Importantly, NEH will receive \$16 million in preservation and access and a new program, Sustaining Humanities Collections, has been created. AIC outreach activities have also increased in recent years. Summaries of these activities can be found in the newsletter and on the website.

—*Pamela Hatchfield,*
AIC Board Vice President

2009 AIC Awards

Congratulations to the recipients of this year's AIC awards!

Rutherford John Gettens Award for Outstanding Service

Maria Grandinette is known for generously donating her time and energy to helping her colleagues. As co-founder and former co-chair of the Library Collections and Conservation Discussion Group (LCCDG), Maria guided the LCCDG to meet a vital need within the conservation community. Maria has actively promulgated the work of the LCCDG through publication and presentation outside of AIC, such as the article "The Library Collections Conservation Discussion Group: Taking Another Look at Book Repair," written with Randy Silverman and published in the influential journal *Library Resources and Technical Services*.

In addition, Maria, spent eleven years serving on the AIC Task Force on Collections Care Professionals, including three years as Chair. As Chair, Maria was responsible for the completion and editing of the report, *Requisite Competencies for Conservation Technicians and Collections Care Specialists*, which is

now one of AIC's core documents.

Nancy Carlson Schrock served as the AIC/FAIC treasurer from 1999 to 2002. She updated antiquated financial management practices, introduced financial tracking software, and guided the hiring and training of AIC's first financial manager. Following her service board treasurer, Nancy served on the Financial Advisory Committee until last year and continued to provide invaluable support to both AIC and FAIC.

Nancy also was the founder and chair of the Archives Task Force, which served to bring needed attention to the issue of preserving conservation records. Her efforts led to the establishment of records management guidelines for private conservators as well as a workshop, "Records and Information Management for Conservators."

Paul Whitmore, Director of the Art Conservation Research Center at Carnegie Mellon University, is a well-known and widely respected conservation scientist. A strong advocate for the needs of art conservation research, Paul presented a position paper to the National Science Foundation that detailed the state of conservation science research in the U.S., evaluated its current funding needs, and assessed the benefits of the research to communities beyond those involved in the direct care of cultural collections. Widely published himself, Paul also works to recognize the work of fellow conservators. He compiled a collection of essays by Dr. Robert Feller entitled *Contributions to Conservation Science: A Collection of Robert L. Feller's Published Studies on Artists' Paints, Paper and Varnishes*. This book gathered some of the most-cited conservation research papers (some of which were difficult to find before Paul's compilation) into one place. The field at large benefited from this book, and the Art Conservation Research Center gave complimentary copies to all AIC members.

Paul Whitmore worked as an associate editor of the *Journal for the American Institute for Conservation* for six years before taking over as senior

editor in 1995, a position he holds to this day. As senior editor, Paul reads every manuscript submitted to the Journal and works with associate editors and authors to give his advice and assistance in improving manuscripts. This year marks Paul's 20th anniversary of working for JAIC.

Sheldon & Caroline Keck Award

Dr. Nancy Odegaard is the Head of the Preservation Division at the Arizona State Museum, University of Arizona, in Tucson, and a Professor in the Department of Anthropology at the University of Arizona. Her commitment to conservation education has inspired countless students and transformed the face of the university's conservation program. Nancy was a driving force behind the creation of the Heritage Conservation Science Program and is a key team member in the program.

As a teacher, she is known for her warmth, patience, and extraordinary gift for communication. Despite Nancy's humility, she is regarded

among her colleagues as a world leader in the training of conservators, and her program attracts students from all over the U.S. and abroad. In addition to students, she generously shares her knowledge with museum volunteers and members of the public.

Ellen Pearlstein graduated from the Institute of Fine Arts at New York University (NYU). While at the Brooklyn Museum, she supervised pre-program interns and program trainees, while making learning opportunities possible in the midst of a busy exhibition schedule. As a professor at the NYU Conservation Center, Ellen emphasized careful examination and clarity of expression as the skills most necessary to develop in students at the graduate training level. She was a key player in revising the curriculum at NYU, a task that required keen insight into conservation education.

Ellen is currently an assistant professor of information studies with the UCLA Cotsen Institute of Archaeology/Getty Conservation Institute program in archaeological

and ethnographic conservation. Ellen's courses, which she designed, account for approximately 1/3 of the program content. Ellen continues to find new avenues of support for the fledgling program through proposals for program support, and opportunities to bring in outside lecturers. She has also explored and identified options for archaeological site work for the students, and has developed working relationships for the program with several native tribes in the area.

Tony Rockwell apprenticed with Sheldon and Carolyn Keck both in home studio and at the Brooklyn Museum between 1957 and 1961. His experience and gifts as paintings conservator led his tenure as chief conservator at the San Francisco Museum of Modern Art between 1971 and 1980. In 1990, he established a private practice, which continues today. In addition, since 1996, Tony has served as associate paintings conservator at the Fine Arts Museum of San Francisco and, since 2002, paintings conservator for the Ann & Gordon



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Getty Collection. He has been a Fellow of IIC since 1961.

With a reputation as the “perfect teacher,” Tony is unpretentious, gentle, and generous with his time. He has unsurpassed experience and bench skills. At the SF MOMA, Tony established the Elise S. Haas Conservation Center, where many post-graduate interns have studied under him. At the De Young museum, Tony supervised dozens of interns. His secret to success seems to be his love of art and devotion to helping others become the best conservator they can be.

Honorary Member

Virginia Greene served for many years as the senior conservator at the University of Pennsylvania Museum of Archaeology and Anthropology. While at the museum, she oversaw the transformation of the museum’s storerooms from out-dated and chaotic spaces scattered throughout the building to state-of-the-art storage facilities. During her tenure at Winterthur University and the University of Pennsylvania,

Virginia trained a large number of budding conservators. Her dedication to education was such that she was awarded the Sheldon and Carolyn Keck Award in 2001 in recognition of her outstanding efforts.

Over the last 18 years, Virginia has served AIC as the editor of the Objects Specialty Group Postprints. Through countless hours of hard work, Virginia established and maintained the professional quality and standard of excellence of the OSG Postprints, and shepherded the transition from print to CD publication. Now that Virginia has stepped down from this post, it has taken three people to fill her position.

Ross Merrill served as Chief of Conservation at the National Gallery of Art (NGA) for many years. Between 1981 and 2008, he oversaw the expansion of the Conservation Division from 15 to over 55 people, a growth of over 360 percent. He established permanent new positions for a modern painting conservator, exhibitions conservators, a textile conservator, and a photograph conservator.

Ross also established a new photograph conservation lab and laid the groundwork for the expanded scientific research department. His work at the Gallery has had a lasting and beneficial effect on the profession at large as well as within the Gallery.

Ross Merrill inspired and supported many programs and publications. These include the National Gallery of Art’s Fellowship Program, Rembrandt Watermark Project and its related publication, Arts Materials and Research Study Center at the NGA, and 20th Century Paper Archive at the NGA. He also served as President of Heritage Preservation and its predecessor.

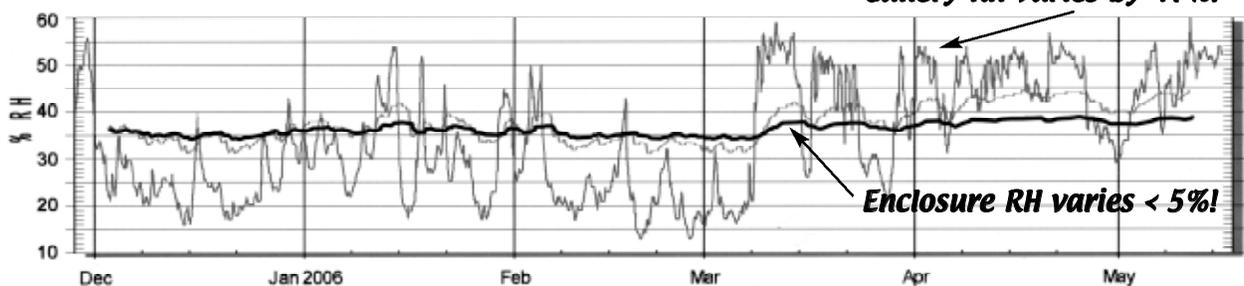
Ross has continually supported the idea of conservators as researchers. He negotiated with the Tate Gallery, the Canadian Conservation Institute, and the Smithsonian Institution to undertake an international research project on the transport of paintings. As part of his mission to encourage NGA staff and fellows to publish

continued on page 11

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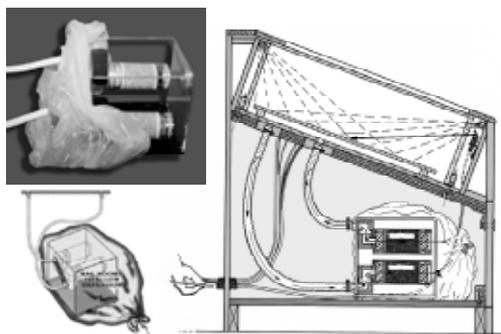
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Gawain Weaver, Dan Kushel, Martin Burke, and Jeffrey Warda. Photo by Brett Rodgers



Getty Conservation Institute Director Timothy P. Whalen accepting AIC's Distinguished Award for Advancement of the Field of Conservation on behalf of the Getty Conservation Institute at the General Session. Photo by Brett Rodgers

the conservation laboratory. In collaboration with the Rochester Institute of Technology, the Museum of Modern Art in New York has developed a convenient and relatively inexpensive multi-spectral imaging system used for color documentation, characterization of pigment, media and varnishes, structural and other alterations, and the tracking of aging in paint films. Jane McCree described removal of the infrared-blocking filter from a commercial digital camera, which is fitted with filters sequentially placed in the optical path of the camera, and subsequent analysis using remote sensing IDRISI Andes software combined with XRF and spectral data. Fenella France described the development of a non-invasive hyperspectral imaging technique used at the Library of Congress, which, rather than using filters, captures images collected of object surfaces during brief exposure to specific wavebands of ultraviolet, visible, and infrared light from LEDs. These images are combined with raking light images, which record surface topography. These techniques are used to enhance visibility of lost detail, characterize materials and substrates, and produce highly resolved three-dimensional images of the surface.

The second day of the General Session provided additional examples of technology transfer. Melinda Keefe from Dow Chemical Company and Alan Phenix presented research on the development of a methodology to evaluate cleaning systems for acrylic paint surfaces. The adaptation of robotic technology high throughput testing systems traditionally used to evaluate commercial house paints allows for the evaluation of large numbers of samples with a high degree of reproducibility. In the second presentation for the session, Suzanne Hargrove described alternative energy strategies to address rising costs and energy

consumption implemented at the Toledo Museum of Art. Combined heat and power technologies (CHP) utilizing Microturbine technology were used to augment and improve institutional energy efficiency and independence/autonomy.

Our thanks goes to the General Session planning committee—Chair Jennifer Wade, Past Chair Margaret Little, Rebecca Rushfield, Paul Himmelstein, and Gordon Lewis—for organizing a remarkable group of papers.

Specialty Group Sessions

Specialty group sessions ran concurrently, and were scheduled around the two half day general sessions. Organized by each specialty group, these sessions provided a plethora of new ideas, information, and research. While sessions ran concurrently, many members were able to hear papers in several different sessions during the course of the meeting.

For the future, a more coordinated set of deadlines for abstract submissions is being developed by AIC board and staff members. This will allow potential presenters to indicate which sessions they would like to see their papers considered for and will allow for organizers from the general session, the specialty groups and the poster sessions to communicate effectively about which papers are pertinent for particular sessions.

Our thanks go to all the specialty group officers for planning and executing a successful meeting!

Poster Session

The 2009 Poster Session featured 38 posters with subjects ranging from Handling of East Asian Scrolls to Using a Night-Vision Webcam. Grateful thanks to poster chair Valinda Carroll, who has ably managed the poster session at many previous meetings. For the past two years Angie Elliott and Rachel

Penniman have provided assistance. Valinda will be stepping down as poster chair for a much deserved break. All of us at AIC thank her for the many years of work that enhanced the AIC Annual Meeting experience for so many. Angie Elliott and Rachel Penniman will serve as poster chairs for the 2010 meeting; they have both benefited from Valinda's knowledge.

Exhibit Hall

The sold out Exhibit Hall consisted of 45 booths representing all aspects of providers of goods and services to the conservation profession. The exchange of ideas that takes place in our exhibit hall is one of the highlights of the annual meeting. If you were unable to spend time in the Exhibit Hall, you can visit our vendors in the Virtual Exhibit Hall on the AIC website. When you are in the market for conservation goods and services, please remember to support those vendors who support AIC by exhibiting at the Annual Meeting.

Opening Reception

On Wednesday evening, the Getty Conservation Institute hosted a magnificent opening reception on the terrace at the Getty Center. It was a wonderful opportunity to catch up with old friends and colleagues, greet new faces, enjoy some jazz, partake of the delicious food and beverages, and visit the west courtyard galleries of pre-20th century art. We thank the J. Paul



AIC's fabulous Opening Reception at the Getty Center. Photo by Brett Rodgers

Getty Trust for its warm hospitality and the generous donation that made this memorable evening possible.

AIC Staff and Event Organizers

Our meeting in Los Angeles was an unqualified success because AIC members and staff contributed countless hours to its organization and implementation. Attention was paid to details such as a new seating arrangement in the main lecture hall and well stocked coffee breaks. Thank you to all who helped to make this meeting move forward seamlessly and successfully!

—Pamela Hatchfield, AIC Board Vice President, phatchfield@mfa.org

Thank You to Our 2009 Exhibitors...

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their research, he hired a full-time editor and inaugurated *Conservation Research* to showcase NGA staff studies. The AIC publication *Coatings on Photographs: Materials, Techniques, and Conservation* was co-sponsored by the NGA with Ross's support.

An important part of Ross's legacy is that his hard work, creativity, and vision have led to the establishment of programs and projects that will continue to expand and flourish without his daily guidance or supervision. Thanks to Ross, each of the conservation departments of the NGA Conservation Division continues an active policy of research and publication, and the influence of this is felt throughout the field and is a great benefit to our cultural heritage.

Jose Orraca has served the field of conservation for many years as a teacher, organizer, and innovator. He began his career as a paper conservator at the Library of Congress, where he discerned a dearth of knowledge about the treatment of photographs. He later conducted ground-breaking research at Rochester Institute of Technology and Eastman Kodak, laying the foundation upon which present-day photography conservation treatments are built. He went on to teach an entire generation of photograph conservators at the Art Conservation Departments of Cooperstown and the University of Delaware.

In addition to his many contributions, Jose Orraca, was a leader in the formation of the Association for the Conservation of the Cultural Patrimony of the Americas and a founder of the Kent Workshops. Jose was a founder of two AIC specialty groups: Photographic Materials in 1979 and Conservators in Private Practice in 1986, and has served as chair of both of these groups.

Award for Outstanding Commitment to the Preservation and Care of Collections

Historic Cherry Hill and the **Shelburne Museum** have been selected to receive the 2009 Award for Outstanding Commitment to the Preservation and Care of Collections,

Emerging Conservation Professionals Network

The ECPN announces new officers: outreach coordinator Jason Church, communications coordinator Katie Mullen, and professional development and training coordinator Amber Kerr Allison. We encourage older members of AIC to act as sponsors and newer members of AIC to join us in making AIC a stronger organization! For more information, contact rwinfield@conservation-us.org

given jointly by the American Institute for Conservation of Historic and Artistic Works and Heritage Preservation.

This national award recognizes the extent to which Historic Cherry Hill serves as a model for what a relatively small organization can do to care for its collections. The awarding committee was especially impressed not only by the swift and successful fundraising, planning, and construction of the new storage facility, but also by Cherry Hill's ongoing work to refine its conservation plan and its collaborative relationship with its community.

Receipt of this award recognizes the Shelburne Museum's long standing commitment to preserving its extraordinary collection. Of particular note by the awards committee was the museum's innovative planning in caring for such a unique and varied collection. The challenges inherent in caring for a collection that includes everything from boats to homes to artistic works are substantial, and the Shelburne Museum is exemplary in its dedication and innovative planning.

The President's Award

In the year since its debut at the Denver AIC meeting, *The AIC Guide to Digital Photography and Conservation Documentation* has become "an instant classic" establishing itself as THE authoritative standard for applying digital photography in conservation studios both large and small. The first printing quickly sold out and AIC is well through the second printing.

Written by and for conservators the book also reaches a wide audience within the cultural preservation community. The *Guide* has been included in the IMLS Connection to Collections Bookshelf of essential literature guaranteeing wide distribution to cultural institutions of all sizes across the United States. The broad impact of the guide is due in large part to the authors' approach as conservators: Break down a complex problem to achieve a painstaking mastery and, then, distill out solutions that are both elegant and practical.

Martin Burke presented the President's Award to the **Digital Documentation Task Force** for their excellent work in producing *The AIC Guide to Digital Photography and Conservation Documentation*. Task Force chair and editor Jeffrey Warda graciously accepted the award on behalf of the task force. Dan Kushel and Gawain Weaver were also present to receive certificates as members of the task force. This award recognizes the authors for their success, knowledge, teamwork, and the time they devoted to the project. But it especially recognizes their willingness to lend their unique expertise for the benefit of all conservators. The other task force members were Franziska Frey, Dawn Heller, and Tim Vitale.

Certificate of Appreciation

Zora Pinney was honored with an 2009 AIC Certificate of Appreciation for her many years of involvement in the world of art conservation, particularly in the arena of art materials education. Her work has had an immensely positive impact on the careers of countless individuals (artists, conservators, and scientists), as well as the field of conservation as a whole. In addition, Zora has led an active and leading role in associations such as the Western Association for Art Conservation, the National Art Materials Trade Association, and the American Society for Testing and Materials, where her expertise and vision helped establish standards for artists' materials and made artists more aware of the importance of

understanding the materials with which they worked.

One of the primary ways Zora helped artists learn about and gain access to high-quality materials was through her store, ZORA'S, an important resource for many years. By making a gift of the store's inventory, trade literature, and business records to the Conservation Science Department of the National Gallery of Art, ZORA'S continues, even after closing, to serve the field of conservation.

AIC Angels

The 2009 Angels Project involved partnering conservators from around the country with a tribal museum in need of conservation support in the Los Angeles area: the Sherman Indian Museum. Located approximately 60 miles east of Los Angeles, the Sherman Indian Museum is on the campus of the Sherman Indian High School, which derived from the Perris Indian School, the first off-reservation Indian Boarding School in the state of California. The museum's collection contains objects representing tribes from all over the United States, as well as school records, photographs and other memorabilia. The museum currently has two part-time staff members, curator Lorene (Lori) Sisquoc and her assistant Josephine (Josie) Montes. Lori and Josie are responsible for managing and maintaining the museum and its collection, and they are also involved in cultural education programs at the high school, for which the museum serves as an important resource.

While the museum is rich in culture and history, it suffers from limited space, almost no funding and a small staff. Lori always has a long list of projects, but rarely the time or support to carry them out. She hopes that one day the museum will be able to expand into a larger facility so that it can accommodate more volunteers and student interns to do this work. The Angels Project provided a perfect opportunity to realize some of the collections care work that could not be accomplished without more help.

The goal of the project was to

stabilize and improve storage of and access to selected objects and archival materials in the collection. This work was also carried out with the intention to prepare the collection for an eventual expansion into a larger facility.

On the morning of Tuesday, May 19, fifteen Angels volunteers boarded vans at the Hyatt Regency and set off for the Sherman Indian Museum, likely experiencing more of the L.A. freeways than they had bargained for along the way. By 5:00 p.m., the volunteers had managed to inventory and re-house many bound school records, including student rosters dating back to 1897; to re-house and stabilize newspaper clippings, scrapbooks and photo albums; and inventory, clean and re-house ethnographic objects from two separate storage spaces. In addition to completing this work, the volunteers left behind templates and materials to allow the museum staff and volunteers to continue these projects. The day ended with Josie leading everyone in singing the Bigfoot song, a protection and travel song. The volunteers left the museum that day knowing that they not only had helped the collection, but also the staff, by providing encouragement and a framework that would enable them to continue to maintain their collection into the future.

Acknowledgments:

This project was successful thanks to the generous donations of time and supplies from the following individuals/organizations:

Angels Volunteers: Rachael Perkins Arenstein, Alicia M. Bjornson, Laura Brill, Melissa Buschey. Bronwyn Eves, Jenn Foltz Cruickshank, Özge Gençay Üstün, Molly Gleeson, Lauren Horelick, Sophie Hunter, Jayme Jamison, Julie Krouse, Linda Lin, Vanessa Muros, Ellen Pearlstein

Donors: Metal Edge, Inc., Southwest Museum of the American Indian, Autry National Center, PACIN - Packing Art handling and Crating Information Network (a Professional Interest Committee of the American Association of Museums), UCLA Cotsen Institute

of Archaeology, UCLA/Getty Master's Program in Archaeological and Ethnographic Conservation, Conservation Program, Paul Messier LLC, Tru Vue, Inherent Vice Squad

—Molly Gleeson

Green Task Force Report

In August 2008, AIC established the Green Task Force (GTF) to evaluate conservators' current awareness of sustainability and how we are working towards more appropriate practices in museums and private businesses. The GTF also aims to evaluate what you and the institutions you are associated with can and should do towards the worldwide goal of environmental sustainability.

Our charge is to "investigate implementing Green practices for the AIC parent organization and encourage Green practices for the conservation profession." We have two years to complete this study. Our team consists of conservators and one scientist, working in government and private institutions, as well as in private practice. Most of the conservation specialties recognized in the U.S. are represented in this group.

Last fall, a survey was sent out to the membership in order to evaluate U.S. conservator's awareness of this topic through 24 questions. 548 members started the survey, and 475 completed it, out of a total membership of over 3500. Some generalizations from the survey are reported here; the full survey report can be found on the AIC website.

Over 75% of those who participated are staff conservators, almost 13% interns or fellows, and just under 10% administrators, with a few curators and registrars. Respondents reported that they work in government agencies, historic sites, and academia. Most respondents indicated that they worked in museums, though many worked in private studios (the 2nd largest group) as well as libraries (the 3rd largest group). All specialty groups were represented, with the majority of respondents from book and paper or objects. Geographically, response to this survey mirrored membership in

AIC.

Over 50% of respondents are very committed to adopting greener practices. About 25% described their workplace as very committed, over 50% as somewhat committed and 20% as "not very" or "not" committed. When asked if respondents' workplaces have incorporated or considered incorporating green practices, the largest category was recycling – over 87% participate in this activity, including active redistribution of equipment and supplies within and outside their institutions.

Members were asked if they feel that certain aspects of their employment are wasteful or potentially environmentally damaging. Over 60% responded, "yes." Of these, 87% gave examples. Concerns, in order of frequency (highest to lowest) were:

- Chemical and or hazardous materials use and disposal
- Material waste, including wood, paper, and plastic products
- Waste resulting from exhibition and transit of objects, such as one time use of exhibit furniture or crates
- Paper consumption for office use and documentation
- Energy consumption related to maintaining environmental controls. Use of less efficient or outmoded lights, and electrical or plumbing equipment
- Use of less efficient or outmoded lights, and electrical or plumbing equipment
- Water consumption and related waste particularly associated with paper or textile conservation treatments and water purification systems
- Travel and transportation related to seeing clients and shipping collections
- Inadequate or no recycling facilities

When asked if members had found products that are "greener" than those typically used in conservation, responses fall into the following categories.

- water based systems, or natural

products

- less toxic solvents or paints
- recycled or re-purposed products, equipment, furniture and tools
- less toxic packing material
- lighting: better bulbs, utilizing natural light, or bouncing light for more impact
- organic cotton rags and towels
- pest management systems that rely on less chemical use

Survey results clearly indicated that many of the steps taken toward improved sustainability are personal impact steps (such as composting food scraps) and some are carried over to the workplace. We received descriptions of the following practices:

- Evaluation of environmental impact, and only performing treatments if necessary
- Reduction of power use, such as use of more efficient equipment, timers/motion sensors, modifying or segregating climate controlled areas
- Use of renewable energy such as solar or wind power
- Efficient water use, or reusing gray-water for cleaning brushes, rinses, office plants or outdoor landscaping.
- Reduction or re-distillation of solvents
- Work in renovated buildings or employ environmentally friendly building materials
- Creating and archiving electronic documents and records
- The only AIC publication that the majority of respondents preferred to get in hard copy is JAIC
- Reuse of materials, from scrap paper, mat board and blotter, to packing peanuts, Tyvek, and Re-emay both within the lab and to share with others. One challenge is finding storage for all the scraps
- Use of washable materials such as cloth to replace disposable paper towels or blotters, and glass containers to replace plastic
- And of course, driving less and walking or biking when possible

For hazardous waste disposal, about 75% employ a means of regulated hazmat disposal, by contracting directly with a specialist contract company, including it with their larger facility, or via a community based program. Others let solvents evaporate, put waste in the regular trash, or weren't sure how to properly dispose of waste.

Air quality concerns within the laboratory vary considerably. Some respondents use no ventilation system. A large number use multiple sources (HVAC, trunks, fans, etc.). Fume hoods and trunks are the most commonly employed type of ventilation.

For the future, the AIC Green Task Force needs to know what direction to take. We asked what barriers there are to "Going Green." 75% cited their administration or facilities. Cost, habit, and the perception that environmental impact was a necessary evil were all cited, as was lack of time and information.

Those who took the time to participate in our survey offered us many good suggestions for future research. In general, it's clear that AIC members are interested in minimizing waste (materials and energy), using less toxic chemical and material alternatives, and re-evaluating the necessity of climate/RH controls. There is a fair amount of enthusiasm for workshops and webinars on the topic. Many see an urgent need for a "best practices" guide for conservators.

The AIC website is the central location for "Green" ideas and advice. www.conservation-us.org/green has reviews of meetings, links and papers including a more detailed report on this survey. Send questions and comments to green@conservation-us.org.

This report was presented on behalf of AIC at the Going Green Conference held at the British Museum in late April, and at the AIC Annual Meeting in May. The GTF is forging connections with conservators throughout the world, as well as colleagues in other professions in order to pull together and disseminate the

best information possible.

—Patricia Silence,
Green Task Force Chair

Editor's Note

Recently questions have arisen with regards to submissions to *AIC News*. Although most information can be found in the *AIC News* Editorial Policy found on www.conservation-us.org/aicnews, some additional details may be helpful to those who are preparing submissions. We are currently revising the editorial policy to create procedures for electronically posting newsworthy items.

For the print version, submission deadlines and column lengths are detailed in this policy document. Deadlines for each newsletter are six weeks to one month before the publication month for each issue. After submitting an article or posting, authors are usually contacted by the editor or the publications manager. Copy for all articles must be supplied electronically via e-mail or on disk. The files must be saved as Microsoft Word documents or pure text documents. Submissions are not accepted over the telephone.

Please note that although the specialty group columns have specific word count requirements and many of the other columns do not, we appreciate shorter submissions in order to limit printing and postage costs. The lead article is always limited to 2,000 words or less, but additional information can be integrated by including supplementary pieces, such as very short topical submissions, graphs or charts in boxes, or photographs.

Style

All submissions are edited for style and consistency. The publications manager/production editor does initial copy editing during the compilation stage. The *Chicago Manual of Style*, 15th edition, is used as the source for "house" style. JAIC style guidelines are used for most frequently addressed style questions. The newsletter format does not normally allow the use of endnotes, but some authors opt to include a box with recommended

resources or reading lists.

Compilation

The editor and/or authors send completed submissions to the publications manager. The publications manager then compiles the submissions, prepares the draft manuscripts of *AIC News*, and provides copies to the editor and executive director/managing editor for review. These manuscripts are submitted electronically, in folders designated by column headings. After the publications manager distributes these documents to the editor and executive director/managing editor, it is important that document changes be carefully managed in order to facilitate the layout and publication process.

Photographs

Photographs and slides are accepted, but are always sent directly to the publications manager. Digital photographs are accepted, though contributors should be aware that they must be 300 dpi or higher to be appropriate for print media. Digital line art should be submitted at 1200 dpi. Contributors must contact the publications manager about specific requirements for photographic submissions.

Please feel free to contact either the editor or publications manager with questions about the production procedures schedules or details for *AIC News*.

—Lisa Goldberg, *AIC News* Editor, and
Brett Rodgers, *AIC Publications Manager*

FAIC News

Transforming FAIC

The first FAIC strategic planning session took place in Los Angeles following the AIC Annual Meeting. Participants included a small group of leaders in the field as well as board members, key staff members, and a consultant, who also served as the meeting facilitator. The daylong meeting included:

- discussions on the status of the profession
- perceptions of conservation and

Kress Fellows Contact Database

The Samuel H. Kress Foundation is assembling a contact database for all current and former Kress fellows in art history, art conservation, historic preservation, and related fields. The purpose of this database is purely administrative and the intention is to keep all supplied contact information confidential.

In consideration of hopes for increased communication between Kress fellows, the foundation is considering the idea of reserving a section of the Kress Foundation's web site, www.kressfoundation.org, for a password-restricted directory of current and former Kress fellows, to which only those fellows would have access.

All Kress fellows are invited to fill out a brief survey registering whether they would be willing to supply contact information for a confidential directory of Kress fellows; their interest in extending access for such a directory to Kress fellows themselves; and the value they would derive from having access to such a directory. The survey is available at www.zoomerang.com/Survey/?p=WEB228P6S9VD9M. Questions can be directed to fellows@kressfoundation.org.

- conservators in the worlds of art, history, and culture
- strategies to advance the profession.

At least three additional forums are being planned with the following goals:

- To seek insights from foundations that support conservation in order to explore potential avenues for collaborations that address the most pressing needs for conservation support at museums, libraries, universities, and other institutions.
- To examine opportunities and potential strategies that will build greater awareness and appreciation

Samuel H. Kress Publication Fellowship Application Deadline

Since 1994, the Samuel H. Kress Publication Fellowship has been awarded to thirty-four recipients. To date, twenty-four works have been completed, ten of which appeared in print while eight more volumes are in the process of being published. All of these publications have greatly enriched the conservation literature.

Have you been working on a manuscript? Consider joining this distinguished group of authors by having your own research published as a book. The application deadline for next year's fellowships is November 1, 2009. Applicants must be current Professional Associate or Fellow members of AIC. Multiple author applications are encouraged. Fellowships are limited to \$30,000 and are intended to allow for release time from work to finalize a draft for publication. For more information, guidelines, and application forms visit www.conservation-us.org/publicationgrants.

for the role and contribution of conservation, and will ensure that conservation becomes a priority in policy discussions affecting the preservation and advancement of history, culture, and art in the United States.

- To identify ways that will advance, strengthen, and sustain research, scholarship, and teaching in all facets of the conservation profession.

A strategic plan for FAIC will be presented to the board during the November 2009 FAIC Board of Directors meeting.

FAIC Oral History of Conservation Program

The FAIC Oral History of Conservation program, which now includes the transcripts of more than 220 interviews about the history of our profession, has traditionally focused its efforts on interviews with senior

conservators about their training and careers. The information transmitted in these interviews is crucial for the construction of a history of the field. However, often missing from these histories are accounts of social occasions in which glimpses of the human side of the field's pioneers can be seen. For example, do you remember a dinner you had with Rutherford Gettens or George Stout, or informal discussions with senior colleagues at the first IIC-AG, AIC, ICOM-CC, or IIC meeting you attended? You are invited to submit such vignettes for inclusion in the Oral History of Conservation Archives. Please send them to Rebecca Rushfield, wittert@juno.com, who will compile them for the FAIC Oral History file housed at the Winterthur Museum, Library and Archives.

—Rebecca Rushfield

Annual Meeting

Call for Papers – 2010 AIC Annual Meeting

The 2010 Annual Meeting, to be held in Milwaukee, WI on May 11-14, is titled *The Conservation Continuum: Examining the Past/ Envisioning the Future*. The goal of the 2010 General Session is to examine changes in the philosophy and practice of conservation in the 21st century.

The meeting aims to evaluate and assess the changing nature of conservation practice and philosophy by considering past successes and failures. Facing new economic and climactic realities, the evolution of new art forms, and the development of new approaches to the accessibility of cultural heritage, conservation practice is transformed as we envision our future.

Possible subjects are: changing requirements for the museum environment; changing treatment materials and methods, based on issues of toxicity, sustainability, or availability; introduction of new techniques and materials; and the evolution of management practices, ethics, standards, and esthetics in treatment, preventive maintenance and accessibility.

Papers for the 2010 Annual Meeting should be tailored to a 20- to 30-minute presentation time frame. Note that all abstracts for the general session and specialty group sessions now have the same submission deadline. To submit an abstract for consideration, please send an abstract of no more than 500 words to Ruth Seyler, Membership and Meetings Director, abstracts@conservation-us.org, by September 1, 2009. Please indicate on the abstract for which session/sessions you wish the paper to be considered: general session, specialty group sessions, or posters. Please limit your choices to three sessions and rank them in order of preference. The deadline for posters only will be extended to October 15, 2009.

Registration for the 2010 Annual Meeting is now open; register today at the low preview rate. Visit www.conservation-us.org/meetings.

JAIC News

Peer Review Process

Within a professional organization research publications must contain high quality, meaningful articles that are representative of its accepted standards of practice. To fulfill this mandate papers are generally selected for publication via a thorough examination process that incorporates peer review. JAIC uses a multi-tiered evaluation method that consists of senior editors, associate editors, peer reviewers, and a copy editor. This system ensures that each submission is read by a minimum of 4 people to provide a diverse set of perspectives.

Upon submission, manuscripts are first read by the editor-in chief and the senior editor, at which point each paper is assigned to an associate editor. JAIC has 15 associate editors distributed among the specialties of Architecture, Book & Paper, Electronic Media, Objects, Paintings, Photography, Research & Technical Studies, Textiles, and Wooden Artifacts. The associate editors find 2-3 reviewers to assess their assigned paper. Volunteer reviewers are selected based on their experience and specialized

JAIC Submission Deadline

August 1 is the next manuscript submission deadline for JAIC. To submit a manuscript, first read the guidelines for authors available on www.conservation-us.org/jaic. When you are ready to submit, send materials to the AIC publications manager at brodgers@conservation-us.org.

knowledge of the topic contained in the paper. An attempt is made to get varied viewpoints, such as from both technical and applied aspects. As posted on the AIC website, the reviewers are asked to comment on the paper's originality, clarity, organization, completeness, and potential contribution to the composite knowledge of the conservation field. In writing a review, the reviewer takes on a mentoring role to help the authors produce a manuscript with greater depth and more thorough, thoughtful descriptions. In general, JAIC reviewers are extraordinarily conscientious and fair in their assessments of the manuscripts.

After peer review, the editorial process of the manuscript begins with additional written advice and commentary. One of many goals for the editors is to provide a holistic perspective that incorporates the continuum and standards of our specific journal. In the concluding review stage, the senior editor and editor-in-chief write acceptance/rejection letters to the authors that summarize the strengths, weaknesses, and recommended changes for each manuscript. This multi-level review system is rare among journal publications because it is a time and people intensive process that depends on integrating the efforts of reviewers, editors, and authors to produce high quality manuscripts. Each paper published in JAIC is a direct reflection of the dedication and hard-work characteristic of the art conservation profession.

Hopefully this series of editorials has elucidated information on the practice of peer review that developed over time to become a formal, though

often criticized, evaluation process used in many venues. For professional publications, including JAIC, the peer review process is considered critical to establishing a reliable body of research and knowledge, which then provides a foundation for subsequent research.

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

Health and Safety

Prepare Your Lab for a Chemical Spill

You've just dropped a large bottle of solvent—do you know what to do? Do your colleagues and interns? Whether you work in private practice or at an institution, advanced planning for a chemical spill is a simple way to ensure the safety and health of all members of your laboratory or studio.

Steps to prepare:

1. Know what chemicals are commonly used in your laboratory or studio, and in what quantities. Consult the MSDS sheets of these materials to find accidental release procedures. Choose the appropriate types of absorbents and acquire enough to contain any spills that are reasonably anticipated.
2. Familiarize yourself with your lab's chemical hygiene plan (an OSHA requirement) for chemical spill response procedures. If such a procedure does not exist, write a new

one. A detailed online resource can be found via the American Chemical Society website at http://membership.acs.org/C/CCS/pubs/spill_guide_online.htm

3. Keep your chemical spill kit (see table 1) and instructions in an easily accessible location close to where the chemicals are stored or used. Restock supplies immediately following any incidents.
4. Determine how your institution or private laboratory disposes of chemical waste, and keep the relevant contact information handy. An overview of chemical waste management for conservators can be found in the November 2001 AIC News, or at www.conservation-us.org/healthandsafety.

—Mehgan McFarlane, *student member of the AIC Health and Safety Committee*

In Memorium

Helen K. Otis (1934–2009)

Helen K. Otis, an AIC fellow and chief conservator of the Department of Conservation for Works of Art on Paper at the Metropolitan Museum of Art between 1984 and 1996, died on Tuesday, April 7, at her home in Portsmouth, NH. She was 75 years old.

Her department was responsible for the preservation, technical analysis, and preparation for storage, exhibition

Table 1. Typical spill kits may include:

Personal Protective Equipment	Absorbents and Neutralizers	Miscellaneous Supplies
Safety goggles	Spill pillows and socks	A spark free polypropylene brush and dustpan
Gloves	Buckets of loose absorbents	Plastic bags and sealing tape
Lab coat or Tyvek suit	Acid, base, and solvent neutralizers; pH test papers	Waste containers and chemical waste labels
Your fit-tested respirator, if needed	A mercury spill kit, if needed	A floor sign indicating a chemical spill is present

and travel for all works on paper in the museum's permanent collection. She became a full-time member of the department of conservation at the Metropolitan Museum of Art in 1972. Prior, she held part-time positions in the Islamic Department, as well as at the Dance Collection of the Lincoln Center Library/Museum of Performing Arts, and the Mies van der Rohe Archives at The Museum of Modern Art. Professionally active, and an early advocate for advanced conservation education, Ms. Otis supervised numerous interns and fellows during her tenure.

She was a graduate of Wellesley College, and received a masters degree in Art History from Wayne State University, followed by an advanced certificate in fine arts conservation from the Institute of Fine Arts, New York University.

After residing in New York City for 35 years, Ms. Otis retired and moved to Portsmouth in 1998. There, she served on the acquisitions committee of Strawberry Banke Museum.

She is survived by her husband of 55 years, Lauren F. Otis, daughter Climena L. Otis, sons Nathaniel D. Otis and Lauren H. Otis, and seven grandchildren. In lieu of flowers donations may be made in Ms. Otis' name to the Wentworth-Gardner and Tobias Lear Houses in Portsmouth, www.wentworthgardnerandlear.org.

—Lauren Otis, Marjorie Shelley, and Margaret Holbein Ellis; Published in part form the Conservation Distribution List, Instance 22:59

Susanne M. Schnitzer (1947-2009)

Susanne M. Schnitzer, a fellow of AIC and a member of the Institute of Paper Conservation in the U.K., died in an accident on April 8. Susanne was born on August 29, 1947 to Irene and Joseph Schnitzer, two holocaust survivors who had emigrated to the U.S. earlier that year. She grew up in Queens, NY, and attended the University of Wisconsin, graduating in 1969 with a B.A. degree. Ms. Schnitzer studied with James Watrous, author of *The Craft of Old Master Drawings*, and *A Century of American*

Printmaking.

After graduating, Ms. Schnitzer apprenticed with Carolyn Horton in New York City and began graduate studies at Hunter where she majored in Art History and did research on the art of Wassily Kandinsky. She earned a Masters in Art History at Hunter. Subsequently, Ms. Schnitzer joined the conservation laboratory at the Guggenheim Museum, under the direction of Orrin Riley and also began to accept private work. Shortly thereafter she established a paper conservation studio at her apartment in Manhattan. Eventually Orrin Riley and Susanne Schnitzer together founded Orrin Riley Fine Art, Ltd, first at 37th street and then at 361 West 36th Street, New York, NY. Their clients included many prominent dealers, collectors, and museums.

Ms. Schnitzer specialized in German Expressionist Art, The Ashcan School, American folk art, Contemporary Art, and Modern Masters. She approached her work by always taking time to listen to the owner and the work of art. She approached paper conservation as an art, so the conservation treatment was graceful and successful. Ms. Schnitzer was a brave and patient paper conservator, and was a kind and generous friend to her employees. She treated every person, from a famous artist to a messenger, with respect and a welcoming smile. She will be greatly missed.

—Terry Marsh and Vera Jelinek; Published in part form the Conservation Distribution List, Instance 22:65

Brigitte Smith (1935-2009)

It is with great sadness that we share the news that Brigitte Smith passed away on May 1, 2009 at age 74. Ms. Smith was an Associate Paintings Conservator at the Museum of Fine Arts Boston from 1975 to 1995. With her lively intellect and wit, she was a wonderful colleague and friend to many MFA staff.

After receiving a degree from Parsons School of Design in New York, Brigitte Smith trained in conservation at the Fogg Art Museum at Harvard where she continued to work for a number of years

before joining the MFA. During her twenty years at the MFA, Ms. Smith examined and treated a wide range of American and European paintings, many of those treatments in preparation for the reopening of the museum's Evans Wing in 1986. In addition, she was involved in numerous exhibitions, including *Monet Unveiled, A New World: Masterpieces of American Painting 1760-1910; The Lane Collection: 20th Century Paintings in the American Tradition; Monet in the 90's; and The Lure of Italy*. During her long career, she helped train and mentor many young paintings conservators, including Rhona MacBeth, head of Paintings Conservation at the MFA, and Rita Albertson, Head of Conservation at the Worcester Art Museum. Brigitte was a Fellow of AIC.

Brigitte Smith is survived by her beloved daughter, Francesca McInerney, three step children and four step grandchildren.

—Rhona MacBeth; Published in part form the Conservation Distribution List, Instance 22:66

Allied Organizations

HERITAGE PRESERVATION

Rescue Public Murals

Rescue Public Murals, a project of Heritage Preservation, has launched a "Best Practices for Mural Creation" page at www.rescuepublicmurals.org. The page outlines the basics of materials and techniques to consider when painting a mural to help extend its life and vibrancy. It also has links to current research. To inform content for the page, Rescue Public Murals has begun a Google Groups discussion. Muralists, conservators, and public art administrators are invited to share their experiences on how mural materials are withstanding the outdoor environment. To subscribe, visit www.heritagepreservation.org/RPM/muralbestpractices.html.

2009 CAP Participants

The condition of collections in 100 museums in 39 states will be assessed this year through the

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—A reminder from the
Health & Safety Committee

Conservation Assessment Program (CAP). To view the complete list of 2009 CAP participants, visit www.heritagepreservation.org/CAP/09recipients.html.

CAP is a technical assistance program administered by Heritage Preservation and supported through a cooperative agreement with the Institute of Museum and Library Services. The program is seeking qualified conservators to conduct general assessments of small to mid-sized museums. CAP is particularly interested in recruiting conservators working in the Southeast, Mountain-Plains, and Midwestern regions of the United States.

To be approved as a CAP Assessor, conservators must have evidence of conservation/preservation training, at least five years of experience in the field, and experience conducting general conservation assessments (a broad study of museum policies, procedures, and conditions which relate to and affect collections care).

If you are interested in becoming a CAP assessor, please see the detailed guidelines at www.heritagepreservation.org/CAP/assessors.html. For more information on CAP, please e-mail cap@heritagepreservation.org or call 202-233-0800.

New Publications

Environmental Guidelines for Museums

Environmental Guidelines for Museums - Temperature and Relative Humidity (RH) is an electronic publication available on the website of the Canadian Conservation Institute (CCI), www.cci-icc.gc.ca. It discusses the current approach to controlling ambient RH and temperature in museums and is intended for all

museum professionals. In these environmental guidelines, RH fluctuation is linked to measurable damage in artifacts. This approach represents a departure from earlier more traditional thinking about museum environments, which called for stringent control of RH and temperature.

Worth Noting

Paleontological Collections Management Online

Now available online at <http://collections.paleo.amnh.org/>, the Paleontological Portal Collections Management module is a central resource on collection management for anyone who has an interest in fossil collections. The site is arranged in four major sections (acquiring, storing, tracking, and sharing) with a glossary and extensive links to other online resources. The site was developed by Rachael Perkins Arenstein and Chris Norris and is supported by the National Science Foundation through a grant to John Flynn and Chris Norris. It forms part of the Paleontology Portal Project (www.paleoportal.org). A second module, dealing with fossil preparation, is currently under development for 2010.

Graphics Atlas

The website www.graphicsatlas.org/ is a new online resource that offers print identification and characteristic exploration tools. In development since 2006, the Graphics Atlas has two central web applications. The print identification application guides users through a concise set of representations that replicate the experience of identifying prints using common tools (i.e., a loupe and simple stereomicroscope). The Object Explorer application allows users to browse and compare traits across processes using a set of 18 views made with various lighting techniques and magnifications. Characteristics including size, format, color, texture, sheen, and layer structure are explored logically. The Graphics Atlas contains additional web pages devoted to the history of printing technologies

expressed through text, images, and diagrams.

—Douglas Nishimura, *Image Permanence Institute, Rochester Institute of Technology, dwnpph@rit.edu*

The Conservation Thesaurus: Improving Access to Conservation Resources

At the annual meeting in Los Angeles, the Getty Conservation Institute (GCI) presented an overview of its work on the development of a Conservation Thesaurus (CT). The CT has been under discussion by the GCI for some time; an earlier project was begun on a small scale as a proof-of-concept in the late 1980s and early 1990s. The GCI is now ready to embark on a large-scale project that will create a fully realized thesaurus in collaboration with the conservation community.

The CT will enable users to identify, document, search, and retrieve object types, processes, materials, and products used in conservation. The structure of a thesaurus makes it possible to search by entering any associated variant terms; the user does not need to know the exact term for the process or material. Situated within a hierarchy of broader and narrower terms, each CT record will contain a list of synonyms or variant terms, a definition, related concepts where applicable, and sources from the professional conservation literature that substantiate the term's meaning and usage. Variant terms may include languages other than English. The CT will not dictate usage, but rather will gather together different terms used to represent the same concept.

The Conservation Thesaurus can also be used to facilitate indexing and retrieval of conservation literature, to enhance end-user access to online resources, and to provide standardized nomenclature for documentation. The CT will provide a useful searching tool for conservation library holdings as well as for AATA Online (Abstracts of International Conservation Literature), a database of more than 100,000 abstracts of literature related to the preservation and conservation of material cultural heritage, offered free

of charge by the GCI in association with the International Institute for the Conservation of Historic and Artistic Works (IIC).

Information on the Conservation Thesaurus will be posted on the projects page of the GCI website, <http://getty.edu/conservation>, and updates will be provided in the *GCI Bulletin* (available at <http://getty.edu/conservation/publications/bulletin/index.html>). If you are interested in contributing, please write to ct@getty.edu.

CCI Library Catalogue

The upgraded and updated Canadian Conservation Institute (CCI) Library catalogue is now available on the CCI Web site at <http://ccivps1.marketaccess.ca/cat/index-eng.aspx>. If you'd like more information, or if you have any questions about either the catalogue or the Staff Bibliography, contact the CCI librarians.

NYU's Institute of Fine Arts Receives \$1 Million for Student Fellowships in Archaeological Conservation

The Conservation Center at New York University's Institute for Fine Arts (IFA) has announced receipt of a \$1 million grant from The Levy Foundation to advance graduate training in archaeological conservation. The grant creates 15 Leon Levy Fellowships at the Institute to support promising students enrolled in the Center's four-year training program. It also establishes five Leon Levy Visiting Fellowships, which will be awarded over five years to one individual each year who specializes in the conservation of archaeological materials of the ancient world—western Mediterranean to China.

Conservation Center Anniversary

The Conservation Center of the Institute of Fine Arts will begin its fiftieth year in September 2010. In preparation for the celebration of that anniversary, the Conservation Center is collecting photos, slides, and other visual materials illustrating its history. If you have such materials that you would be willing to lend for

reproduction, please contact Rebecca Rushfield, wittert@juno.com

People

The Art Conservation Department, Buffalo State College, is pleased to announce the students admitted into the 2009 entering class: **Dina Anchin, Lauren Calcote, Kimberly Crozier, Gwenanne Edwards, Saori Kawasumi, Christine McIntyre, Elizabeth Murphy, Christine Puza, Rebecca Summerour, and Kesha Talbert.**

The UCLA/Getty Conservation Program in Archaeological and Ethnographic Materials is pleased to announce the incoming class for 2009: **Tessa de Alarcon, Lily Doan, Elizabeth Drolet, Nicole Ledoux, Dawn Lohnas, Robin O'Hern, and Cindy Lee Scott.**

The Conservation Center of the Institute of Fine Arts, New York University, is pleased to announce the incoming students for the graduating class of 2013: **Kristin Bradley, Morgan Jones, Sophie Scully, and Cybele Tom.** In addition, the Institute will host **Alma Bardho**, Leon Levy Visiting Fellow from Albania.

The program's third year students and their internship placements are: **Melissa Gardner**, The National Gallery of Art; **Eliza Spaulding**, Library of Congress; **Lindsey Tyne**, Sherman Fairchild Center for Works on Paper and Photograph Conservation, The Metropolitan Museum of Art; **Amy Tjiong**, the Brooklyn Museum; **Laleña Vellanoweth**, The Costume Institute, The Metropolitan Museum.

The Kilgarlin Center for Preservation of the Cultural Record, The University of Texas at Austin, is pleased to announce its third year students and their internship placements: **Rebecca Smyrl**, The Newberry Library; **Laura Bedford**, The Huntington Library; **Stephanie Gowler**, Northwestern University; **Beth Antoine**, Smithsonian Fellowship at the Smithsonian Institution Archives; **Kathy Lechuga**, Notre Dame University Library; **Sonya Issaeva**, The Holocaust Museum; **Helen Kuncicky**, Dartmouth Library.

The Winterthur/University of Delaware Program in Art Conservation proudly announces the students admitted into the 2009 entering class: **Erin Anderson, Tatiana Cole, Anne Getts, Sarah Gowen, Allison Holcomb, Ellen Moody, Carlos Moya, Steven O'Banion, Stephanie Oman, and Ellen Promise.**

The program's third year students and their internship placements are: **Jessica Arista**, The Walters Art Museum; **Angela Duckwall**, National Museum of the American Indian; **Lauren Fair**, The Metropolitan Museum of Art; **Sharra Grow**, Museum of Modern Art; **Gretchen Guidess**, the Canadian Conservation Institute; **Laura Kubick**, Smithsonian American Art Museum, Lunder Center; **Sarah Kleiner**, The Metropolitan Museum of Art; **Elizabeth Rydzewski**, Museum of New Mexico; **Marie Stewart**, National Gallery of Art.

Eliza Gilligan was hired as the Conservator for University Library Collections, a new position at the at The University of Virginia (UVA) Library. Eliza's previous work experience at the Smithsonian Institution Libraries, Michigan State University and the Northeast Document Conservation Center, will be applied to the founding of a conservation program, including the design and construction of a new book and paper conservation laboratory on University grounds.

Kara McClurken has been appointed as the new Head of Preservation Services at UVA Library. Kara formerly worked at the University of Maryland, Smith College, and most recently, at Solinet (now Lyrasis) where she served as a consultant, created and taught workshops on a wide variety of preservation topics and participated in local, regional, and national disaster preparedness initiatives.

ANAGPIC

The Art Conservation Program was established at Queen's University in 1974 to offer training in the theory and practice of the restoration and conservation of historic and artistic

works leading to the awarding of a Master of Art Conservation (MAC) degree. It is the only program of its kind in Canada and the only Canadian member of ANAGPIC.

Program Update for 2009:

Krysia Spirydowicz, program director, and Alison Murray, conservation scientist for the program, were both on leave during the 2008/09 academic year. Faculty member John O'Neill filled in as acting program director. In addition, several new adjunct faculty had the opportunity to teach. Alexander Gabov, and Elizabeth Richards, professor emeritus in the Department of Human Ecology, University of Alberta, Edmonton taught artifact conservation. Instruction in conservation science was provided by Marilyn Laver, of Lavinco Conservation Science Services, Toronto during the fall term, and by Robert Waller (recently retired from the Canadian Museum of Nature, Ottawa) during the winter term.

A highlight of the winter term was the week-long visit of international guest scholar, Susan North, curator of Fashion 1550-1800 at the Victoria & Albert Museum in London. Her visit was made possible through funding from the Principal's Development Fund. Ms. North lectured about the preparation of costume exhibitions, art historic context of costume in historical paintings, and provided laboratory consultations for costume mounts from the Agnes Etherington Art Centre at Queen's.

Two students from Queen's presented papers at the 35th annual conference of the Association of North American Graduate Programs in Conservation, held in Buffalo in April 2009. "The Testing of Adhesive Methods for the Repair of Plasticized Poly (vinyl chloride) in N.E. Thing Co.'s Inflated Blue Sky, 1970" was presented by Lauren Allen. Seth Irwin reported on "A Comparison of Two Soot Removal Techniques: Dry Ice Dusting and Rubber-based Chemical Sponges" at the ANAGPIC conference and later at the AIC annual

meeting.

All conservation students have successfully found summer internships in Canada or abroad. Canadian locations include the National Gallery of Canada in Ottawa, the Art Gallery of Ontario and Royal Ontario Museum in Toronto, the Montreal Museum of Fine Arts, the Centre de Conservation du Québec, and private conservation studios. U.S. locations include the National Archives and Records Administration at College Park, the Georgia O'Keefe Museum in Santa Fe, the Corcoran Gallery of Art, and the Phillips Collection in Washington, DC. Some students are going further afield to Iceland (National Museum of Iceland), Greece (excavations at the Athenian Agora), Turkey (site of Kaman Kale Höyük), and to Israel (Israel Museum in Jerusalem).

Faculty Research:

Barbara Klempan, professor of painting conservation, conducts research on artists' materials. She is co-publishing an article with personnel from the Canadian Conservation Institute on the paint boxes of Canadian artist A.Y. Jackson, soon to appear in the *Journal of the Canadian Association for Conservation*. She was invited to present a paper at the scholarly conference *Library, Archives and Museum Collections: Research and Conservation*, held in Torun, Poland in October 2008. Her paper, "Teaching Art Conservation in a World of Emerging Technologies," will be published in the forthcoming conference proceedings.

John O'Neill, professor of paper conservation, is continuing to investigate early coated papers, with a special emphasis on drawing papers. He will also be investigating early Canadian paper mills, including one located in Belleville, Ontario (1846).

Krysia Spirydowicz, professor of artifact conservation, has recently contributed a chapter on the role of the Allied Monuments Officers in World War II to the edited volume, *Planning for Protection of Cultural Heritage in Times of Conflict*, to be published in the U.K. With

contributions from eight international armed forces, the book is designed to raise awareness among military personnel of the urgent need for the protection of cultural property in wartime.

Alexander Gabov and Dr. George Bevan of the Department of Classics are evaluating three relatively new techniques for use in art conservation: neutron radiography/tomography, polynomial texture mapping, and surface profilometry of artifacts. This research is supported by the Fund for Scholarly Research, Creative Work and Professional Development at Queen's. Ancient artifacts from the Diniacopoulos collection at Queen's University are being used in these studies with particular emphasis on the copper alloy objects. This research is supported by other co-operating institutions: the Surface Physics Laboratory at the Novelis Center in Kingston provided imaging services; the SLOWPOKE-2 reactor at the Royal Military College of Canada, Kingston was used to radiograph selected objects; additional artifacts will be imaged at the Nuclear Research Unit at Chalk River, Ontario; and a forthcoming visit by Dr. Burkhard Schillinger from the Technical University of Munich will provide an opportunity for information exchange and further evaluation of Neutron Radiography/Tomography.

Many international groups have used Polynomial Texture Mapping (PTM) to acquire and represent the 3D reflectance properties of an object by displaying them as a 2D image. At Queen's, Gabov and Bevan have been experimenting with a variety of light sources (reflected, UV), camera/optics and microscopic workflows. Alexander Gabov was successful in imaging some very large outdoor objects and he has now received approval from the City of Toronto to image an entire collection of rapidly decaying architectural elements at Guildwood Park this summer.

—Krysia Spirydowicz with contributions from her colleagues

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SPECIALTY GROUPS



ARCHITECTURE

2009 AIC Annual Meeting:

By the time you read this, the 2009 Annual Meeting in Los Angeles will be a memory. The ASG session included papers presented by Ellen Hagsten, Tim Macfarlane, John Scott, Richard Wolbers, Batyah Shtrum, Erica Morasset, Lauren Hall, Linnaea Saunders, and Norman Weiss. Topics included the preservation of Menokin, an 18th century ruin; cleaning the façade of the National Building Museum; residue left behind after cleaning stone with Arte Mundit cleaning paste; cleaning the Carrara marble capitals of the Philadelphia Merchant's Exchange; conservation of an interior mural by Millard Sheets; and concrete repairs and coatings for the Guggenheim Museum. Thank you to all of the speakers and to outgoing Program Chair Charles Philips for organizing an interesting day of presentations and discussion.

Incoming Board: Joshua Freedland was elected Program Chair and Leslie Friedman was elected Secretary/Treasurer during the recent ASG election. Joshua will be responsible for organizing the ASG session for the 2010 annual meeting in Milwaukee. (By the way, it isn't too early to think about presenting a paper next year. Abstracts will be due in the fall.) Leslie will prepare the ASG budget and take over writing this column. Charles Philips moves up to ASG Chair. Kevin Daly is the new Chair Emeritus.

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



BOOK AND PAPER

The Annual Meeting in L.A. was excellent, and we all owe a huge thank you to so many people in AIC and BPG for making it worth our time and financial commitment to attend. A special thanks goes out to BPG Program Chair Yasmeeen Khan for the incredible quality of program she oversaw, and to the discussion groups, which provided yet another terrific session. BPG's two full days of programming provided us with speakers who maintained the high level of professional research and quality presentations that we have come to expect.

Our Assistant Program Chair, Jodie Utter, pulled off an amazing reception at the Huntington Library. Again this year Preservation Technologies came through with a \$7,000 gift to ensure that our members did not have to pay for tickets to the event. It was truly a magical evening, one we will never forget. Look for photographs on our web site this coming fall.

In the next issue, look for more detailed information regarding some of the important topics that arose during the BPG Business Meeting.

—Sue Murphy, BPG Chair
suemurphy2@mac.com



CIPP

Incoming Board: Welcome returning and new board members: Susie Lunas has been elected as Vice Chair for 2009-2010; Catherine

Williams will continue to serve as Treasurer; and Maria Valentina Sheets continues with her role as Secretary. Directors are George Schwartz, Gwen Spicer, and Rick Vogt. The Nominating Committee members are Scott Haskins, Paul Garbarini, and Jeanmarie Easter.

In Appreciation: Thanks to Victoria Montana Ryan for her wonderful leadership as the CIPP Chair last year, and for planning and organizing our Workshop at the Annual Meeting. We are all glad she will remain in an advisory role as Chair Emerita this year. Thank you to all who assisted in the preparations for this year's annual meeting and to the speakers who presented crucial information necessary in our conservation practices.

2009 CIPP Workshop and Business Meeting: The CIPP workshop focused on what every professional conservator must know about contracts and legal issues; web design and databases; and "greening" in conservation practice and how this trend impacts our conservation approach, legal matters, and new business opportunities. Eryl Wentworth and Ruth Seyler presented details of their planned outreach program and how they envision integrating it with our individual efforts we have been making for years in our conservation practices.

—Joanna S. Pietruszewski, CIPP Chair
joanna@aegisrestauero.com



ELECTRONIC MEDIA

2009 AIC Annual Meeting: The EMG session at the Annual Meeting was a great success and was thoroughly enjoyed by those who



attended it. Experts from the U.S. and Europe discussed such topics as: preservation, archiving and migration of media formats; the emulation and preservation of web-based art; preservation of media and installation art as well as specific case studies of installation art conservation treatments.

The session ended with a well attended panel focusing on EMG's role in the development of Electronic Media Art Conservation curricula in the U.S. The panel was composed of European speakers, representing Electronic Media programs at their respective institutions and informing us about the general status of vocational education abroad. The vivacity of the discussion showed the need for continuing exchange. A transcript of the panel discussion will be available on the EMG website soon.

Thanks again to outgoing EMG Program Chair Gwynne Ryan for compiling such an excellent program. For more information about our activities, please find the business meeting minutes on our website: <http://aic.stanford.edu/sg/emg/meetings/2009-los-angeles/index.html>

EMG Publication: Based on the revenue received from the successful *The AIC Guide to Digital Photography and Conservation Documentation*, EMG will now be able to start publishing a periodical publication. The first issue will be based on this year's EMG program. Currently, EMG is forming a publication committee.

Incoming Board: We welcome the newly elected EMG officers Martha Singer (Secretary/Treasurer) 2009-2011 (Martha already helped out and served on the EMG board since autumn 2008) and Joanna Phillips (Assistant Program Chair) serving 2009-2010 and consequently as Program Chair in 2010-2011.

—Christine Frohnert, EMG Chair
c.frohnert@verizon.net



OBJECTS

OSG did not submit a column for this issue.



PAINTINGS

Incoming Board: Welcome to our new officers, Program Chair Bart deVolder and Publications Chair Barbara Buckley. We are grateful to Helen Mar Parkin for serving as Publications Chair for the last seven years. She has done an excellent job of producing our Postprints every year.

2009 AIC Annual Meeting:

We are also indebted to our outgoing Program Chair, Sue Ann Chui for her great work and for putting together a wonderful program for our Annual Meeting in Los Angeles. This year we had a special panel discussion on practical imaging solutions. We thank Jim Coddington for proposing and moderating the session and MoMA for sponsoring it. We also presented the first PSG award to Richard Wolbers for all of his innovative work. Our Tips Luncheon was fun and I would like to extend a big thank you Golden Artist Colors for sponsoring the speakers' lunches and for donating three PVA paint sets for our raffle. The winners of the paint sets were Mary Sebera, Kenneth Be, and Louise Orsini. I would also like to thank our members who generously sponsored student lunches: Mark Aronson, Brad Epley, Monserat LeMense, Alan Phenix, Jean Portell, Carolyn Tomkiewicz, and Aneta Zebala. Speakers, please submit your papers to Barbara Buckley by August 31st.

—Joanna Dunn, PSG Chair
j-dunn@nga.gov



PHOTOGRAPHIC MATERIALS

Thanks to Outgoing Officers:

As the new chair of PMG, I would like to acknowledge and thank outgoing officers Adrienne Lundgren, Erin Murphy and Lyzanne Gann for all their hard work, dedication and contributions to the PMG and AIC through their service. Program Chair Monique Fischer, Secretary/Treasurer Rachel Wetzel, and I thank you for your support and guidance during the transition of officers and duties. Due to space limitations for this column, other acknowledgements will have to wait, regrettably, until the September column.

2010 Annual Meeting Call

for Papers: It was great to be in L.A. for the 2009 Annual Meeting, and PMG was well represented in talks by Brenda Bernier and by Douglas Nishimura during BPG sessions. Now we are welcoming papers for the 2010 Annual Meeting in Milwaukee, WI. General conference info is available at www.conservation-us.org/meetings. Please send abstracts to Ruth Seyler, Membership and Meetings Director, abstracts@conservation-us.org by September 1, 2009.

2011 PMG Winter Meeting:

By the time you read this, information and an online ballot will have been sent to the PMG membership to vote on the site for the next PMG Winter Meeting. Meanwhile, we encourage PMG members to subscribe to the listserv, to facilitate communication (Emails are occasional; you won't be inundated). Visit

<https://mailman.stanford.edu/mailman/listinfo/aic-photographic>

—Barbara Brown, PMG Chair
bnbrown@mail.utexas.edu



RESEARCH AND TECHNICAL STUDIES

2009 AIC Annual Meeting:

The Annual Meeting in L.A. was a big success. We heard some very engaging, informative talks. As more conservation studies incorporate technical components, RATS becomes more important to AIC. At the luncheon, we felt the membership's readiness to make RATS' combined expertise available to the AIC community at-large, and to make being a member more valuable. Watch your inboxes for a request for comments, questions, and ideas about how to do this, as we use the website re-design as our starting point.

On the topic of moving forward, I'm happy to announce that Gregory Smith will be taking over as RATS Chair. Our two other new officers, named in an uncontested election, are Stephanie Porto (Program Chair) and Caitlin O'Grady (Secretary/Treasurer). Stephanie is a graduating paper conservator finishing her third year internship in the paper conservation lab at the Metropolitan Museum of Art, and will soon return to Niagara Falls, Ontario to start a private practice. Caitlin is a Conservator at the Virginia Department of Historic Resources, and is a PhD candidate at the University of Arizona. I'll be staying on the RATS team as a Communications Officer, mainly to help reconstruct the website, and to help with the overall transition of officers. We're all looking forward to the year ahead!

—Jennifer Wade
jwad@loc.gov



TEXTILES

Outgoing Chair, Anne Murray, and incoming chair, Patricia Ewer, would like to thank Meg Geiss-Mooney-Treasurer, Seta Wehbé-Secretary, and our committee members who generously gave of their time and hard work to TSG. Thank you and all of our outstanding speakers who made our Los Angeles meeting such a success.

During the last year we revised our Rules of Order to reflect further changes that have come with on-line voting. We also instituted the TSG Award Selection Committee thanks to Ann Frisina, Claudia Iannuccilli, and Kathleen Kiefer. Sarah Reiter has volunteered to join them and we are still looking for one more volunteer. Please contact any of the committee members if you can serve.

The TSG Catalogue committee had a productive past year; one chapter is ready to publish, six sections are in review or ready for review and one chapter is being drafted. With the restructuring of AIC's website, the board looks forward to having the TSG web page updated. Once the technical details are resolved we are looking to have the TSG Secretary take over maintenance of the page. Keep checking www.conservation-us.org/textiles. Congratulations to Denise Krieger Migdail the incoming Program Chair.

—Anne Murray, 2008-2009 TSG Chair, anne_murray@msn.com, and Patricia Ewer, 2009-2010 TSG Chair, power@citlink.net



WOODEN ARTIFACTS

Incoming Board: John Childs, Historic New England, is the new WAG Chair. Kathy Z. Gillis, Virginia Museum of Fine Arts, continues to serve for one more year as WAG treasurer. WAG Program Chair is Susanne Grieve, the Mariners' Museum in Newport News, VA.

Susanne has issued the following call for papers for the 2010 Milwaukee conference:

WAG welcomes papers for the 2010 AIC conference in Milwaukee, Wisconsin. Participants are encouraged to explore treatments that have been used with success or failure on all types of wooden objects and to discover new ways of documenting, analyzing, and conserving wooden materials.

Possible suggestions for topics are:

- Comparisons of consolidation techniques for deteriorated wood.
- Use and application of analytical methods in treating wood materials.
- Unconventional treatments.
- Examination of treatments several years later.
- In situ treatment of wooden objects.
- Effects of various contaminants on wood manufacturing.
- Conservation of composite wood objects and materials.
- Display and mounting issues.

Abstracts of 300 words or less should include title, authors' names, professional titles, and affiliations and be sent to the e-mail address below. Presentations will be 20–25 minutes in length and papers will be published after the conference. Send abstracts to abstracts@conservation-us.org, by September 1, 2009.

—John Childs, WAG Chair
jchilds@historiconewengland.org

COURSES, CONFERENCES, AND SEMINARS

2010 AIC Call for Papers

Note that all abstracts (general session, specialty group, and posters) now have the same submission deadline. To submit an abstract for consideration, send one of no more than 500 words to abstracts@conservation-us.org, by **September 1, 2009**. Please indicate on the abstract for which session/sessions you wish the paper to be considered: general session, specialty group sessions, or posters. Please limit your choices to three. The deadline for posters only will be extended to October 15, 2009. See page 15 for complete details.

Registration for the 2010 Annual Meeting is now open; register today at the low preview rate. Visit www.conservation-us.org/meetings.

CALL FOR PAPERS

March 23–25, 2010. Multidisciplinary Conservation: A Holistic View for Historic Interiors, ICOM-CC Interim Meeting, Rome, Italy—Contact: Send abstract to relevant coordinator: Wood, Furniture, and Lacquer—margarets@ag.nsw.gov.au; Textiles—elsje.janssen@stad.Antwerpen.be; Sculpture, Polychromy, and Architectural Decoration—k.seymour@sral.nl; Mural Paintings, Stones, and Rock Art—artcare@iprimus.com.au; Leather and Related Materials—mariabianca.paris@tin.it. Abstracts accepted until September 30, 2009.

October 3–6, 2010. ICOM-CC WG Glass & Ceramics Interim Meeting at the Corning Museum of Glass. Corning, NY—Contact: hannelore.roemich@nyu.edu. Abstracts accepted until September 30, 2009.

October 8–9, 2010. Experts' Meeting on Enamel Conservation – Enamel Group of the ICOM-CC Glass and Ceramic WG. The Frick Collection, New York, NY—Contact: Agnès

Gall-Ortlik, gallortlik@yahoo.fr. Abstracts accepted until September 30, 2009.

November 4–7, 2010. Costume Colloquium 2: Dress for Dance, Florence, Italy—Contact: dressfordance@costume-textiles.com, www.costume-textiles.com. See website for info on abstract submissions.

GENERAL

August 2–7, 2009. Chemistry Solutions, 42nd IUPAC Congress, Glasgow, U.K.—Contact: www.iupac2009.org.

August 19–21, 2009. Western Association for Art Conservation Annual Meeting, Juneau, Alaska—Contact: scott.carrlee@alaska.gov

September 7–25, 2009. ICCROM, Reducing Risks to Collections, Beijing, China—Contact: www.iccrom.org/eng/01train_en/announce_en/2009_09risks_en.shtml

September 21–25, 2009. 8th International Conference on Lasers in the Conservation of Artworks (LACONA 8). Sibiu, Romania—Contact: lacona8@inoe.inoe.ro or Andrea Bernath, andrea.bern@muzeulastra.ro

September 24–25, 2009. Symposium on Principles of Conservation. Royal Academy of Arts, London—Contact: Alison Richmond, a.richmond@vam.ac.uk.

September 24–26, 2009. The Best in Heritage 2009, EUROPA NOSTRA, with Dubrovnik Creative Heritage Forum—Contact: www.thebestinheritage.com/event/prijava_eng.php

October 17–22, 2009. Adhesives and Consolidants for Conservation: Research and Applications, Ottawa, Canada—Contact: Season Tse, season.tse@pch.gc.ca, 613-998-3721.

October 21–23–2009. The New

Zealand Conservators of Cultural Material National Conference 2009, Auckland, New Zealand—Contact: David Ashman, +64 9 375 3366, david.ashman@aucklandcity.govt.nz

October, 26–30 2009. Workshop on Low Energy Climate Control in Museums and Archives, Copenhagen, Denmark—Contact: <http://www.padfield.org/>

October 30–31, 2009. Crossing Borders: The Conservation, Science and Material Culture of East Asian Lacquer. London, U.K.—Contact: +44 20 7942 2211, www.vam.ac.uk

March 25–26, 2010. 2010 ICON CONFERENCE, Cardiff University, U.K.—Contact: ICON website or HendersonLJ@cardiff.ac.uk.

September 20–24, 2010. IIC Congress 2010: Conservation and the Eastern Mediterranean, Istanbul, Turkey—Contact: iic@iiconservation.org

ARCHITECTURE

December 10–12, 2009. “Luminous architecture in the 20th century,” Ecole nationale supérieure d’architecture, Nantes, France—Contact: www.cerma.archi.fr/CERMA/luminousarchitecture.

OBJECTS

July 27–August 21, 2009. Roman Ceramics and Conservation: A Hands-on Experience. Museu Nacional de Arqueologia, Lisbon, Portugal—Contact: romanceramics@gmail.com, www.portanta.com

September 16, 2009. Metals Group Conference: Jewellery and Small Decorative Metalwork; Cleaning and Coatings, Victoria & Albert Museum, U.K.—Contact: www.icon.org.uk

October 11–15, 2010, International Conference on Historic Metals Conservation Interim Meeting of the ICOM-CC Metal WG, Charleston, South Carolina—Contact: ICOMCC.

COURSES, CONFERENCES, AND SEMINARS



2009 PROFESSIONAL DEVELOPMENT WORKSHOPS

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the AIC website (www.conservation-us.org) or from the AIC Office: (202) 452-9545, ext. 8.

REGIONAL WORKSHOPS

- Paper and Water*, Austin, TX, July 28-31
- Paper and Water*, Buffalo, NY, August 4-7
- Reading the Paper: The Identification of Paper, Williamstown, MA, October 1-2
- Adhesives for Conservation*, Shepherdstown, WV, October 5-9
- Removal of Pressure-Sensitive Tapes and Tape Stains, Morrow, GA, October 26-30

*Event is funded in part by a grant from the National Endowment for the Humanities. Special scholarship funds available for U.S. residents. FAIC scholarship application deadline is September 15

CO-SPONSORED WORKSHOPS

- College of Microscopy, IL, 4 courses
- Campbell Center, IL, 4 courses

FAIC ONLINE COURSES

- Establishing a Conservation Practice, July 30–August 26
- Mitigating Risk: Contracts and Insurance for Conservation, July 30–August 26
- Laboratory Safety for Conservation, September 10–October 7
- Marketing for Conservation, October 22–November 18

See www.conservation-us.org
for complete course listings and
FAIC co-sponsored courses

Metal2010@gmail.com

PAINTINGS

September 16–18, 2009. Studying Old Master Painting: Technology and Practice at the National Gallery, London—Contact: Tiarna Doherty, tdoherty@getty.edu

September 19, 2009. Conservation Documentation: On-going Projects and Perspectives, ICOM-CC Paintings Working Group—Contact: Tiarna Doherty, tdoherty@getty.edu, or Gunnar Heydenreich, gunnar.heydenreich@stadt.duesseldorf.de

NEW COURSE OFFERINGS

Canadian Conservation Institute (CCI) Archaeological Conservation: Specialized Techniques and Research for Wet

Objects Workshop (September 21–24); Key Issues in Emergency Preparedness and Response Workshop (October 20–23)—Contact: Julie Stevenson, (613) 998-3721 ext. 114 or (866) 998-3721 ext. 114, julie.stevenson@pch.gc.ca

Conservation Center for Art and Historic Artifacts (CCAHA) A Race Against Time: Preserving Our Audiovisual Media (July 29–30, Denver; October 20–21, Atlanta); Focusing on Photographs: Identification and Preservation (September 22–23); Environmental Management: Stewardship and Sustainability (November 12); — Contact: (215) 545-0613; www.ccaha.org

Please note, individual course listings are now listed once a year in print. Complete CCS listings and institutional contact info are available online at www.conservation-us.org/ccs

Directory Corrections

The following information was listed incorrectly in the 2009 AIC Directory. We apologize for the error!

Homolka, Scott
Philadelphia Museum of Art
Box 7646
Philadelphia, PA 19101-7646
(215) 684-7673
shomolka@philamuseum.org

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

ILLINOIS STATE CAPITOL COMPLEX

Architect of the Illinois Capitol

The ARCHITECT OF THE CAPITOL will address the historic preservation, restoration, maintenance, repair, construction, and landscaping needs of the State Capitol Complex in historic Springfield, Illinois. The Architect is responsible for developing and implementing a long-range master plan for the Illinois State Capitol Complex. On-going projects include planning of a new office building and restoration and renovation of the Capitol Building. The Illinois State Capitol Building is listed on the National Registry of Historic Places and recent renovations of the House of Representatives and Senate chambers won a 2008 Institute Honor Award from The American Institute of Architects (AIA).

REQUIREMENTS: Successful candidate must become an Illinois Licensed Architect and must have five years experience in architecture, project management and/or historic

preservation. Candidates seeking a long-term appointment are preferred for this non-partisan full-time position based in Springfield, Illinois.

The Office of the Architect is a non partisan office monitored by a professional legislative staff board on behalf of the Illinois General Assembly.

SALARY RANGE: Negotiable industry standard with state employee benefit package.

Send Resume & References to:
Office of the Architect of the Capitol
602 Stratton Building
Springfield, IL 62706
Email to: suef@ilga.gov
Fax to: 217.524.1873

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Woods Conservator focusing on furniture, with a background in upholstery work or textiles. As a large, multifaceted company, we are known for superior workmanship and exacting standards in conservation. Bachelors Degree required. Qualifications include strong communication and analytical skills, and the ability to work independently with others and acute attention to detail. Problem solving capabilities are vital. Benefits include vacation and personal days, health care and a retirement plan. Salary is commensurate with experience. Mail a cover letter with resume and references to Cher Goodson, Art Restorations, Inc., 7803 Inwood Road, Dallas, Texas 75209. For general information about our company please visit: <http://www.artrestinc.com>

The AIC Guide to

DIGITAL > PHOTOGRAPHY and CONSERVATION DOCUMENTATION

Authored by Dr. Franziska Frey, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffrey Warda (editor) and Gawain Weaver

Available from AIC

A new guide on digital photography specifically tailored to the needs of conservators, collection managers and other allied professionals responsible for the creation and management of digital photographs.

The guide is the result of a special AIC task force charged with developing recommendations for the conservation profession in the use of digital photographic equipment, while also addressing concerns about long-term accessibility and preservation of electronic records.

This 111-page guide provides practical recommendations on topics ranging from photography equipment, software, camera settings, image processing, file formats, file naming, color management, metadata and storage options. Practical instructions are presented within 22 color plates on important tasks such as how to print to an inkjet printer to obtain accurate color; the capture process with a digital camera tethered to a computer; and how to create custom metadata templates and custom keyword sets in Adobe Photoshop® to add descriptive metadata to your image files.

In addition, the guide provides detailed instructions on photographic techniques that are unique to conservators, with a focus on digital cameras. Topics include visible light photography, digital infrared, ultraviolet-induced visible fluorescence and reflected ultraviolet photography.

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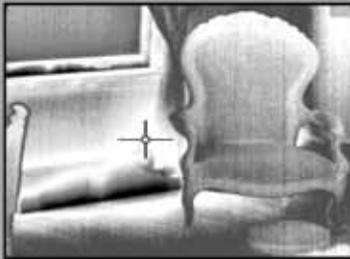


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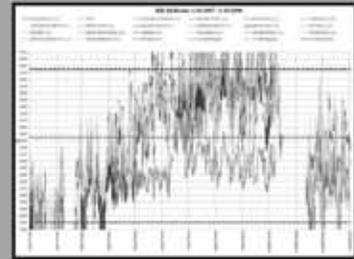
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A NEW TRIAL VERSION OF OUR WEBSITE WILL BE LAUNCHED IN SUMMER 2009

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1156 15th Street, NW
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