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BPG Discussion Groups: That was Then, This is Now

By Penley Knipe, Nancy Ash, Scott Homolka, Stephanie Lussier, Sarah Reidell, and Kristen St. John

With its emphasis on outreach and advocacy with allied professionals, AIC's 40th Annual Meeting in May 2012 seems the right time and place to revisit the origins and evolution of the Book and Paper Group (BPG) discussion groups. This is especially true for the first group formed, the Library Collections Conservation Discussion Group (LCCDG), which started in Albuquerque at AIC's 1991 Annual Meeting. This topic is also timely as the Book and Paper Group considers adding a third discussion group: Art on Paper Discussion Group, (see box on page 4) and as other Specialty Groups ponder the discussion group model as a way to best serve diverse constituents. As the conservation community matures and expands, interactive and collaborative programs like discussion groups are an effective way to create inclusive content.

Library Collections Conservation Discussion Group (LCCDG)

The origins of LCCDG within AIC in the late 1980s and early 1990s are complex. Book conservators had other parallel venues to gather and exchange information but were eager for opportunities to contextualize the AIC annual meeting presentations and were fueled by the dynamic meeting style of other cultural organizations such as the American Library Association (ALA).

The Library Collections Conservation Discussion Group first formed as an outgrowth of a liaison relationship between AIC and the ALA in 1990. LCCDG grew for two years under the informal and vibrant leadership of Robert Espinosa, before Maria Grandinette and Randy Silverman became the first co-chairs in Albuquerque in 1991. In the intervening 21 years, there have been 14 different co-chairs in 10 pairings. The first two pairings oversaw LCCDG activities for 12 years; Grandinette and Silverman from 1991–1999, and Ethel Hellman and Meg Brown from 1999–2003. Since the 2004–2005 pairing of Heather Caldwell and Beth Doyle, the chairs have instituted a voluntary rotation and two year participation policy that mirrors similar practices instituted by ALA and other non-profit volunteer organizations. This policy ensures fresh and enthusiastic participation by BPG members, especially by early- and mid-career conservators.

LCCDG was AIC's first non-SG group of individuals interested in similar topics to formally convene at an AIC annual meeting. The history of LCCDG has been excellently described by Brown and Hellman in the *AIC News* (2004, vol. 29, no. 3) and the *BPG Annual* (2001, vol. 20 p. 43–48) with full details on the range of past sessions and topics. Early long-form sessions were designed to make the annual meeting presentations more practical and to take book repair "out of the basement." Of particular note was the session held in Buffalo in 1992; a day-long post-conference program devoted to classifying treatments by type and application as well as evaluating and describing specific repair techniques. Samples were prepared by conservators and vendors in an attempt to

Connecting to Conservation: Outreach and Advocacy



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New Mexico

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Albuquerque, New Mexico

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Deadline for July editorial submissions
(mgilpatrick@conservation-us.org):
May 15, 2012.

We reserve the right to edit for brevity and clarity.

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From the Executive Director



As this issue of *AIC News* reaches your homes or work places, many of you will be preparing to leave for AIC's 40th Annual Meeting, taking place in Albuquerque, New Mexico. This year's theme of outreach, which was selected by popular vote, has attracted a record number of submissions for presentations. It has inspired us to stretch in many ways—to accept many more papers, to try many more concurrent sessions, and to encourage new formats. We are eager to see how a somewhat restructured Annual Meeting works for you and look forward to reading the post-meeting evaluations that will help us to determine our approach to future meetings.

There is much to celebrate this year and much to reflect on as AIC celebrates an important anniversary. Be sure to join us at the Members Business Meeting where, over breakfast, you will learn of the current state of AIC and its Foundation, and help us create the vision of where you'd like to see AIC at its 50th anniversary.

I look forward to the opportunity to speak with as many of you as possible, and I welcome your ideas for future directions.

—Eryl P. Wentworth, AIC and FAIC Executive Director
[erwentworth \[at\] conservation-us .org](mailto:erwentworth@conservation-us.org)

Angels Projects in New Mexico

Tuesday, May 8, 8:00 AM–5:00 PM

This year, we will be hosting two Angels Projects: one project co-sponsored with ASG at San Miguel Chapel in Santa Fe, and one at the Sandoval County Historical Society in Bernalillo.

SANDOVAL COUNTY HISTORICAL SOCIETY

AIC members will perform conservation and preservation services at the Sandoval County Historical Society. These services will include such activities as examination and rehousing of the Historical Society's archived materials, as well as documentation and securing of photos used for educational purposes.

SAN MIGUEL CHAPEL

San Miguel Chapel is one of the oldest religious buildings in the United States. The chapel's historic significance includes archaeological remains that date from pre-contact times to the 20th century, as well as Spanish Colonial woodwork and historic paintings.

The day will be spent learning traditional earthen building skills, including making adobe bricks, and helping to preserve an adobe treasure.

Photo Credits
San Miguel Chapel, Taken 6/29/02 by Pretzelpaws
Wikimedia Commons.



BPG Discussion Groups *continues from front cover*

standardize nomenclature and build consensus on treatment techniques. The large group of over 130 attendees was so excited that the bustle of activity—including live sketching and photographers documenting participants—drew the attention of the AIC Board that was meeting in a room across the hall.

Support from the AIC Board was constant during the early formative years of LCCDG, particularly under the leadership of former AIC Presidents Debbie Hess Norris and Jay Krueger, and remains so today. Following the precedent set in the 1990s, co-chairs have worked in close contact with the BPG officers and Archives Conservation Discussion Group* (ACDG) chairs to coordinate activities. Internal BPG archival records such as a 1993 LCCDG report to the BPG Chair demonstrate that its emphasis has been on enriching, rather than competing with, other BPG efforts and presentations. As the AIC annual meetings have matured and the schedule has become more uniform, LCCDG has responded with shorter and more focused sessions on one or two topics.

Many arenas outside of AIC were established in the 1970s and 1980s for book conservators to gather and exchange information on book history, book arts, paper making, and bookbinding. Each of the many ancillary organizations, meetings, classes and workshops such as the Guild of Bookworkers (GWB), established 1906, as well as regional GBW chapters, and the Preservation Section of the ALA, the Western Association for Art Conservation (WAAC), Rare Book School, Paper and Book Intensive, and the Montefiascone Project provided a forum for sharing ideas and experiences among like-minded professionals. LCCDG provided a similar platform, but focused on the conservation and treatment of library collections with special emphasis on general, that is, non-rare materials within the annual meeting format.

A close relationship with the ALA and other outside groups created an atmosphere of cross-pollination that was fundamental to a successful start for LCCDG. ALA is a large and comprehensive organization of library professionals, with current membership of over 62,000 people. Dynamic discussions and informal exchanges of information have always been a vibrant part of the ALA culture. The first three sets of LCCDG co-chairs, from 1991–2005, not only organized discussion sessions at the AIC meeting but also served as AIC Liaisons to ALA, or on ALA's various preservation committees. LCCDG session topics were often expanded upon and even continued at ALA meetings as part of ongoing efforts to inform the greater library preservation community of book conservation activities.

The discussion groups under Grandinette and Silverman (LCCDG co-chairs 1991–1999) aimed to respond to the climate of libraries and book scholarship while remaining centered on treatment. Other members of the library preservation community such as preservation administrators, librarians, book historians, and conservators were encouraged to participate in sessions relating to book connoisseurship, exploring the concept of “medium-rare” collections, and contextualizing treatment within a collection. Grandinette and Silverman were heavily influenced by the work of Bob Futernick and others to incorporate project management methodology into treatment issues.

The sessions during the middle years of LCCDG, from 1999–2005, often centered on management of lab staff, broader library preservation efforts like shrinking budgets and time management, or workplace conditions like ergonomics. In more recent years, from 2005 to the present, the LCCDG sessions have been loosely aligned with the AIC theme of a given meeting or have been organized cooperatively with the ACDG or another specialty group such as EMG, drawing capacity crowds from all sectors of the conservation community.

The evolution of LCCDG reflects the maturation of book and library conservation within the United States. LCCDG set the precedent within the conservation community for creating a nimble and dynamic forum for exchanging focused experiences and ideas. Interest in and attendance at LCCDG sessions was and remains an important part of the AIC conference experience for book and paper conservators.

Archives Conservation Discussion Group (ACDG)

The ACDG* arose from the shared interests of conservators working in archives. At the 1992 AIC Annual Meeting in Buffalo New York, approximately 30 conservators met one evening in the hotel lounge with Mary Lynn Ritzenthaler and Karen Garlick to facilitate discussion. That first meeting was filled with wide-ranging discussion of topics including education, training, documentation, and specific treatment concerns such as deteriorated laminated objects, manuscripts on vellum and their attachments, writing inks, and collections' housing options.

During the initial years, meetings grew larger and gradually began to focus on single topics. ACDG would meet outside of the BPG program, often in the evening at the conference hotel. Early chairs such as Diana Alper (1993–1994) and Hilary Kaplan (1995–1998) kept meetings informal and they worked with other archives conservators to develop relevant topics for discussion. Chairs often identified contributors in advance who were willing to share projects or techniques relevant to the topic at hand. There were sometimes slides, but sessions were not highly structured.

Topics throughout ACDG's history have been focused on the direct treatment challenges facing archives conservators. Topics that have been re-visited several times include surface cleaning, humidification, flattening, and mold remediation, all within the context of the archives collections that require batch treatment of records on a large scale. There have been ten ACDG co-chairs, with combinations of two and three chairs leading the group at different times.

ACDG generally limited the scope of the group to activities at the AIC Annual Meetings, produced no publications or outside workshops, and did not participate in formal liaison relationships with other organizations, although many participants were active in SAA (Society of American Archivists), ALA, and other allied organizations.

Kathy Ludwig (1999–2002) increased ACDG's presence within the official BPG program, sometimes scheduling a lunchtime meeting during a BPG session day, and by 2002, the ACDG had garnered an official spot in the program. Presentations also became more formal, notably with the topic of deacidification for archival collections in 2000 and two prepared talks that were

given by Sonja Jordan (then at the Chicago Public Library) and Norville Jones of the National Archives.

During this time period, ACDG became more integrated with BPG in another key way. In 2001 the BPG Publications Committee began requesting a summary of the discussion groups for publication in the BPG Annual. This has led to broader dissemination of session contents to all members of BPG, including those unable to attend the annual meeting.

From 2003–2008 ACDG chairs Kristen St. John and Nora Lockshin (2003–2004), and Linda Blaser and Susan Peckham (2005–2008) invited speakers to give presentations that were prepared in advance or were able to lead the group in a directed discussion on a single topic. Although the discussion groups had become a set part of the BPG program, scheduling was often difficult. In some years, ACDG was held at the same time as LCCDG and this was unfortunate for the many attendees who wished to attend both sessions. In 2007, the ACDG session was cancelled due to other pressures on the BPG program schedule.

During the 2009 and 2010 sessions, LCCDG and ACDG each examined different aspects of the same broad treatment topic. For example, in 2009 each group focused on new treatment techniques, ACDG looked specifically at stabilizing large-scale

collections and LCCDG discussed new techniques related to library collections.

Cooperative efforts between the discussion groups are continuing as LCCDG and ACDG collaborate with AIC's Research and Technical Studies (RATS) subgroup on a longer joint session on mass-deacidification during the Albuquerque meeting in May of 2012.

Does a Third Discussion Group Make Sense for BPG?

As BPG is the largest specialty group in AIC, it is obvious that book and paper conservators are a diverse lot. Ironically, although the library and archives discussion groups were begun in the 1990s as a response to perceived under-representation, questions arose at the 2011 business meeting as to whether BPG needs a discussion group devoted to art on paper and museum issues. Some BPG members advocated for more programming directed to these topics—the presentations had become, for some, too focused on libraries, archives, and bound materials. While the BPG Program Chair strives for a balanced program, they are restricted to the papers that members submit each year. A focused call for papers can help, but only so much.

2013 and Beyond

An APDG Proposal: Descriptive Terminology for Works of Art on Paper

Museum conservators are often responsible for examining works of art and identifying and characterizing artists' materials and techniques for acquisitions, exhibitions, and catalogues, and as part of scholarly research. Anyone who has scrutinized exhibition wall labels, however, recognizes the challenge—there can be dramatic variation (and often inaccuracy) in the way media are described and presented, even within a single institution. Beyond this, increased access to this information through its inclusion in museums' collections databases and on their websites highlights the need for a more coordinated approach.

Conservators' specialized knowledge gives them the unique ability to interpret and present information about artists' materials and makes them well-suited, in discussion with curators and cataloguers, to address issues of how to enter the information into a museum's collections management system. This includes how best to save it in a detailed format that can be abbreviated for particular uses (such as wall labels), possibly by defining separate fields for varying levels of detail.

The issue of accurate, appropriate and consistent descriptive terminology, and the sheer number of works of art paper conservators routinely examine as they describe artists' materials was cause for paper conservators at the Philadelphia Museum of Art (PMA) to apply for and receive a grant from the IMLS 21st Century Museum Professionals program to support a two-year project to develop guidelines for describing materials used in works of art on paper. The project conservators are Nancy Ash, Scott Homolka, and contract conservator Stephanie Lussier. The project began in October 2011.

The main project activities include compilation, review, and evaluation of existing materials descriptions and guidelines (as found in exhibition catalogues, existing cataloguing guides, and technical literature) and group discussions. The end result will be the development of a guide for describing materials and techniques of works on paper and a system for entering this information in collections information systems, to be shared online through the AIC Book and Paper Group Paper Conservation Catalog Wiki and other venues. A Working Group, comprising primarily paper conservators from other large art museums, convened at the PMA this spring to share resources and discuss topical issues. At the 2013 AIC annual meeting in Indianapolis, the project conservators plan to present their working documents and lead a formal discussion session so that they can engage a wider audience and gain critical feedback on the proposed guidelines.

This project is timely because its overarching goal is to enhance the ability of conservators to communicate knowledge about materials and provide allied museum professionals with mutually understandable language for describing works of art on paper, and it enhances AIC's current goals to bridge communications with professionals in related fields. The public will reap benefits in the form of clearer, more informative descriptions in catalogues, exhibition wall labels, and on the Web, leading to increased visual and information literacy on the subject of artists' materials.

In response, the BPG executive council has drafted a proposal for the addition of an Art on Paper Discussion Group (APDG). The proposal was sent out in the BPG spring mailing and will be discussed both on the BPG listserv and at the BPG business meeting in Albuquerque on May 9. The full proposal is available at the BPG website.

The document includes a statement of purpose for the discussion groups: to encourage lively exchange of ideas and practices within the community through open dialogue, practical hands-on experience, and round-table discussion. The APDG proposal represents an opportunity to reinvigorate the discussion groups with informality and creativity.

Readers may wonder how BPG can fit session papers as well as discussion, “tips” sessions, or workshops all into two busy days of programming. There are a number of proposals that would allow BPG to continue to deliver traditional presentations while keeping the discussion groups vital. This includes having two of the three discussion groups present annually, with each group taking a year off in rotation.

If BPG moves forward with APDG, there is a topic ready for the 2013 Annual Meeting. The theme of standardizing descriptive terminology of materials used in creating works on paper, summarized in the adjacent box (on page 4), would serve as a perfect introductory discussion and is a topic well worth addressing in any event.

Looking Forward

The rich history of AIC’s largest specialty group, the BPG, is made evident by the efforts and dedication of the many people who built and led discussion groups to meet the particular needs and interests of BPG members. As we consider broadening our program by adding another discussion group to provide informative and relevant programming to our many members, it seems an appropriate moment to consider the past as we create a path for the future. Where might we be in another next twenty-plus years? Will other AIC specialty groups adopt a similar model? We continue to explore the most effective ways to present information and encourage exchange with our many colleagues, while maintaining the strong sense of community that is so important to the AIC.

The following people assisted with this article. Thank you to Linda Blaser, Meg Brown, Maria Grandinette, Janye Jamison, Hilary Kaplan, Marieka Kaye, Kathy Ludwig, Laura O’Brien-Miller, Olivia Primanis, Alan Puglia, Randy Silverman, Stephanie Watkins, and Shannon Zachary.

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**Note: The name of the ACDG discussion group has changed over the years. It was initially identified as the Archives Conservators Discussion Group (ACDG), became Archives Conservators Group (ACG), next Archives Discussion Group (ADG) to its current Archives Conservation Discussion Group (ACDG). For the purposes of this paper, the group will be referred to as ACDG.*

AIC News

Don’t Miss the Members Business Meeting

Join us for breakfast on Friday, May 11, in Albuquerque between 7:30 and 9:30 a.m. to:

- Be the first to learn who received the most votes to serve on the AIC Board of Directors
- Vote for the newest member of the Nominating Committee
- Learn of the financial health of AIC and its Foundation
- Hear and comment on current activities of AIC and FAIC
- Help AIC and FAIC leadership create a vision for AIC and its Foundation—at age 50!

Introducing: the AIC Collection Care Network

Created in November 2011, the Collection Care Network (CCN) ties together preservation knowledge and skills of AIC members and links them with institutions seeking best practices for preservation. The CCN will be both a reference source and a forum in support of the preservation work of conservators and other collection care practitioners. For those who do not have a professional organization of their own, the CCN can serve as that home. The CCN acknowledges that both preservation and stewardship rests on the talents and skills of numerous professionals and volunteers. The CCN works to serve those professionals and volunteers, who are archaeologists, architects, archives staff, art handlers, collection care specialists, collection managers, conservators, curators, engineers, entomologists, exhibit designers, facilities staff, historic house museum staff, library staff, mount makers, preparators, preventive conservation materials vendors, registrars, and technicians as well as many others who aid in preserving our cultural heritage.

On January 31, 2012 the first meeting of the Collection Care Network (CCN) was held in Winterthur, Delaware, funded by a generous grant from Tru Vue. (See “Why is CCN a Network?” in *AIC News*, March 2012, p. 5.) The purpose of the meeting was to formally accept the AIC Board charge (to review the full charge see ‘AIC Collection Care Network Charge’ at <http://www.conservators-converse.org/2012/01/aic-collection-care-network-charge>), share visions and set goals for responding to it, fill leadership positions, and begin planning for the role of the CCN. In attendance were the CCN’s organizing committee (see page 6), as well as AIC Board President Meg Craft, AIC Executive Director Eryl Wentworth, and Debbie Hess Norris, Chair of the Art Conservation Program, Winterthur/University of Delaware Program in Art Conservation (WUDPAC). Also participating were Crista Pack, Emily Schuetz, and Elena Torak, three students from the Additional Concentration in Preventive Conservation in the WUDPAC program.

The implementation of preventive care relies upon effective communication and synchronization of the talents of many allied professionals. CCN members will have access to a variety of networking methods. A webpage is under development with the

goal of linking CCN members through a discussion list as a top priority. Immediate needs discussed during the meeting included: collecting and posting annotated links to preferred resources for collection care practitioners; creating tools for support of collection professionals, including job descriptions and salary surveys; and developing preventive care advocacy materials. Planning begun during this meeting has already led to two joint sessions to be held at the June 11–16, 2012 annual meeting of the Society for the Preservation of Natural History Collections (SPNHC). (For more information see the SPNHC 2012 website: <http://peabody.yale.edu/collections/spnhc2012/home>). Many future partnerships are anticipated.

The items described above are but a portion of the initial work that will begin to realize the Standing Charge given to the CCN by the AIC Board.

The CCN organizing committee (Rachael Arenstein, Julia Brennan, Rebecca Fifield, Gretchen Guidess, Catharine Hawks, Wendy Jessup, Karen Pavelka, Patricia Silence, and Joelle Wickens) has appointed a slate of officers to facilitate project planning. The committee adopted both abbreviated and staggered terms to expedite and promote future diversity of the CCN leadership among professional groups that will compose the CCN. The officers are:

Chair

Joelle Wickens, 2012–2014
Winterthur Museum
Wilmington, DE

Vice-Chair

Rebecca Fifield, 2012–2014
Metropolitan Museum of Art
New York, NY

Secretary

Wendy Claire Jessup, 2012–2013
Private Practice
Arlington, VA

Treasurer

Karen Pavelka, 2012–2015
University of Texas at Austin
Austin, TX

Communications & Outreach

Gretchen Guidess, 2012–2015
Historic New England
Cambridge, MA

Editor

Robert Waller, 2012–2015
Protect Heritage Corp.
Ottawa, ON

Board Liaison

Cathy Hawks, 2012
National Museum of Natural History
Falls Church, VA

AIC Staff Liaison

Ruth Seyler
Membership & Meetings
Director

The CCN will bring together preservation organizations, professionals, and information resources to support the critical work of collection care. We consider preservation as an umbrella concept that covers both preventive care and conservation treatment. The CCN wishes to foster dynamic exchange among collaborators engaged in preventive care, grow the body of preventive care knowledge, and disseminate this knowledge to support the work of all collection care practitioners, conservators, and allied professions. Join us.

— *Rebecca Fifield, rebecca.fifield@metmuseum.org
Gretchen Guidess, gretchen.guidess@gmail.com
Joelle Wickens, jwicke@winterthur.org
the AIC Collection Care Network*

AIC Collection Care Network & You

Come speak with us during the Outreach to Allies Session on Wednesday, May 9, in Albuquerque. The CCN will participate as part of this afternoon session. We seek your ideas on a wide array of preventive care topics that will be introduced as part of the session. Please watch the CCN webpage (www.conservation-us.org/collectioncare) for a list of themes that will be considered.

Meet the CCN Committee members immediately following the outreach session and continue the discussions raised during the forum. The CCN will host a gathering immediately following the session so the conversation may continue.

Join us! If you are already a member of AIC, contact Ruth Seyler (rseyler@conservation-us.org) and request that she add you to the CCN at no additional cost. If you are not a member of AIC, join and be sure to select CCN participation on your membership form—still no additional cost.

For more information about the Collection Care Network Consult the CCN website regularly (www.conservation-us.org/collectioncare). We are developing a number of resources and opportunities for members to connect.

FAIC News

FAIC Receives Kress Grant in Support of International Speakers at AIC Annual Meeting

FAIC received a grant from the Samuel H. Kress Foundation to support travel to the AIC Annual Meeting by nine international speakers. Travel funds for speakers from four countries will enhance the programs of specialty groups as well as the general session in Albuquerque. The speakers are:

Name	Country	Session
Delphine Elie-Lefebvre	France	Wooden Artifacts
Alexandra Ellem	Australia	General Session
Sarah Glenn	UK	Textile Specialty Group
Hany Hanna Aziz Hanna	Egypt	Wooden Artifacts
Catriona Hughes	UK	General Session
Samuel Jones	UK	General Session
MaryJo Lelyveld	Australia	Wooden Artifacts
Dave O'Brien	UK	General Session
Leanne C. Tonkin	UK	Textile Specialty Group

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

FAIC awarded 30 grants and scholarships, totaling \$23,150, this winter. Awards were made in nine different categories:

FAIC Carolyn Horton Scholarships

Tamara Ohanyan	2012 AIC Annual Meeting Presentation: “Deceptive Covers: Armenian Bindings of 18th Century Imprints from Constantinople”
Heida Shoemaker	Research Project: “The Conservation of Manuscripts, Documents, and Photographs in Mali, West Africa”

FAIC Christa Gaehde Scholarships

Nina Quabeck	Research Project: “The Presentation Formats of the Kunstsammlung’s Paul Klee Collection”
Grace White	Conference: “Papyrus Conservation”

FAIC “Take a Chance” Grant

Alexandra Allardt	Training Game Development: “Disaster on Board”
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FAIC Lecture Grant

Jon Brandon	Lecture: “A Case Study in Conservation: Tall Case Clock, Saco, Maine, 1814–1820, by Edward Moulton and Abraham Forsskol”
Nancy Odegaard	Lecture: “Revitalizing Basket Weaving”

FAIC/NEH Individual Professional Development Scholarships

Gary Albright	FAIC Course: “Scientific Analysis of Photographs”
Patricia Favero	FAIC Course: “Modular Cleaning Program”
Peter Fogg	FAIC Course: “Modular Cleaning Program”
Ria German-Carter	FAIC Course: “Modular Cleaning Program”
Amanda Hegarty	FAIC Course: “Identification and Conservation of Digital Prints”
Alison Luxner	FAIC Course: “Conservation of Transparent Papers”
Amanda Maloney	FAIC Course: “Scientific Analysis of Photographs”
Sylvie Penichon	FAIC Course: “Scientific Analysis of Photographs”
Annie Wilker	FAIC Course: “Conservation of Transparent Papers”

FAIC Workshop Development Grant

Sarah Barack	Workshop Development: “Smarthistory Workshop: Creating Conservation Conversations for Audio and Video Online Content”
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FAIC/IMLS Scholarships for AIC-CERT Continuing Training

Scott Carrlee	AIC CERT Training at AIC’s Annual Meeting in Albuquerque
Laura Hartz Stanton	AIC CERT Training at AIC’s Annual Meeting in Albuquerque
Hitoshi Kimura	AIC CERT Training at AIC’s Annual Meeting in Albuquerque
Elizabeth Mehlin	AIC CERT Training at AIC’s Annual Meeting in Albuquerque
Barbara Moore	AIC CERT Training at AIC’s Annual Meeting in Albuquerque
Kara West	AIC CERT Training at AIC’s Annual Meeting in Albuquerque

FAIC Individual Professional Development Scholarships

Samantha Alderson	Research Project: “A Study of Poly(vinyl acetate) Resins”
Wendy Cowan	FAIC Course: “Mastering Inpainting”
Richard Kerschner	Conference: “IIC 2012 Congress and Council Meeting”
Nancy Pollak	Conference: “European Painted Cloths C14th–C21st: Pageantry, Ceremony, Theatre and Domestic Interior”
Linnea Saunders	FAIC Course: “Mastering Inpainting”
Patricia Silence	Conference: “2012 PACCIN Preparator Conference 2”

FAIC Collaborative Workshops in Photograph Conservation Scholarships

(funded by a grant from The Andrew W. Mellon Foundation)

Diana Lorena Diaz Cañas	FAIC Course: “Scientific Analysis of Photographs”
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A special deadline for FAIC/NEH scholarship applications has been set for May 15 for support to attend NEH-funded FAIC workshops. The next regular FAIC deadline is September 15, for Individual Professional Development, Workshop Development, Lecture, Regional Angels, and Small Meetings Support grants.

More information and application forms are available at www.conservation-us.org/grants or from the FAIC office.

Allied Organizations

HERITAGE PRESERVATION

Prepare for MayDay 2012

Libraries, museums, archives, historical societies, and preservation organizations across the country will set aside May 31, 2012, to participate in MayDay, a national—and international—effort to prepare for disasters.

Any organization can participate in MayDay. In the past, participants have held fire safety sessions, stockpiled emergency supplies, and began or updated disaster plans. Heritage Preservation is collecting examples of creative but practical measures such as these to share online. Any cultural institution submitting a brief description of 2012 MayDay plans or accomplishments by May 31, 2012, will be entered in a drawing for disaster supplies donated by Gaylord Brothers.

Heritage Preservation will also offer its award-winning *Field Guide to Emergency Response* and *Emergency Response and Salvage Wheel* at special MayDay prices from April 1 through May 31. Visit www.heritagepreservation.org/programs/tflessons/MayDay.html to access the sale, MayDay project ideas, prize drawing rules, and the MayDay logo.

Activities hosted by Heritage Preservation for MayDay 2012 are sponsored by Rapid Refile, offering document recovery and emergency planning services throughout the nation.

The Emergency Response and Salvage Wheel Is Now an App!

Heritage Preservation's *Emergency Response and Salvage Wheel* is now available free of charge on the iPhone, iPod touch, and iPad as the "ERS: Emergency Response and Salvage" app.

Long known as the authoritative resource for salvaging artifacts after a disaster, the Wheel has been used by museums, libraries, and archives around the world. This new app makes the Wheel's invaluable guidance accessible to anyone who is in need of practical advice for saving collections in the first 48 hours after disaster strikes.

Apple users can download this free app from the App Store. Simply search for "ERS: Emergency Response and Salvage." To download, your device must run iOS 5.1 or later. Complete technical requirements are available on the ERS page at the App Store.

ERS provides the same reliable content found in the original Wheel. The app outlines critical stages of disaster response and provides practical salvage tips for nine types of collections, from photographs to natural history specimens. ERS can help users protect precious collections and significant records, access reliable information instantly, and save damaged objects. The app was created in partnership with the National Center for Preservation Technology and Training (NCPTT).

The original slide-chart Wheel has been translated into more than five languages and distributed internationally in more than 40 countries. Sponsored by BELFOR, it is still available for purchase. Visit the Bookstore at www.heritagepreservation.org.

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Cultural Heritage Represented at FEMA Events

From November 2011 through March 2012, FEMA hosted stakeholder events in all 10 FEMA regions to describe the National Disaster Recovery Framework (NDRF) and explain how its principles and concepts could be used in communities. Representatives from organizations affiliated with Heritage Preservation, the Heritage Emergency National Task Force, and local cultural communities attended nearly all of these events, ensuring continued representation in ongoing discussions.

The NDRF was released in September 2011. This framework provides guidance for leadership and coordination among different levels of government and various agencies following a major disaster. Key to successful long-term disaster recovery is involvement by the whole community, which includes nonprofits and the private sector, along with local, state, tribal, and federal governments. For the first time in a federal framework, natural and cultural resources have an identified role in one of six Recovery Support Function (RSF) Annexes to the NDRF.

Sustainable Conservation Practice

Survey Results

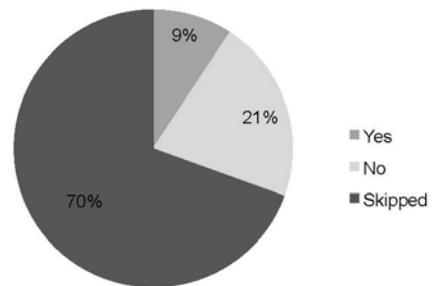
The AIC Committee on Sustainable Conservation Practice (CSCP) put out a survey to its members in Fall 2011, which inquired how, or if, conservators are going green and working sustainably by changing their work habits and adapting their workplaces to reduce energy consumption. The survey was a follow up to the 2008 AIC Green Task Force “Green Conservation Practices” survey sent to AIC members and select members of the American Association of Museums (AAM). The 2011 survey included questions asked in the 2008 survey to gauge how practices have changed as well as additional questions to help CSCP learn about new areas of interest. In total, 107 people or, about 3% of the AIC membership responded to the survey. Although this is a low rate of response compared to the 2008 survey (about 15%), we hope that it represents nothing more than survey fatigue. The many new publications, conferences, and online courses on sustainability in conservation are clear indications that many conservators are interested in the topic. The 2011 survey supports this observation as 81% of respondents indicated that they try to reduce their carbon footprint and waste when designing conservation treatments.

To gather more detailed information on how conservators are moving towards sustainable practices, we divided the 2011 survey into eight categories, which include the headings below. We offer a brief summary of key points here, as well as topics that the CSCP has identified for future research. Complete results of the survey can be found on our page on AIC’s wiki www.conservation-wiki.com.

HVAC

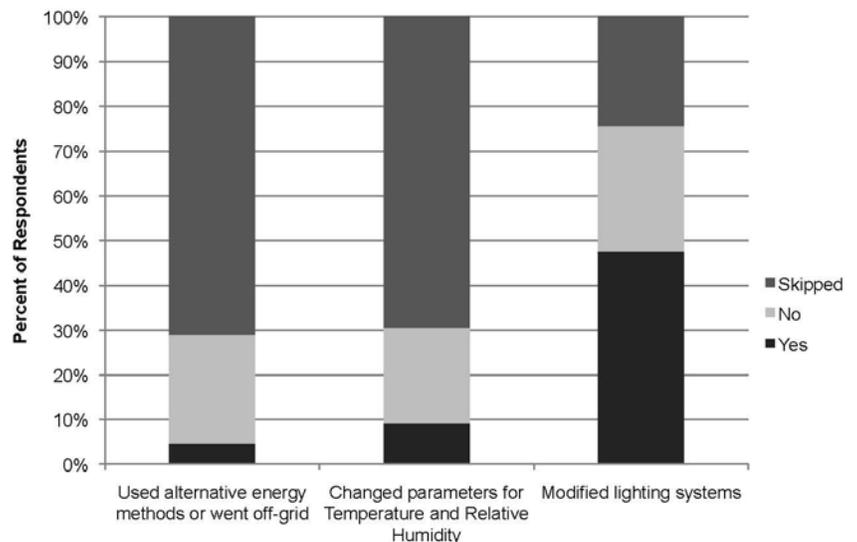
Although only one-third of the survey participants answered the series of questions related to environmental parameters, just as many requested more information on these topics. Changes in parameters for temperature and relative humidity were cited as solutions to save energy and money (figure 1). For example, the Colonial Williamsburg Foundation saved on energy costs by using HVAC shutdowns in some of their buildings. A discussion of their experience will be included in the upcoming tips session at the CSCP annual meeting luncheon.

Figure 1: Percent of Respondents Whose Institutions Set New Temperature and Relative Humidity Standards to Save Costs



Slightly more facilities changed environmental parameters than utilized an alternative energy source (figure 2). However many more reported modifying lighting systems for energy savings. Although less than 10% of our respondents have worked in a facility that changed parameters for temperature and relative humidity, the research supporting these initiatives and the resultant cost savings will undoubtedly make it a growing trend in the future.

Figure 2: Sustainable Facility Changes



Alternative Energies

Five respondents affirmed that they were using alternative energy methods or going off-grid to obtain energy for their workplace. Examples included using solar panels, geothermal, wind power, and water/hydroelectric power. Of these, two were using multiple sources of alternative energies. This is an area where we expect to see changes in the next few years.

Lighting

A strong majority of respondents have recently modified their lighting systems to reduce energy, but most did not know if the changes actually reduced costs.

Natural light and standard fluorescent, followed by incandescent lights were cited as the most favored lighting types. Light-emitting diodes (LEDs) and compact fluorescent lights were used by about half of the respondents (figure 3). As an illustration of the rapidity with which LEDs have been incorporated into workplaces and museums it is interesting to note that in the 2008 survey LED's were not even listed as a response option. Considering the recent implementation of the Energy Independence and Security Act that is phasing out incandescent light bulbs as well as continual improvements in the cost and color quality of other types of lighting, no doubt lighting will continue to be an area of rapid change in our field.

Given the importance of lighting choices for the conservation of artifacts and the environment, it is not surprising that lighting options for energy reduction was indicated as a topic that respondents want to learn more about from CSCP. In an immediate response to this request, CSCP will continue to update the lighting section of our wiki with more information on energy efficient lighting, advances in technology, and concerns about different types of light on sensitive objects.

Recycling and Waste

Regarding recycling habits in workplaces, conservators recycle paper the most, followed by glass, plastics, aluminum, ink cartridges, and electronics. Only 13% recycle other materials such as batteries, cardboard, and chemicals.

Recycling is clearly important to a sustainable conservation practice; however among survey respondents recycling was the topic of lowest interest. (For more information on levels of interest to different sustainability topics, see figure 4.) This may be because recycling has become a common practice in our daily lives, but based on the low percentage of people who recycle materials like batteries and chemicals, it is clear that these habits can be better incorporated into our conservation work practices. Ideas for broadening recycling efforts in conservation can be found on AIC's Green Resources "Recycling Tips" webpage on www.conservation-us.org.

Water

Evolving habits in water use become clear when comparing the percentage of people who intentionally reduced their water use in the 2008 AIC Green Task Force survey (32%) compared to this survey (53%). Interestingly, although most still use filtered or purified water over tap water (74%), a nearly equal percentage claimed that they avoid purchasing bottled water and selectively run purification systems for treatments.

It could be that conservators are uncomfortable with the notion of using tap water for treatments or tend to reach for purified water, if available. However, there are many examples of treatments that are acceptable to perform with typical tap water in the United States, such as cleaning most ceramics, rinsing silver, and inpainting on fill material. The water section of our wiki, under "Studio and Lab Practices," lists additional ideas for tap water uses as well as a chart summarizing the different water filtration systems and their impact on the environment.

One survey respondent wrote about a new water filtration system that uses an electrical charge rather than mixed bed resin beads to deionize water. The carbon filter cartridges are the only solid waste, as compared to the resin beds used by more traditional deionizing columns. This case study will be presented as part of the Tip Session at the CSCP luncheon in Albuquerque.

Figure 3: Light Source Survey Results

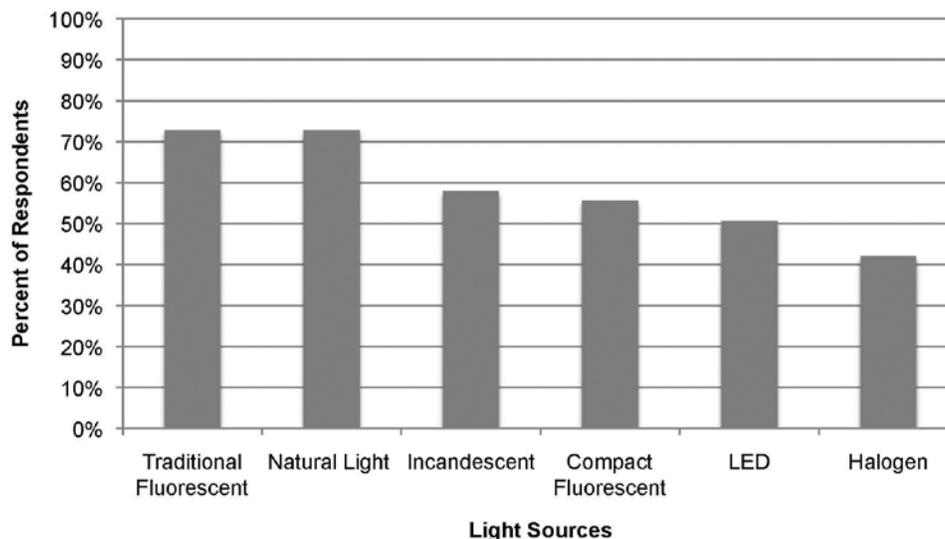
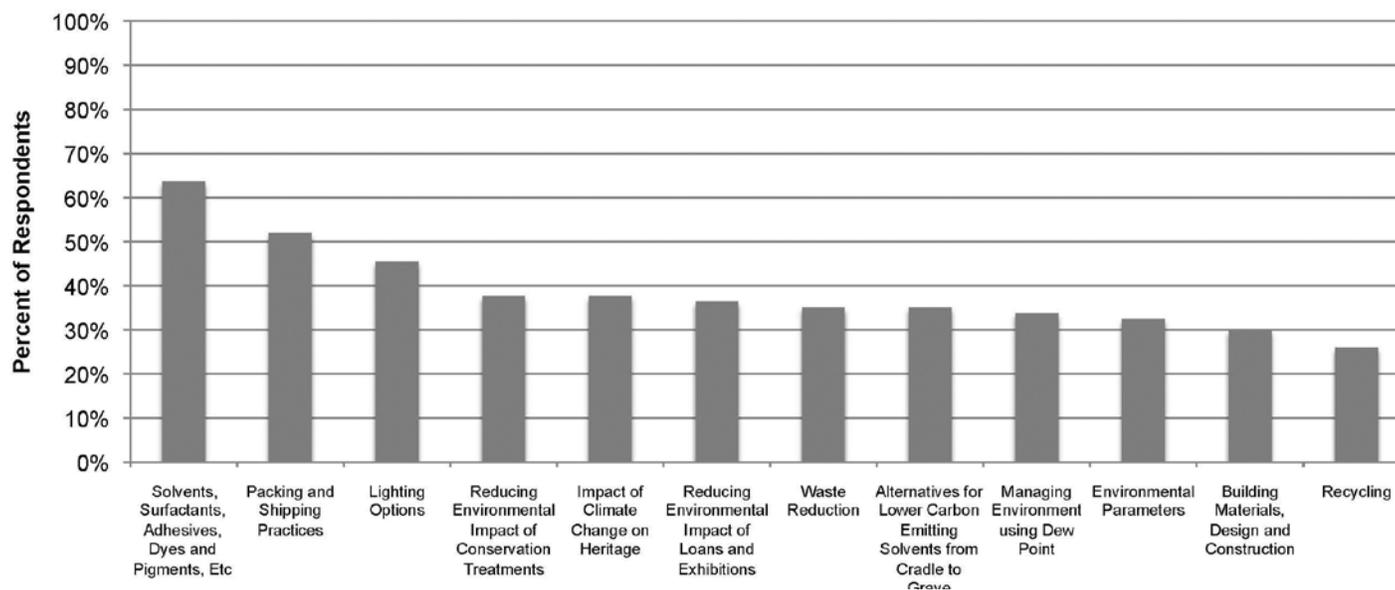


Figure 4: Sustainability Topics of Interest to Respondents

Environmentally-Sensitive Vendors

Thirty percent of respondents stated that they patronize vendors with environmentally-sensitive business or production practices. This highlights an area where improvement is possible, especially as manufacturers and sellers move toward making and marketing more sustainable products. We are currently researching environmentally friendly businesses related to conservation, and a growing list can be found on the “Green Suppliers” page of AIC’s [conservation wiki](#).

Recommended Practices

Many survey participants shared examples of sustainable practices that others might consider. These include: an energy audit of lighting, institution-wide giveaways for items such as paint and fabric that are no longer needed, and the use of cloth instead of paper towels. Additional ideas and a case study involving the reconstruction of a laboratory after Hurricane Katrina in keeping with energy reduction goals can be found in the ‘Case Studies’ section of the CSCP wiki. The topics of rehousing collections in a sustainably-minded manner and retrofitting exhibition cases to meet conservation standards will be presented at the CSCP annual meeting luncheon.

Future Topics

Finally, the survey asked participants to choose their top three choices for sustainability-related topics that they would like to hear more about from CSCP (figure 4). Those who answered were most concerned with incorporating sustainability into their lab practices, such as ventilation and disposal of solvents, choosing best packing and shipping practices, and light options that reduce energy consumption. Also high on the list were options for reducing the environmental impact of conservation treatments and the impact of climate change on heritage.

Identifying sustainability topics that interest the conservation community was a primary goal of the CSCP survey and we aim

to use this information as a blueprint for our committee’s activities in the near future. Our current projects include:

- Examples of sustainable practices as provided by survey participants
- A list of conservation treatments that are acceptable to perform with tap water as well as treatments that require purified water
- A list of conservation vendors and related businesses that are sensitive to environmental concerns
- Research on advances in lighting technology and how it affects the field of conservation
- Research on ventilation and disposal of solvents from a sustainability perspective
- Research on “green” solvents
- Research on best packing and shipping practices

We plan to publish results on our wiki, as well as in other venues. We encourage conservators with ideas on these topics and others to contact us at [sustainability \[at\] conservation-us .org](mailto:sustainability@conservation-us.org). In addition, our lunch session at this year’s annual meeting will provide an overview of sustainability topics as presented by environmental engineers and green chemists, and will also include a variety of tips from conservators.

Incorporating sustainable practices is challenging though valuable and essential as once-common natural resources become depleted and the cost of energy rises. CSCP encourages all conservators to evaluate what they can do to take an active role in helping the conservation profession achieve the standards for 21st century best practices.

—Melaine Brussat, [mbrussat \[at\] Hotmail .com](mailto:mbrussat@hotmail.com)
 Mary Coughlin, [coughlin \[at\] gwu .edu](mailto:coughlin@gwu.edu)
 Robin O’Hern, [robin \[at\] theoherns .com](mailto:robin@theoherns.com)

People

David Chandler has recently left the Chicago Conservation Center and is now spending time in rural Wisconsin where he continues to do landscape painting. He intends to pursue conservation again in the near future. He can now be reached at [davidchandler2102 \[at\] yahoo . com](mailto:davidchandler2102@yahoo.com).

Mark Leonard has been appointed as Chief Conservator at the Dallas Museum of Art (DMA). Mark was previously head of the Paintings Conservation Department at the J. Paul Getty Museum, but stepped down in 2010 to pursue his career as an artist. This position signals a new stage in the DMA's conservation program which will include the addition of staff and the renovation of its onsite spaces to include a paintings conservation studio.

Kent Severson was recently appointed to the position of conservator at Shangri La, a center for Islamic arts and cultures supported by the Doris Duke Foundation for Islamic Art. Shangri La is housed in the former Honolulu residence of late philanthropist Doris Duke. Prior to his appointment, Severson was a conservator in private practice based in Boston. Since 2010 he has also been Visiting Instructor in Collections Care and management for the Iraqi Institute for the Conservation of Antiquities and Heritage in Erbil, Iraq, and he has provided conservation care at many archaeological sites in the Middle East throughout his career.

Dianne van der Reyden recently retired as Director for Preservation at the Library of Congress (LC) and a long career at the Museum Conservation Institute, Smithsonian Institution. She will continue at the LC as a visiting scholar in the Preservation and Research Testing Division, as well as on the board of Heritage Preservation and the visiting committee for the Mellon Project for Library and Archives Conservation Education. Her email address remains [Dvan \[at\] loc . gov](mailto:Dvan@loc.gov).

In Memoriam

William Landers Hickman (October 15, 1955–January 19, 2012)

Bill Hickman, dear friend and colleague, passed away early in 2012 of a sudden illness. He was a talented objects conservator, as well as an avid bird watcher, hiker, and lover of books, history (especially the 19th-century), photographs, and so much more. He loved writing letters. He was eloquent and a great story teller. Everything interested Bill; and his near photographic memory allowed him to share extraordinary experiences with everyone who was dear to him.

He was born to Jack Walter Hickman and Mary Landers Hickman in Indianapolis and lived there, until moving to Tampa in 1970 where his father became the Associate Dean of the medical school at the University of South Florida in Tampa.



PROFILE

Location
The Metropolitan Museum of Art

Exhibition
Picasso in The Metropolitan Museum of Art

Time
April 27, 2010 — August 15, 2010

Glazing
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After he graduated from high school (Berkeley Preparatory School), he went on to Franklin & Marshall College and earned a bachelors in English in 1978. He received a Masters in English from Columbia University and then studied historic preservation at Columbia. This led to enrollment at Institute of Fine Arts Conservation Program, New York University (NYU) where he graduated with degrees in Art History and Conservation in 1989.

Bill joined the department of American Decorative Arts at the Metropolitan Museum of Art (MMA) as a conservator in November of 1987, while still attending graduate school at NYU. His conservation work was beautiful and masterful, and he specialized in Remington sculpture. In 1989, he shifted to the Registrars department, first as registrar, then as assistant conservator, and he remained at the MMA for another 14 years. Bill left the museum in 2003.

After so many years of devoted work in NYC and concurrent travel to Florida to take care of his ill mother, Bill moved west to fulfill a childhood dream that had been fostered by spending summers at a camp in Arizona. He moved to Los Angeles, where he bought a condominium in the Marina Del Rey area, continued all of his hobbies, and took up day trading. He loved his new city—the beaches, nature hikes, historic landmarks all contributed to his pleasure at being settled in a new place with a new career.

Bill had recently decided to move back to Boston to be near his sister Anne, her family, and his entire extended family. He was an adoring brother to his two sisters and uncle to their families—Beth in Kentucky and Anne in Boston. They all looked forward to having him near. He was meticulous in his gift giving, making sure his family always got proper educational history and science books, as well as choosing items particular and special to each one.

His rare gift of memory for everything he read and experienced touched all who knew him in a very remarkable way. He lived life fully with all of his senses and he had many more plans. He will be deeply missed always.

Those who wish to remember Bill can make donations to support:

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—Caroline Rieger, *cr [at] RiegerArtConservation _ _ _ com*



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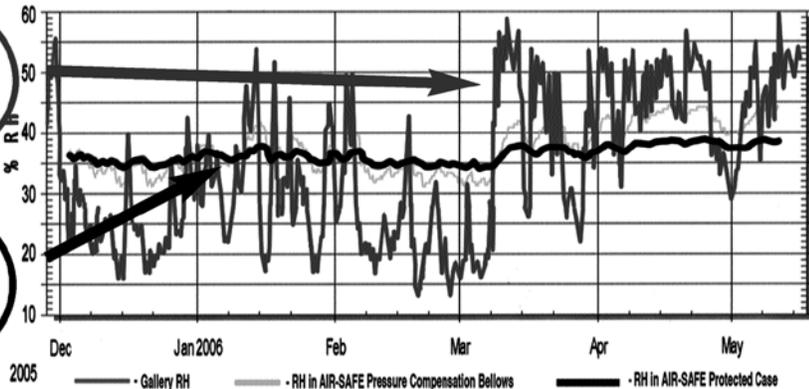
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Events marked with an asterisk (*) are supported by a grant from the National Endowment for the Humanities. Special scholarships are available to help defray registration and travel expenses for those events. For a full list of professional development scholarships available, see the website (www.conservation-us.org/grants).

FAIC Workshops

AIC Annual Meeting Workshops May 8, Albuquerque, New Mexico

Assessing Risks to Your Collection

Digital Image Rectification and Mapping with Metigo MAP Software

Funding Disaster Recovery: Helping Institutions Get Back on Their Feet, organized by AIC Emergency Committee.
Supported by a grant from the Institute of Museum and Library Services.

Managing Projects: The Untapped Art Conservation Skill

Respirator Fit Testing, organized by AIC Health & Safety Committee

Revisiting Suction Table 101: Getting the Most from Your Table

Mastering Inpainting May 21–25, Shepherdstown, West Virginia

Scientific Analysis of Photographs* June 12–15, Indianapolis, Indiana

Conservation of Transparent Papers* four sessions:
July 17–18 and 19–20, Washington, DC; July 23–24 and 25–26, Ames, Iowa

Conservation of Digital Photographs* October 29–November 2, Boston, Massachusetts

Contemporary Print Identification* December 5–7, San Francisco, California

Disaster Preparation and Response for Collecting Institutions
Additional one-day workshops will be scheduled at National Trust for Historic Preservation sites during the year. *Supported by a grant from the Institute of Museum and Library Services.*

FAIC Online Courses www.conservation-us.org/courses

FAIC Online courses are in the process of being redesigned. Watch for a variety of 2012 courses to be announced.

Co-Sponsored Events

The following events are supported financially by FAIC. Please ask the presenting organization about discounts or scholarships for AIC members.

Campbell Center Conservation Refresher Courses

The following 2012 courses at the Campbell Center in Mt. Carroll, Illinois have scholarships available for AIC members. Contact the Campbell Center (815-244-1173; www.campbellcenter.org) for dates and more information.

Microscopy for ID of Pigments & Fibers in Art and Artifacts June 25–29

Gilding Conservation July 23–26

Introduction to Organic Chemistry July 25–28

Book Repair for Special Collections July 30–August 2

Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator September 13–15

Historic Paint Analysis October 23–25

Call for Papers

Submission Deadline: June 15, 2012.

ICOM-CC Glass and Ceramics Working Group: *Recent Advances in Glass, Stained Glass and Ceramics Conservation*. Amsterdam, The Netherlands. (Conference dates: Oct. 7–10, 2012.)

Info: www.icomcorpus2013.nu

Submission Deadline: Aug 1, 2012.

ICOM-CC Metal Working Group: *Metal 2013*. Historic Scotland, Edinburgh, Scotland. (Conference dates: Sept 16–20, 2012.)

Info: www.metal2013.org

Submission Deadline: Sept 1, 2012.

Western Association for Art Conservators (WAAC): *WACC 2012*. Palm Springs, California, USA. (Conference dates: Oct 22–25, 2012.)

Info: <http://cool.conservation-us.org/waac/meeting>

GENERAL

2012

May 8–11, 2012. AIC 40th Annual Meeting: *Connecting to Conservation: Outreach and Advocacy*, Albuquerque, New Mexico, USA.

Info: www.conservation-us.org/meetings

May 10–11, 2012. CHARISMA: *The Renaissance Workshop: The Materials and Techniques of Renaissance Art*, The British Museum, London, UK.

Info: www.renaissanceworkshop2012.org/registration

Contact: Department of Conservation and Scientific Research, The British Museum, Great Russell Street, London WC1B 3DG, p. +44 (0)207 323 8279, f. +44 (0)207 323 8636

May 22–26, 2012. Canadian Association for Conservation of Cultural Property (CAC-ACCR): *18th Annual Conference*. Peterborough, Ontario, Canada.

Info: www.cac-accr.ca

Contact: Cindy Colford, Arts and Heritage Programs, Fleming College, 599 Brealey Drive, Peterborough, Ontario, K9J 7B1, tel: 705-749-5530, ex. 1735

Jun 4–7, 2012. Association of Tribal Archives, Libraries and Museums (ATALM): *2012 International Conference of Indigenous Archives, Libraries and Museums*, Tulsa, Oklahoma, USA.

Info: www.atalm.org

Jun 4–8, 2012. United Nations Institute for Training and Research: *The Management and Conservation of World Heritage Sites; Justification of Outstanding Universal Value in the Context of World Heritage Nominations*, Hiroshima, Japan.

Info: www.unitar.org

Jun 5–8, 2012. *Synchrotron Radiation in Art and Archaeology 2012*, Metropolitan Museum of Art, New York City, New York.

Info: www.bnl.gov/sr2a/

Jun 11–13, 2012. *30th Anniversary Gerry Hedley Student Symposium: Continuing the Legacy: Current Topics Furthering Gerry Hedley's Research*, Tate Britain, London, UK.

Info: www.facebook.com/GHSymposium2012

Contact: az.ghsymposium2012@northumbria.ac.uk

Jun 11–16, 2012. Society for the Preservation of Natural History Collections (SPNHC): *27th Annual Meeting*, Yale University, New Haven, Connecticut, USA.

Info: www.spnhc.org/

Jun 12–15, 2012. Society of Imaging Science and Technology (IS&T): *Archiving 2012*, Copenhagen, Denmark.

Info: <http://www.imaging.org/>

Jun 13–15, 2012. Northeast Document Conservation Center (NEDCC): *Digital Directions*, Andover, Massachusetts, USA.

Info: www.nedcc.org/education/conferences/upcoming.php

To register your interest email: jmartin@nedcc.org

Jun 15–16, 2012. The Courtauld Institute of Art and the Victoria and Albert Museum: *European Painted Cloths 14th–21st Centuries: Pageantry, ceremony, theatre and domestic interior*. Courtauld Institute, London, UK.

Info: www.courtauld.ac.uk
Contact: Tel: +31 43 321 8444

Jun 17–20, 2012. Centre for Sustainable Heritage, University College London: *10th International Conference on Indoor Air Quality in Heritage and Historic Environments*, London, UK.

Info: www.ucl.ac.uk/iaq2012

Jul 9–12, 2012. *2nd International Conference on Chemistry for Cultural Heritage*, Istanbul, Turkey.

Info: www.chemch2012.org

Jul 9–13, 2012. Inter/Micro: *63rd Annual Applied Microscopy Conference*, Chicago, Illinois, USA.

Info: <http://www.mcric.org/home/section/101/inter-micro>

Jul 10–12, 2012. National Center for Preservation Technology and Training (NCPTT): *3D Digital Documentation Summit*, San Francisco, CA, USA.

Info: <http://ncptt.nps.gov/3d-digital-documentation-summit>

Jul 15–20, 2012. 33rd Congress of the International Committee of the History of Art: *CIHA 2012 in Nuremberg: The Challenge of the Object*, Nuremberg, Germany.

Info: www.ciha2012.de

Contact: p/f. 0049-(0)911-1331210, info@ciha2012.de

Sep 10–14, 2012. International Institute for Conservation of Historic and Artistic Works (IIC): *IIC Congress 2012—The Decorative: Conservation and Applied Arts*, Vienna, Austria.

Info: www.iiconservation.org/congress/

Contact: Graham Voce, Executive Secretary, IIC, 6 Buckingham Street, London, WC2N 6BA UK, iic@iiconservation.org

Oct 15–17, 2012. IIC Nordic Group: *XIX International Conference—Planning to Move? Processes and Consequences for Collections, Objects and Society*, Oslo, Norway.

Info: www.nkf-n.no

Oct 22–25, 2012. Western Association of Art Conservators (WAAC): *WAAC 2012*, Palm Springs, California, USA.

Info: <http://cool.conservation-us.org/waac/meeting/>

Contact: Daniel Cull, WAAC President, president@waac-us.org

Nov 6–9, 2012. ICOM-DEMIST, ICOM-CC working groups: *Sculpture Polychromy and Architectural Decoration; Textiles; and Wood, Furniture and Laquer: The Artifact, its Context and their Narrative: Multidisciplinary Conservation in Historic House Museums*, The Getty Conservation Institute, Los Angeles, CA.

Info: Artifact.Context.Narrative@gmail.com

Nov 7–9, 2012. Verband der Restauratoren and the International Association for Science and Technology of Building Maintenance and the Preservation of Monuments: *Climate for Collections: Standards and Uncertainties*, Munich, Germany.

Info: www.gruptecnic.org/

Nov 12–13, 2012. The Grup Technic: *Interdisciplinarity in Conservation: Reality or Fiction?*, Barcelona, Spain.

Info: www.climateforculture.eu

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Nov 22–23, 2012. Art Technological Source Research (ATSR/ICOM): *A New Lease on Life: Documented Transformations of Works of Art*, Royal Institute for Cultural Heritage, Brussels–Belgium.

Contact: Helene Dubois,
helene.dubois [at] kikirpa _ be

2013

May, 2013 (Date TBA). ICOM–CC Society for the Preservation of Natural History Collections (SPNHC): *28th Annual Meeting and 10th Conference on Fossil Resources*, Wellington, Rapid City, South Dakota, USA.

Info: <http://www.spnhc.org/50/meetings>

May 13–16, 2013. *Conservation in the Nineteenth Century (CiNC)*, Copenhagen, Denmark.

Info: www.natmus.dk/CiNC

ARCHITECTURE

Oct 22–26 2012. Columbia University's Historic Preservation Program: *12th International Conference on the Deterioration and Conservation of Stone*. Columbia University, New York, NY.

Info: www.arch.columbia.edu/school/section/programs/resources-and-opportunities

Contact: George Wheeler, gw2130 [at] columbia _ edu

BOOK & PAPER

May 21–26, 2012. European Research Centre for Book and Paper Conservation–Restoration: *Understanding of the Parchment in Medieval Manuscripts*. Horn, Austria.

Info: <http://www.buchstadt.at/Understanding-of-the-Parchment-in-the-Medieval-Manuscripts.237.0.html>

Jun 7–8, 2012. London Metropolitan Archives (LMA): *Water in Paper, Conservation Principles Workshops*. London Metropolitan Archives, London, UK.

Info: www.cityoflondon.gov.uk/lma

Jun 18–19, 2012. University of Michigan Library: *Papyrus Conservation Seminar*. Ann Arbor, Michigan.

Contact: Prof. Arthur Verhoogt, 807 Hatcher Graduate Library South, 913 S. University Avenue, Ann Arbor, MI, 48109-1190, verhoogt [at] umich _ edu

Aug 29–31, 2012. State Library of Queensland: *7th Book, Paper and Photographic Materials Symposium*. Brisbane, Australia.

Contact: Kim Barrett, kim.barrett [at] qag.qld.gov _ au, tel: + 61 (0) 7 3842 9296

Oct 17–19, 2012. Arnamaagnaan Institute, University of Copenhagen and the Royal Library: *14th Seminar on the Care and Conservation of Manuscripts*. Copenhagen, Denmark.

Info: <http://nfi.ku.dk/cc/>

OBJECTS

May 4–5, 2012, Institutes for Conservation and Restoration of the Academy of Fine Arts and the University of Applied Arts, Vienna: *The Third Dimension, Institute for 3rd European Student Conference on Objects Conservation*, Vienna, Austria.

Info: <http://www.studentconference.at/>

Jun 9–12, 2012, Musée du Louvre and the Centre de Recherche et de Restauration des Musées de France: *French Bronzes: History, Materials and Techniques of Bronze Sculpture in France (16th–18th)*, Paris, France.

Info: <http://frenchbronze.net>

Jun 14–15, 2012, ICOM–CC Enamels Group: *Experts Meeting on Enamel on Metal*, Barcelona, Spain.

Info: www.corebarna.com

Jun 22–23, 2012, State Academy of Art and Design and ICOM–CC Metals Working Group: *Bronze Conservation Colloquium*, Stuttgart, Germany.

Contact: Prof. Dr. Gerhard Eggert, gerhard.eggert [at] abk-stuttgart _ de

July 8–14, 2012, Humboldt Field Research Institute: *Lichens, Biofilms, and Gravestones*, Steuben, Maine, USA.

Info: www.eaglehill.us/programs/nhs/nhs-calendar.shtml

Jul 15–16, 2012. ICON Ceramics and Glass Group: *Ceramics and Glass Group Conference*, Liverpool, UK.

Info: www.icon.org.uk

Jul 20–22, 2012, American Glass Guild: *American Glass Guild (AGG) Annual Conference*, Pittsburgh, PA.

Info: <http://www.americanglassguild.org/2012conference/2012overview.html>

Aug 29–31, 2012. *10th Interim Meeting of the ICOM–CC Leather and Related Materials Working Group*, Offenbach, Germany.

Info: www.icom-cc.org/29/working-groups/leather-and-related-materials

Oct 22–26, 2012. The Getty Conservation Institute (GCI): *Recent Advances in Characterizing Asian Laquer (RADiCAL)*, The Getty Center, Los Angeles, California, USA..

Info: www.getty.edu/conservation/

Oct 23–27, 2012. Shanghai Institute of Ceramics, The Shanghai Research Society for the Science and Technology of Ancient Ceramics, Research Institute for Ancient Ceramics at the Jingdezhen Ceramics Institute: *10th Meeting of the International Symposium on Ancient Ceramics (ISAC)*, Jingdezhen, Jiangxi, China.

Contact: Pam Vandiver, vandiver@mse.arizona.edu

2013

Sept 16–20, 2013. ICOM–CC Metal Working Group: *Metal 2013*, Historic Scotland, Edinburgh, Scotland.

Info: www.metal2013.org

Oct 7–10, 2013. ICOM–CC Glass and Ceramics Working Group: *Recent Advances in Glass, Stained Glass and Ceramics Conservation*, Amsterdam, The Netherlands.

Info: www.icomcorpus2013.nu

PAINTINGS

May 21–23, 2012. National Gallery, Denmark: *Copying Replicating and Emulating Paintings in the 15th–18th Century*, Copenhagen, Denmark.

Info: <http://www.smk.dk/en>

Dec 10–12, 2012. Australian Institute for the Conservation of Cultural Materials (AICCM): *The Meaning of Materials in Modern and Contemporary Art, 2012 AICCM Paintings Group and 20th Century in Paint Symposium*, Brisbane, Australia.

Info: www.20thcpaint.org/event-2012AICCM.jsp

2013

Jun 28–30, 2013. Conservation Studies at the University of Oslo (UiO): *Public Paintings by Edvard Munch and his Contemporaries*, Brisbane, Australia.

Info: www.hf.uio.no/iakh/english/research/projects/aula-project/munch2013/

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PHOTOGRAPHIC MATERIALS

2013

Feb 11–15, 2013. ICOM-CC Photographic Materials Working Group (PMWG) and AIC-PMG Photographs Conservation: *Biannual PMG Winter Meeting*, Wellington, New Zealand.

RESEARCH & TECHNICAL STUDIES

Jul 9–13, 2012. McCrone Research Institute (MCRI): *Inter/Micro: 63rd Annual Applied Microscopy Conference*, Chicago, Illinois, USA.
Info: www.mcri.org

TEXTILES

Sep 19–22, 2012. The Textile Society of America: *Textiles & Politics: Textile Society of America 13th Biennial Symposium*. Washington, DC, USA.
Info: www.textilesociety.org/symposia_2012

Nov 8–11, 2012. *Costume Colloquium III: Past Dress—Future Fashion*, Florence, Italy.
Info: www.costume-textiles.com/past-dress-future-fashion-2/?lang=en
Contact: [info \[at\] costume-textiles . com](mailto:info@costume-textiles.com)

Dec 6–7, 2012. The University of Glasgow and the Research Network for Textile Conservation, Dress and Textile History and Technical Art History: *The Real Thing?: Value of Authenticity and Replication for Investigation and Conservation*, Glasgow, UK.

Info: tinyurl.com/3t3typr

WOODEN ARTIFACTS

Nov 1, 2012, International Institute For Conservation of Historic and Artistic Works (IIC) : *11th International Symposium for Wood and Furniture Conservation*, Amsterdam, the Netherlands.

Info: www.iiconservation.org/

NEW COURSE LISTINGS

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

Institut National du Patrimoine

London, England, UK

Info: www.academicprojects.co.uk

May 15–16, 2012. *Cleaning Acrylic Emulsion Paints*

May 23–24, 2012. *The Structure of Paintings and the Mechanical Properties of Cultural Materials*

West Dean College

Nr Chichester, West Sussex, England, UK

Contact: Liz Campbell, [liz.campbell \[at\] westdean_org_uk](mailto:liz.campbell@westdean.org.uk)

Info: <http://www.westdean.org.uk/>

October 1–4, 2012. *Conservation for Horologists*

October 15–19, 2012. *Archival Documents for Conservators*

October 22–25, 2012. *Conservation of Historic Floors*

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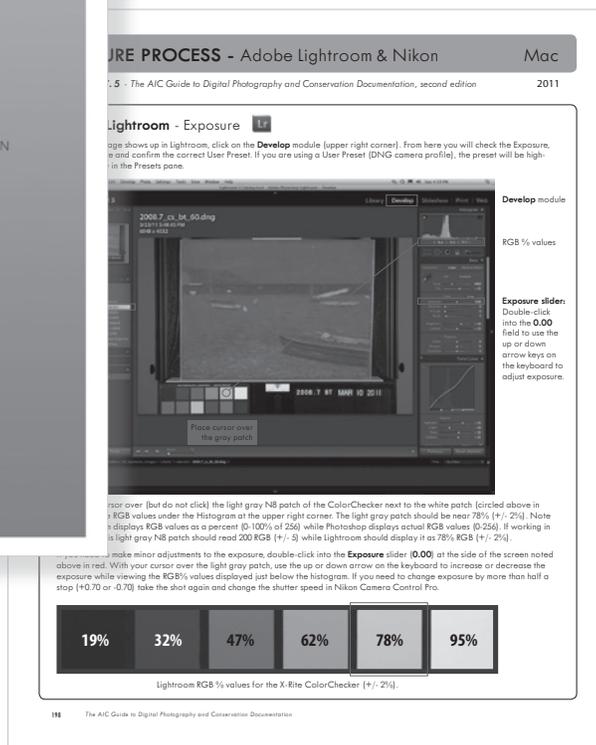
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Polistini Conservation Material, LLC

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RH Conservation Engineering

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