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Finding Solutions to the Problems of Complex Art Packing

In 2003, the Yale University Art Gallery needed to move its collections in order to prepare for renovations to the museum. The installations department, over the years, had developed many successful, manual foam packing techniques, but staff wanted to explore more efficient packing methods for cavity packing of over 50,000 objects. This was seen as an opportunity to create a system for high density, modular packing techniques that would be advantageous for the move, long-term storage, and crating for traveling exhibitions.

At the start of the project, the Yale University Art Gallery was using a proprietary box system that utilized dies in order to produce several sized boxes with features that helped the packing process. However, staff wanted to find a process by which they could easily and quickly standardize the use of foam padding for precise cavity packing on the interiors of these boxes.

Historically, the Yale University Art Gallery had used foam panels that were hand cut with holes or cavities. As per accepted practice, these panels were stacked, aligning the circles in order to cover the height of a particular piece. Hand-cutting of foam cavities is tedious, time consuming, extremely difficult, and requires the most skilled hands.

Vendors were contacted to investigate a supplier for pre-cut or custom cut services associated with foam cutting and sculpting. Conversations with vendor representatives indicated that there were many issues associated with the types of foam used by the museums. Most vendors deal with foam sculpting services where foam is used for industries such as architectural ornamentation. The types generally used for these products are Styrofoam or expanded bead type foams and these do not meet archival and impact needs for museum collections. The typical cutting methods for these types of foams do not work well with ester-foam, Ethafoam, or Volara, the foams typically used by museums.

Additionally, the most common cutting approaches for commercial foams have advantages and disadvantages. For example, a water jet cut, which is a thin, focused stream of highly pressurized water, leaves some water residue behind. Laser cutters are too expensive and complex. Die cutting is not practical as a die needs to be created for each pattern shape. It was also found that due to a compressing action during the cutting procedure, the alignment of the resulting holes was poor and misshapen. These cutting styles also only cut in 2-D or profile style. This means that they cannot create the sculpted cut that would be required in the case of specific cavity conforming to the shape of an object. Hot wire applications, while producing some off-gassing during the cutting process, offer the best balance of precision, efficiency, and flexibility in a 2-D cut. However, only a router can perform the cut of a primitive shape as well as a sculpted cut. While sculpted shape cutting capability has been used extensively in other industries, the museum industry has a unique set of features that sets it apart from typical foam cutting service providers.

After researching the possibilities in the industry at large, the authors began working together to develop a foam cutting technique using available 3-D scanning

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AIC NEWS

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ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695.

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

All ads should be submitted to Ruth Seyler at rseyler@aic-faic.org.

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From the President

Last year's hurricane season produced one of the most catastrophic natural disasters in American history, and AIC members promptly responded to areas of need in the Gulf Coast. In addition to demonstrating that conservators can and will act quickly, it is also apparent that many museums as well as numerous state and local government agencies are not prepared for disasters. During the recent AASLH annual meeting in Phoenix, I repeatedly heard words of praise and gratitude from museum colleagues towards conservators and the work we do. AIC is now looking into how to improve coordination of emergency response planning, recovery, and training among cultural agencies and organizations. Our efforts incorporate the strategic goals of our Emergency Preparation Response and Recovery Committee (EPRRC). Some of our areas of activity include the following:

- "Lessons Applied" is the current effort of the Heritage Emergency National Task Force. Last year AIC began a study of needs and the development of guidelines based on the lessons learned from Katrina. The current Heritage Preservation initiative involves six panels consisting of members from various cultural agencies that will coordinate efforts to address issues identified under the following panel headings: Preparedness, First Responders, Planning for Response, Funding, and Coordination of Response. At a recent meeting of the Task Force, AIC agreed to co-chair the Planning for Response panel with the National Park Service and is serving as a member of the Preparedness panel.
- FAIC recently received an IMLS award of \$204,258 (see FAIC News) to support an advanced training program for conservators and other museum professionals that will result in a uniformly trained group of "rapid responders" that can be called on to assess damage and initiate salvage of cultural collections after a disaster has occurred. Participants in the program will be selected to bring expertise in a variety of specialties and will be trained to a high level in emergency response procedures, damage assessment methods, salvage techniques, and the organization and management of a recovery operation. In return for training, they will be expected to make a committed effort to respond to an emergency when requested by AIC.
- The AIC Board has agreed to join colleagues at the Society of American Archivists with an initiative called *MayDay MayDay*. The idea is to encourage cultural institutions, such as archives, libraries, and museums to use May 1st as a

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time of annual review and updates to institutional emergency plans and procedures.

Greater public awareness is needed to convey the importance of conservators in emergency situations involving cultural property. Much of the great work that is done is virtually unknown to the outside world. I encourage all members who responded to the catastrophic hurricane season of last year, or are participating in recovery efforts now, to please collect your thoughts so that these stories and images can be posted on our website to illustrate the work of conservation in recovery efforts. Sloan Carroll (scarroll@aic-faic.org) in the AIC office can receive your stories.

On another front, the AIC Board has voted to support government ratification of the Hague Convention, which addresses the protection of cultural property in the event of armed conflict by the United States (*see upcoming article in the January 07 AIC News*). The AIC met recently with other cultural heritage organizations in a meeting organized by US/ICOMOS to discuss a re-exploration of ratification. Hopefully, a U.S. Senator will introduce legislation in the new year. AIC has also offered to assist in providing information to educate our military on the identification and protection of material culture at times of armed conflict. Our government's failure to protect cultural property in the current conflicts has received negative publicity, and it is appropriate that consideration of cultural property protection be included in military planning and decision-making. More information on this initiative will be available in our January issue.

Cultural emergencies never occur at a good time. Disasters, from conflict or climate, result in fundamental losses to mankind. AIC has responded and is now engaged in new initiatives and exciting collaborations that will serve to advance our profession.

—Nancy Odegaard, AIC President
Arizona State Museum, Preservation Division
odegaard@u.arizona.edu

Letter to the Editor

AIC members should note that the leadership has decided to change the annual meeting to April. I first noticed this change in a Paintings Specialty Group notice in March 2006, but I misread the entry thinking it was a proposal.

This was not the first time there have been proposals to change the meeting date. In the past AIC meetings were scheduled to coincide with AAM annual meetings (1960 to 1966). In 1980, a questionnaire was sent out by the AIC asking what changes should be made in the meetings to attract more members. Barbara Appelbaum reported in the November 1980 *AIC News* that many responses indicated that individuals simply could not take the time to attend. This occurred at a time when the AIC faced several fiscal challenges and the annual meeting was one element that had a potential for improvement. In 1981 Elisabeth Packard proposed that AIC hold its meetings at university campuses and use dormitories and university facilities to hold costs of the meeting down for members. This proved both impractical and unappealing to many for a variety of reasons, although it was still a possibility being investigated in a report made by AIC Executive Director Gil Brown in 1985. A lot has changed since the first AIC meeting in Boston in 1960 when 49 of the 113 IIC-American Group members attended.

In 1984 another questionnaire was sent out and an assessment of responses, reported by Terry Weisser, found that the majority favored a four-day meeting on the weekend of Memorial Day, or that preceding Memorial Day and that the meetings be held at a hotel, though many favored a college campus. In 1986 the majority of responding members again wanted the meeting on the Memorial Day weekend or the one before and only 16% were interested in any other time. Questionnaires have consistently recorded members' requests that concurrent sessions not occur, which is in conflict with another general desire that the meetings be shorter. In the Sept 1999 issue

of *AIC News*, a shuffling of meeting schedules for the sessions was announced. In response to members' discussion of scheduling issues for the annual meeting, another newsletter article in January 1999 included a discussion of the problems the AIC was having with scheduling the meetings in May and June due to the cost and availability of large meeting halls. The implication was that many attendees were not staying at the hotel where the meeting was held which made the meeting rooms more expensive for the AIC. This was discussed a number of times at the business meetings in following years.

The present change to April assumes that we can all simply change our schedules to a different time period. The fact that this was done without being presented to the membership is appalling. Such a change will not affect institutional conservators, but those on academic calendars and most people in private practice will have to reshuffle their lives. My experience, and that of most of my colleagues in private practice, is that summer months are slow periods of client activity. Galleries and collectors are usually out of town or have completed yearly work. A change to April will therefore present a hardship for two segments of our membership. Also, when my daughter was a child it would have been very difficult for me to take time off during the school year and I wonder how many conservators with children, especially those who are single parents, will be affected.

Why this change did not come before the membership for a vote is really disturbing. Even the suggestions summarized from the work of the task force in Meg Craft's review of the 2006 IAG meeting (*AIC News*, Jan 2006) lacks reasons for moving the meeting dates.

Nevertheless, the AIC is right to search for alternatives to make the meetings less expensive. We would do well to recognize that it is a problem when many members do not use the host hotels and prefer to find cheaper accommodations. The experience of staying at the hotel has a variety of benefits, including the opportunity to meet new people and deepen old friendships. In the past, many conser-

vators have opened their rooms for informal discussions, sometimes sharpened by the sharing of rare beverages, music, etc. I used a lounge a few years ago to hold an informal meeting of conservators concerned with pesticides in collections. Others have done the same on different topics from time to time. We should endeavor to widen the experience of our meetings without losing the most favorable time for gathering.

Yet people should realize that coming to the meetings is an investment in their future, it is professional development as in any other profession. Certainly it is expensive, but one has a responsibility to attend and we make the meetings vibrant by our participation, by giving talks and engaging in the question and answer sessions. Our collective contributions help the discipline grow.

Personally, in the 26 years I have been a member I have always enjoyed the meetings and found them thoroughly enjoyable and enlightening. Let's rethink the change of meeting date before a contract is signed for future years.

—Niccolo Caldararo
Conservation Art Service

Editor's Response

AIC Annual Meetings are the biggest and most important events held by our organization. Revenues from this event make up approximately one-third of AIC's operating budget, which in turn helps AIC keep our member dues low.

With our membership levels now over 3,348 (the highest in six years) and annual meeting attendance peaking at over 1,040 in 2006, the planning and organization necessary to have successful annual meetings—in major cultural centers and at rates affordable to our valued members—is quite challenging. Most convention hotels and centers require greater food and beverage revenue, meeting space rental fees, and much higher sleeping room rates (many in the over \$200 range) for a group of AIC's size than we are able to afford.

In response to member comments and concerns, the AIC Board

formed an Annual Meeting Task Force in 2004 to examine all aspects of the annual meeting and to make recommendations for changes. Over the next year, the Task Force explored a variety of meeting options, discussed ideas with a range of members, and invited broader response through newsletter updates. On the 2006 annual meeting evaluation, AIC members overwhelmingly reported that moving the conference to April would either not be a factor or would make it easier for them to attend in 2007. Based on this information, some changes were made immediately, as test runs. And, with AIC Board approval of the Task Force recommendations, the AIC meetings director was able to negotiate low hotel meeting rates in 2007 and 2008 by using a wider range of potential dates for the annual meeting.

Responses from the membership have so far been positive overall and, in fact, we have already received well over 100 registrations for the 2007 annual meeting. As we receive comments from members, we will continually assess the situation—especially as we start the search for 2009 and 2010. Happily, whatever changes are made to the structure of the annual meeting, adjustments can be made within a couple of years as we learn what is successful and what is not.

We value your comments and concerns. Please do not hesitate to contact us with questions or further comments related to these current initiatives and watch for news of AIC activities on the website and in the newsletter. I look forward to seeing you in Richmond!

—Eryl P. Wentworth
AIC Executive Director

AIC News

AIC Health & Safety Committee Membership

The AIC Health and Safety Committee is currently accepting applications for a new member, and hopes to have the position filled by the upcoming AIC annual meeting!

Appointments to the Health and Safety Committee are for four-year

terms. Committee members participate in committee business via email, a day-long meeting in the fall, and a shorter, breakfast meeting which is held at the AIC annual meeting. Other activities include participation in committee activities at the AIC annual meeting, such as the H & S Luncheon lecture, the H & S Exhibition booth, various workshops, including the annual Respirator Fit Testing Workshop, and review of manuscripts for publication in *AIC News*. Each member typically undertakes coordination of a major project such as the booth display, respirator fit testing, the Luncheon Lecture, production of an AIC Newsletter H&S Guide, a workshop, or acts as the Committee representative for a publication written by an outside consultant. Members may also be asked to help respond to information requests from AIC members or nonmembers that deal with health and safety issues. Committee members are required to be members in good standing of AIC throughout their term(s) of service.

If you are interested in working with this committee on issues that are of crucial importance to the health and safety of the membership, please send a letter to the AIC Board explaining your interest. Please also send a copy of the letter and your CV to current committee chair, Patricia Silence. Any questions regarding the committee and its work may be directed to Patricia Silence.

—Patricia Silence
Conservator of Exhibits, Colonial Williamsburg
(757) 220-7078
psilence@cwf.org

Publications Sale Extended

With an extensive collection of past issues of specialty group postprints, *JAIC*, and other publications, AIC has decided to extend its overstock publications sale until the end of November. Many of these back issues are still available at greatly reduced prices, and some are even being given away freely (at cost of shipping and handling). Visit http://aic.stanford.edu/news/documents/pub_sale_form.pdf to download the sales order form.

Elections: 2007 Board of Directors

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC board of directors for the year 2007.

President (2-year term):
Martin Burke

Vice President (2-year term): Barbara Heller

Director, Communications (3-year term): Paul Messier (2nd term)

The committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who offered guidance and helpful suggestions.

Remaining in office through April 2007 are Margaret Loew Craft, secretary; Richard Kerschner, treasurer; Catharine Hawks, director, committees and task forces; Mary Striegel, director, specialty groups; and Karen Pavelka, director, professional education.

Professional Associate and Fellowship Membership Contest

In recent years, a decreasing number of AIC members have been applying for Professional Associate or Fellow status. In order to reinvigorate member applications to these categories, the AIC Board is initiating a membership drive and competition among Specialty Groups. The group with the greatest increase in the percentage of Fellows and Professional Associates will be awarded \$300 towards its next annual meeting fees. Contact your Specialty Group Chair for more details on how to become involved.

Call for Nominations: 2007 Award for Outstanding Commitment to the Preservation and Care of Collections

The American Institute for Conservation of Historic and Artistic Works and Heritage Preservation invite nominations for the 2007 Award for Outstanding Commitment to the Preservation and Care of Collections.

This annual award has, since 1998, recognized archives, museums, and libraries that

have demonstrated exemplary and sustained commitment to caring for their collections.

Institutions of all types and sizes have received the award. The 2006 award recognized the Historical Society of Frederick County, Maryland for collections care activities that can serve as a model for smaller museums and historical societies everywhere. Previous recipients have included the Sam Noble Oklahoma Museum of Natural History, the National Archives and Records Administration, and the Museum of Fine Arts, Boston. Institutions in both the United States and Canada have been honored.

Successful nominations attest to a broad institutional commitment to exemplary care of collections over a sustained period of time. Self-nominations are welcome. Nomination guidelines and a list of previous recipients can be found at <http://www.heritagepreservation.org/aic.htm>.

Nominations must be postmarked by December 15, 2006 and should be sent to Ruth Seyler; (202) 452-9545; rseyler@aic-faic.org.

Call for Nominations from the Membership for Additional Candidates for AIC Board Elections

The AIC Nominating Committee encourages the AIC membership to submit additional nominations for qualified individuals as candidates for the 2007 AIC Board elections.

To facilitate the process, nominations should be submitted in writing, accompanied by a signed, "Willingness-to-Serve" statement and a brief biographical sketch (formats for both are available from the committee chair).

The AIC Bylaws require that candidates for president and vice president must be fellows and candidates for director may be fellows or professional associates. Nominees must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, subgroups, or in other capacities.

The Bylaws require that the Nominating Committee chair receive completed nominations by January 18, 2007 (three months prior to the April AIC Business Meeting in Richmond, Virginia).

All completed nominations or queries regarding submission of a nomination are to be sent to: Kate Garland, Nelson-Atkins Museum, 4525 Oak Street, Kansas City, MO 64111 or kgarland@nelson-atkins.org.

Call for Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee election to be held at the 2007 AIC Business Meeting in Richmond, Virginia. The committee, composed of three members serving a three-year term each, has one vacant position each year. The 2007 candidate may be an Associate, Professional Associate, or Fellow of AIC.

Nominations may be made in writing to Nancy Odegaard, AIC President, no later than February 28, 2007, or from the floor at the Business Meeting. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

The Nominating Committee is pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates.

—AIC Nominating Committee: Kate Garland (kgarland@nelson-atkins.org); Beverly Perkins (perkins.b@comcast.net); Jessica Johnson (johnsonjs@rmaicrc.si.edu)

Stout Scholarship deadline moved to December 15

FAIC has offered George Stout Memorial Scholarships to conservation students wishing to attend professional meetings since 1981. Since many proposals are for assistance to attend the AIC Annual Meeting, this year the deadline has been moved up from the usual February date to December 15 in order for applicants to receive notification by the early-bird Annual Meeting registration deadline. Guidelines and application forms are available at <http://aic.stanford.edu/faic/grants/index.html> or from Eric Pourchot in the AIC office at (202) 452-9545 x12 or epourchot@aic-faic.org.

FAIC News

FAIC receives IMLS grant

FAIC has received a \$204,258 grant from the federal Institute of Museum and Library Services to support training for museum emergency responders. FAIC's proposal was one of nine selected for funding out of 52 applications in the "21st Century Museum Professionals Grant" category this year.

The project aims to train a force of approximately sixty "rapid responders" able to assess damage and initiate salvage of cultural collections after a disaster has occurred. Participants will be selected on a competitive basis for one of three workshops scheduled during 2007 in Atlanta, Cleveland, and Seattle, and will receive reimbursement for travel expenses. More information about the project and applications for participation are available at <http://aic.stanford.edu/education/workshops> or from Eric Pourchot in the AIC office.

Annual Meeting News

April 16–20, 2007
Richmond, Virginia

Issues Session

The topic for this year's issue session will be Certification.

Registration

Sign up today for the low Preview Rate. Rates will increase after December 31st!

BPG Joins Forces with RATS, ICOM-CC

The Book and Paper Group (BPG) and ICOM-CC's Graphic Documents Working Group have joined forces for a joint session at this year's annual meeting. In addition, BPG has been working with RATS to incorporate more paper-related topics in their session, to help showcase current paper conservation research. BPG and RATS also plan on holding a joint reception.

Workshops

Many of the annual meeting workshops have been announced. They include:

Museum Exhibit Lighting 2007: Classic Issues, New Light

The special pre-session encompasses two days of lectures and workshops by international experts. Sessions will cover exhibit lighting issues such as risk assessment tools and manipu-

lation of visual perception; current lighting technology, such as fiber optics, LEDs, and manipulation of color temperature; the effects of light on collections, methods of minimizing light damage; conservation standards; and successful exhibition lighting applications. Break-out workshops will focus on lighting small environments; developing lighting plans for historical houses; lighting design and performance.

Digital Photography 101

This workshop, which filled quickly when last offered, addresses the special needs and challenges that conservators encounter when documenting their work with digital photography. Due to its relatively new usage, fast growth, and unique applications in the profession, many conservators may need more training than what is provided in the standard digital camera manual.

Negotiation Skills

Whether you are writing a contract for services, working with a board of directors, or asking for a raise, knowing how to negotiate can help you get to where you want to be. This highly-regarded workshop will cover the principles of negotiation and offer you the opportunity to practice negotiation skills through case studies and small group break-outs.

Respirator Fit Testing

Whether you are using hazardous chemicals or working with mold-infested artifacts following a disaster, you need to be sure you are protected by the right equipment. The lecture meets the annual training requirement mandated by OSHA, while the fit testing meets the annual testing requirement.

Things You Always Wanted to Know About Contemporary Photographs but Never Had Time to Research

This workshop will provide participants with an overview of current practices in contemporary photography and important preservation aspects surrounding its collecting. The course will be divided in three sections: characteristics, terminology, and identification of traditional photographs and digital printing processes; mounting techniques and materials; storage, housing, and exhibition guidelines.

For more information on the workshops, including dates, fees, and other details, please visit <http://aic.stanford.edu/meetings/annualmeetingworkshops.html>.

Continued from page 1

platforms that would take the specific nature and needs of museum objects into account. They discussed all the issues and developed a strategy.

Goals were set:

- Solve the need for a large quantity of basic shape cut foam
- Examine issues concerning sculpted cutting
- Create a list of preferred features, including low cost; ease of use; flexibility and the ability for use with a wide variety of materials

By the end of the Yale University Art Gallery move, 40,000 holes had been cut on one machine. A panel with 48 four-inch holes required 15 minutes of cutting time, and the project generated a library of various hole patterns that were fully refined. These cutting files can be used an infinite number of times.

The small research and development team, led by the authors, had to overcome many obstacles in order to design a system that could combine sophisticated technical platforms with a scanning system that could deal with an enormous variety of objects.

Developing a system for the scanning and cutting of a specific cavity for a work of art proved exceedingly complicated. It became clear that the following were requirements:

- An affordable, cost-effective scanning device
- The ability for a lightly trained technician to operate the device. The operator should be on staff, in order to minimize security issues and cost
- The system needs to work on 100% of objects, and be non-contact or harmful to the object.
- The ability to cut the types of foams that are commonly used in the museum field.

Typical scanning systems have historically been very expensive, complex to use, and limited in the variety of objects that can be successfully scanned. A number of systems were tried with varying results, mostly disappointing. In the end, the decision was made to build a new system. This required mechanical as well as software development. The resultant product can function with most computers (PC format only, not Mac at this point). The modeling software is *Rhino*, which was

selected due to its enormous potential. A proprietary plug-in for the digitizer that interfaces with *Rhino* has been developed.

There is a great deal of difference between the simple 2-D scan/cut and the fully-formed scan/digitize/model/cut techniques. An accessible, proprietary piece of software is being created with which the user simply takes a picture of an object (with a special calibrated camera unit as part of the system package), calls up the image on the computer screen, traces around the object as desired, and cuts. This is not a fully sculpted cut and so is very fast, inexpensive and can be easily executed by a lightly trained operator.

With the scan/digitize/model/cut procedure for the specific cavity, the client will be able to perform the entire process. Most, however, will elect to use the relatively inexpensive and easy-to-use digitizer that then interfaces with services that perform the modeling and cutting. Recognizing the need for practicality and affordability, the author is currently collaborating with a well-known art crating and moving company to organize a system that provides modeling and/or cutting as a service. In this way a client can participate in all levels of the process, but will not have to purchase the costly equipment. If crating and shipping are required, this can all be a "one stop shop."

The system works as follows:

A four-foot cube is used as the basic working envelope. This size was determined to be practical as it would suffice for many objects in collections.

An oversized object can be scanned in sections. A set of converging points of light locate points in space that map out profile lines of the object. If the object is transparent, reflective, fuzzy, or has other characteristics that stop other scanning systems from working, this system will still work by holding a non-reflective material (a small piece of polyethylene or paper) at the points needed to establish dimension on the object. This allows the scanning process to work against any material. It also allows the operator to build in features such as voids around fragile features that normally would have required time consuming and skillful editing. The system also pre-determines issues such as parting lines in a fully encapsulated cavity. The result is a method of producing a variety of sizes. Simplified, here are the steps:

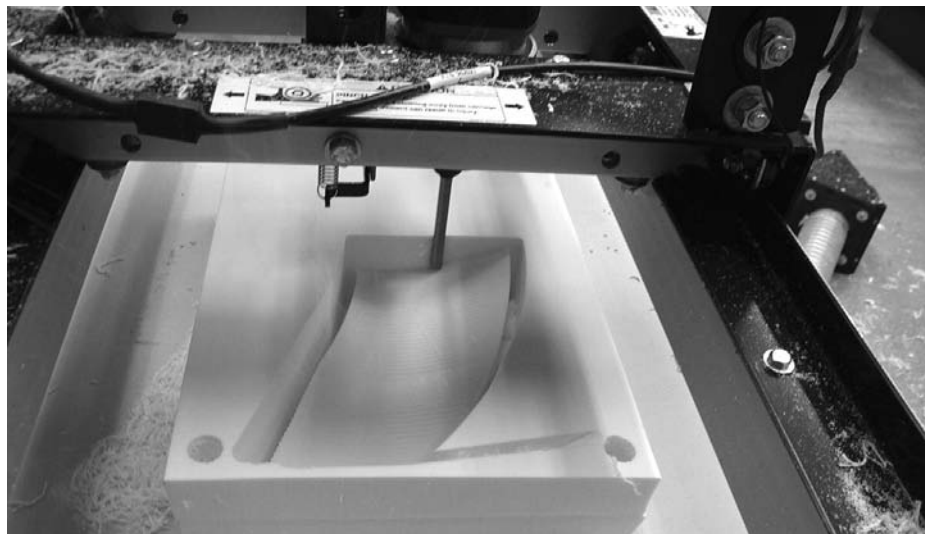
Using digitizer, positioning data is collected to generate a series of cross-sectional views of the object.

These cross-sectional lines are then used to create a three-dimensional computer model through a process called lofting. In this process a NURB (non-uniform rational B-spline) model is generated upon which cutting data can be derived.

Computer cutting code software generates NC code which drives the CNC cutting machine (computer numerical control).

Foam is positioned and secured to the cutting table. Note that any type of foam used in the museum field can be cut by the CNC.

The CNC machine, using a router and bit specifically designed for



Foam block being cut by the CDC machine

cutting foam runs the cutting program to cut the foam cavity. The speed at which the machine operates is determined by the type of foam that is being used.

The foam is removed from the table and cleaned of debris.

The Yale University Art Gallery used the specific cavity scanning system for several pieces that are part of *Modernism for America: The Collection of the Société Anonyme*, a large traveling exhibition that was at the Hammer Museum in Los Angeles from April–August 2006, is currently on view at the Phillips Collection in Washington, D.C. and will be on the road for another three years. For two objects, the specific cavity scanning system allowed cuts of perfect cavities, a process that would have been practically impossible to have created by hand.

The first piece was a composition, gouache, and graphite on a fragile sheet of galalith (an early casein plastic) by the artist, Moholy-Nagy (*G5:1923–26*). The curator asked if it would be possible to “float” the piece in its frame. A shadowbox was created and the plan was to create a “bed” for the piece attaching it with heavy duty Velcro. The piece would travel horizontally. The irregular nature of the substrate required the scanning of the object and the cutting of a precision fitting piece of Volara. If the shape of the Volara was off or misshapen, there would be stress to the object and the possibility of resultant damage.

The other object was *Lampshade*, by Man-Ray, 1921. It is a strip of thin gauge, painted tin that hangs off a base. The piece comes apart so that



Computer Model of Man Ray Lampshade

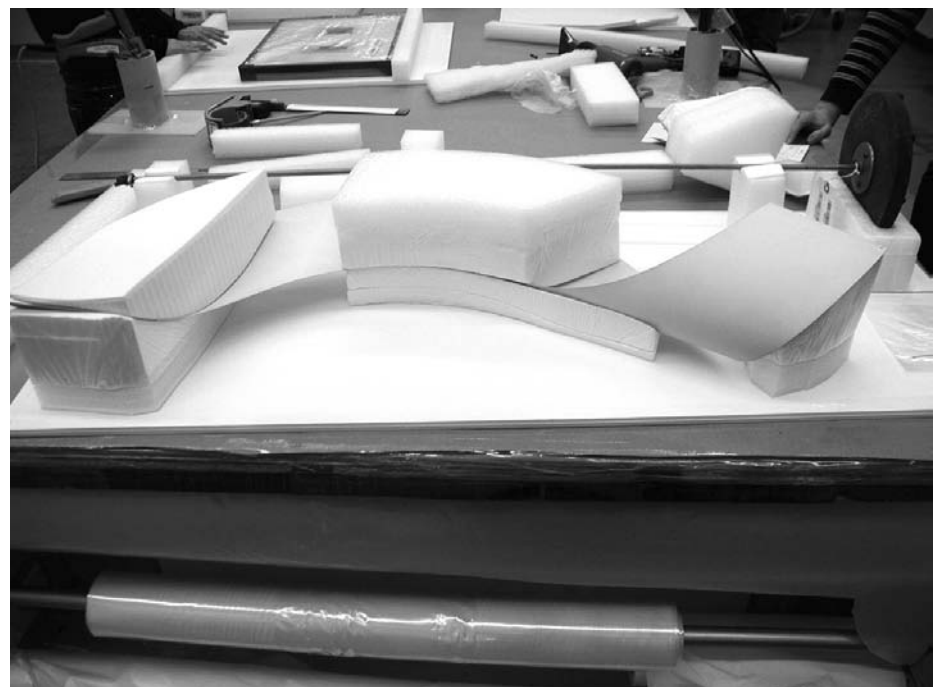
the metal “shade” could travel separately and flat. If the piece was allowed to flex, there was a good possibility for damage to the paint film, as well as the substrate. The object was scanned to produce a support structure in three places: the two ends and the middle. Not only is the object held precisely from the bottom but also from above, demonstrating the creative and flexible nature of the system. Given the unusual nature of many art objects, this is a requirement. Both pieces are currently traveling in this show.

—Kevin Gallup is an artist/engineer who has worked extensively with 3-D computer technology; (850) 492-1479; kevingallup@msn.com

—Burrus Harlow is Associate Director of Installations at the Yale University Art Gallery, Yale University Art Gallery; burrus.harlow@yale.edu

Editor's note:

As one of the Yale Art Gallery conservators, I was very impressed by the method developed for moving our 3-D collections. We have a wide range of materials, from small sculptures, to Chinese scrolls and ancient pots. The simple shape scanning system allowed us to protect, pack, and ship literally thousands of objects within a tight schedule. This method



Cut foam blocks in place below and above the strip

was straightforward, efficient, and safe.

I was also the conservator overseeing the above mentioned traveling exhibition. The materials used to create some of the objects were experimental and unconventional, making safe transport a great challenge. The specific cavity scanning system described for the Moholy-Nagy, the Man Ray, and a third, large sculpture by Brancusi, reduced the risk exponentially. From a conservation point of view, it would, of course, be best not to travel many of these objects, but the reality is that the conservator does not always have the last word. Our objects traveled virtually unscathed.

The technique can also be used for making positives. Reproduction or replacement parts could be made using a variation of the same technology.

Note that there is a plan afoot to demonstrate the scanning system at AIC's 2007 Annual Meeting, in Richmond, Virginia.

—Patricia Sherwin Garland
Senior Conservator
Yale University Art Gallery
PO Box 208271
New Haven, CT 06520-8271
(203) 432-8241

Worth Noting

Technical Briefs in Historical Archaeology New Online Publication

Technical Briefs in Historical Archaeology is a new Internet publication launched by the Society for Historical Archaeology. The editorial board is particularly interested in adding articles about materials conservation and/or the scientific analysis of artifacts or materials.

Technical Briefs in Historical Archaeology is devoted to specialized articles focused upon or with relevance to the following areas:

- development and/or application of new technologies/methodologies for use in historical archaeology fieldwork either on land or in nautical contexts;
- development and/or application of new technologies/methodologies for data analysis and interpretation in historical archaeological contexts;
- development and/or application of new technologies/methodologies in materials conservation or artifact curation;
- development and/or new application of data presentation or analytic methods in such areas as graphic illustration, photographic/photogrammetric documentation, data base management and website construction; and
- presentation of new and specific data of importance to dating or analysis of material culture technologies in historical archaeology

Editorial Policy

Manuscripts submitted to *Technical Briefs in Historical Archaeology* must be written in English, be no more than 2,000 words in length, and constitute original pieces of work. Manuscripts previously published on a personal or institutional homepage may be considered unpublished works and eligible for publication in the series. Manuscripts are submitted electronically to the Technical Briefs Editor as a Microsoft Word document file.

Getting the Most out of Federal Funds, Federal Formula Grants

The conversation on the wisdom of seeking a new IMLS program that would provide federal formula grants to the states for museums continues. Each exchange brings new questions and new ideas for shaping a program that could bring significant resources—and professional and service growth—to museums across the nation.

A key word in the discussion is *leveraging*. Lawmakers and private funders like to know that their dollars will both further a goal and leverage other funds in support of that goal. Having the carrot of predictable federal funds that must be matched could increase other support for museum programs. Celeste DeWald, executive director of the California Association of Museums, has found that even the potential of such a program can make a difference:

“CAM has been advocating for an ‘Office of Museum Services’ or a ‘Department of Cultural Affairs’ within state government for about five years. This has been an uphill battle in recent years since the state’s finances have been less than ideal. Recently, in meetings with elected officials, we have mentioned that there is a nationwide effort to create a federal formula (or block) grant program for museums. This possibility has garnered some attention and there is renewed interest in our effort.”

The Federal Formula Grant Coalition is comprised of organizations that provide programs and services to museums and whose boards have passed resolutions indicating their willingness to support and be involved in the effort. The Coalition is now meeting monthly via conference call. One of the first tasks is developing an outline for legislation to create the program. The goal is to construct legislation with the greatest likelihood of leveraging strong museum programs in every state. This could involve legislative requirements for broad program goals, matching funds, state advisory boards, state planning, and state re-grant programs. As discussions progress, information

will be posted on the AASLH web site (www.aaslh.org) and AASLH encourages your comments and suggestions.

As of 8/14/06, members of the Coalition include:

American Association for State and Local History (Terry Davis; davis@aaslh.org)

American Institute for Conservation of Historic & Artistic Works (Eryl Wentworth; ewentworth@aic-faic.org)

Association of Children’s Museums (Janet Elman; jelman@childrensmuseums.org)

Council of State Archivists (Kathleen Roe; kroe@mail.nysed.gov)

National Coalition for History (Bruce Craig; rbcraig@historycoalition.org)

National Council for Public History (John Dichtl; ncph@iupui.edu)

Association of Indiana Museums (Link Ludington; linkludington@seidata.com)

California Association of Museums (Celeste DeWald; cam@calmuseums.org)

Kentucky Association of Museums (Chris Goodlett; chris.goodlett@ky.gov)

Michigan Museums Association (Teresa Goforth; gofortht@michiganmuseums.org)

Ohio Museums Association (Christine Hurtubise; churtubise@mail.cosi.org)

Pennsylvania Federation of Museums and Historical Organizations (Deborah Fillipi; dfillipi@pamuseums.org)

South Carolina Museums Association (John Sherrer; jsherrer@historiccolumbia.org)

Virginia Association of Museums
(Margo Carlock;
mcarlock@vamuseums.org)

For more information on the federal formula grant initiative or on joining the Coalition, please visit www.aaslh.org or contact Terry Davis at davis@aaslh.org or Sandra Clark at clarkss@mi.gov.

People

Amanda Gould has recently joined West Lake Conservators, a group practice in Skaneateles, New York to assist the associate paper conservator with the increasing amount of treatment in the Paper Lab. A graduate of Queen's University, Kingston, Canada, she was most recently of the Yale Center for British Art. Contact: amanda@westlakeconservators.com.

Diane Falvey, has recently joined West Lake Conservators, a group practice in Skaneateles New York. Her international training includes coursework at UBC Vancouver, Canada; ICN Amsterdam, Holland and ICCROM Rome, Italy. Recently of Artcare Conservators in Vancouver, Canada, she returns to West Lake Conservators after 23 years as senior painting conservator. Diane plans to study canvas painting lining and alternative practices and materials of the last three decades, especially cold lining. Contact: diane@westlakeconservators.com.

In Memoriam

Philip Vance 1936–2006

Paintings conservator Philip Vance died at his home in Topsham, Maine on August 19, 2006.

Philip Vance was born on December 9, 1936, in New Haven, Connecticut, and was raised in Connecticut and New York City. His mother was portrait painter Esther Vance, and his father, John Vance, was chairman of the chemistry department at New York University and a faculty member of Yale University. Philip earned a B.A. from the University of Virginia. He served in the United States Navy from 1959 to

1960 as a naval ensign officer aboard the *USS Tanner* in the Persian Gulf.

Philip graduated from the Conservation Center of the Institute of Fine Arts at New York University in 1967. Throughout his career, he held positions in the conservation of paintings at the Courtauld Institute of Art, London, the Museum of Fine Arts, Boston, and the Los Angeles County Museum of Art. Philip was perhaps best known for his work as chief conservator and senior conservator at the Intermuseum Laboratory in Oberlin, Ohio, which he began in 1977 when the laboratory still hosted a graduate training program. When he left this position in 1988, Philip gave up his career as a paintings conservator and learned bookbinding and book conservation. Philip retired to Brunswick, Maine, in 1991, where he was very active in charitable work and as a volunteer in his community.

In 1974, Philip was a founding member of the Western Association for Art Conservators, now the Western Association for Art Conservation (WAAC). From 1984 to 1986, he was a member of the Ethics and Standards Committee of the AIC that made important revisions to the Code of Ethics and Guidelines for Practice. He was also an AIC Fellow.

Philip will be remembered fondly as a superb mentor by those conservators who worked with him. This mentoring rarely came in the form of active instruction and never in the form of lecturing; rather it was by watching Philip's careful, painstaking working methods and by observing the resultant exquisite technical achievement of his work that younger staff members learned how to approach a treatment. His combination of deft hand skills and a truly first-rate mind were inspiring to observe. Although Philip's treatment work was of exceptional quality, he exemplified the concept of humility before the art object. He never blithely presupposed the guaranteed success of any treatment choice or drew any hasty conclusions about the condition of a painting, relying instead on conclusions drawn from lengthy observation and research. He demonstrated an intense determination to do right by each painting, and

never touched swab to painting before his thorough examination and testing had gained him a sufficient knowledge of the painting's condition and technique to warrant his beginning work on it. He brought both a rationalist's considerable powers of deductive reasoning and an artist's intuition and understanding of technical matters to each treatment.

Philip's skill as a pigment microscopist was one of his special gifts, and he helped many of us to improve in polarized light microscopy. In his museum work and at the Intermuseum Laboratory, Philip was called upon to work on many important paintings during his career. This experience was freely shared with others, who were frequently amazed to hear that this unassuming conservator had so many great paintings in his memory.

Philip was also an artist who painted still lifes and landscapes in oil and watercolor, a photographer, a baker, and an avid gardener. He loved 20th century orchestral music and jazz. His gentle sense of humor and kindness were shown in little anonymous gifts that he shared with staff members. Philip loved the simple things in life, taking pride in his homemade beer and in the challenge of growing vegetables in the dense clay of Oberlin soil. He delighted in sharing arcane knowledge with his colleagues at the Intermuseum Laboratory, such as his yearly demonstration of how an egg will stand on end during the spring equinox, a trick attempted but never replicated by others. Philip was no doubt a serious and intense person who thought much about life, work, and family, but he was ever-ready to share a funny insight or put things into a unique perspective for his colleagues and friends.

Philip will be sorely missed by all who were fortunate enough to have known him and worked with him. His legacy remains in the careers of those of us who humbly count him as a role model.

It is impossible to think of Philip without thinking of his loving and supportive family. Philip and his wife, Jeannette Mahoney Vance, hosted many wonderful parties over

the years, sharing their gracious home and excellent cuisine with a long line of impoverished interns and grateful staff members. Jeannette died in 1995. Philip is survived by two daughters, Kathleen Wirth of Seattle and Elizabeth Vance of Cambridge, Massachusetts; two sons, Christopher Vance and Michael Vance of San Francisco; a sister, Joan Rae, and five grandchildren. Memorial contributions may be made to a charity of the donor's choice.

—Mark Bockrath
Paintings Conservator
Barbara A. Buckley & Associates
West Chester, PA
mfbockrath@aol.com

Grants and Fellowships

2007 CAP Applications Due December 1

The 2007 CAP applications were mailed October 6th to museums on the CAP mailing list and is also available on Heritage Preservation's website at www.heritagepreservation.org/CAP. Eligible participants will be accepted into the program on a first-come, first-served basis, and applicants are encouraged to mail their completed application as soon as possible. The postmark deadline for applications is December 1, 2006. For more information, call (202) 233-0800 or email cap@heritagepreservation.org.

New Materials and Research

Art Materials Information And Education Network (AMIEN)

There is a current need to provide artists with a resource organization that can provide accessible,

accurate, and current information about available artist's materials, their composition, appropriate uses, aging properties and safety in use.

As a major step forward in achieving this goal, the Intermuseum Conservation Association (ICA) has collaborated with artists' materials specialist and professor, Mark Gottsegen, in establishing AMIEN, the Art Materials Information Education Network. The purpose of AMIEN is to provide artists with impartial information about the materials they use, to inform any other interested person or organization about artists' materials, and to conduct ongoing research.

The need for a centralized artists' materials information foundation or repository with research capabilities has been recognized for some years in acknowledgment of the following conditions. Communication among the many constituents of the art world—artists, art materials manufacturers, retailers, conservators, conservation scientists, curators, collectors, art historians, and others—is often difficult to coordinate, not effective, and not widely disseminated. Artists are constantly choosing new materials outside the traditional range of art materials and have no avenue for understanding their properties. Art materials education, once a vital part of a young artist's training, has been severely curtailed.

Until the late 1990s, most information about art materials was found in books, often inaccurate or already outdated by time of publication. With the advent of the Internet, information about materials can be circulated but there is no impartial mechanism for verification of posted statements from artists or manufac-

turers. Other vital information is published in venues not readily available or known to artists, such as the journals of the American Institute of Conservation (Washington, D.C.) and the International Institute for Conservation (London, UK).

AMIEN will develop and conduct regular educational programs in materials education to be offered to schools, professional training programs for artists, art historians, conservators, and community groups. These programs will continue the research programs begun by Gottsegen in 1978 in partnership with ASTM International (the American Society for Testing Materials), state and federal government agencies/groups, and private foundations, and will initiate new research with these groups and the ICA.

In the first phase of establishing AMIEN, the web site www.thepaintershandbook.org has been redesigned to reflect its transition to AMIEN, and its broadened scope of mission and goals. As AMIEN goes forward it will continue to make available additional programs currently in development.

AMIEN is freely accessible via email, telephone, ordinary mail, fax, and through its stand-alone website. The website www.amien.org (live beginning in December 2006) hosts a forum for discussion, and publishes papers of interest to artists and the other constituents of the world of artists. In addition, AMIEN publishes short articles and pamphlets in printed formats for distribution to its clients. All of AMIEN's Internet services will be free to artists, but will charge a nominal fee to cover costs for its other services.

Albert Albano, Executive Director of the ICA, and Mark Gottsegen

The Grants and Fellowships Deadlines

This section of *AIC News* has moved to the AIC website. Now you can access up-to-date grant opportunities and deadline information at: <http://aic.stanford.edu/news/grantandfellowship.html> with many links directly to applications and grant-providing institutions.

will co-direct this non-profit organization under the auspices of the ICA's 501(c)(3) structure. Both Albano and Gottsegen have extensive experience in art conservation, materials education, and interactive assistance for artists. Their spheres of interaction and communication encompass the entire art world of artists, conservators, art historians, conservation scientists, and the manufacturers of art materials. Albano has worked, lectured, and published in the field of art conservation and preservation since 1976. Gottsegen has been a drawing and painting teacher since 1976 at the University of North Carolina at Greensboro, and a writer and researcher about art materials since 1975. He has been a member of ASTM D01.57 on Artists' Paints and Related Materials (ASTM International) since 1978 and Chairman since 1994.

The establishment of AMIEN is being made possible by lead support funds from Golden Artist Colors and artist Jonathan Lasker, among others. The program is housed and supported by the ICA, the nation's oldest regional art conservation/preservation services provider. Founded in 1952 at Oberlin, Ohio, the ICA has made significant contributions in conservation and preservation education and research.

—Albert Albano
(216) 658-8709
aalbano@ica-artconservation.org

—Mark Gottsegen
(336) 334-5270
mdgottsegen@earthlink.net

INCCA-NA: Sharing Research on the Conservation of Contemporary Art

Caretakers of contemporary art are constantly challenged with establishing new modes of research and documentation for this unique category of artwork. Much of the art produced today is not contained in the traditional formats that define our field: paintings, sculpture, textiles, photographs, and works on paper. Contemporary works may include installations with ephemeral, elec-

tronic, and even performative elements. Some artists design works for site- and time-specific occasions or may anticipate active involvement by the spectator or rely on the multi-sensorial experiences of sound, vision, touch and smell.

Increasingly evident is the need for collaboration in conserving contemporary art. Collaborations between a wide range of art professionals, including curators, scientific researchers, external experts, and the artists themselves produces information relating to production methods and the artists' views on issues such as aging, transience, and inter-activity. Conservators and their colleagues typically collect this information in the form of treatment reports, artist interviews, installation protocols, and material research. However, much of it remains unpublished and is therefore inaccessible to other colleagues and stakeholders in preservation.

What is INCCA?

Concerns about unshared research were an underlying theme of the symposium *Modern Art: Who Cares?*, held in Amsterdam in 1997. Organized by 13 European modern art institutions, the symposium generated a consensus to create a network of allied professionals charged with the care of contemporary art.

Formed in 1999, The International Network for the Conservation of Contemporary Art (INCCA) addresses the accessibility of new modes of research and documentation required for preserving contemporary art. INCCA is a network of professionals who share their work in order to provide an international platform for knowledge and information exchange. Membership in the network is through active participation and is open to any individual involved in conserving modern and contemporary art, including conservators, curators, scientists, registrars, archivists, art historians, and researchers. Since its inception the network has grown from 23 to over 100 members representing 50 organizations in 14 countries.

Currently, INCCA's activities include an active website, a database of Artists' Archives, and sponsored

research projects. INCCA's website (www.INCCA.org) is a vehicle for members to post upcoming events and recently published research. It also contains links to other organizations involved in conserving contemporary art. The Artists' Archive Database serves as a method for network members to share information from their unpublished research. It includes abstracts from research documents such as artist interviews, treatment reports, and installation instructions. This unique tool allows members the opportunity to access each other's unpublished information from their files.

A current INCCA sponsored project is the large-scale international *Inside Installations Project* (www.inside-installations.org). The project, sponsored by a grant from the European Union, is a three-year endeavor in which thirty European institutions are conducting case studies on the documentation and preservation of Installation Art. As the project evolves, progress is shared at various symposia held in a variety of cities across Europe. Earlier this year at a one-day symposium in Maastricht, the project participants shared their experiences of looking at the role of the museum in the care of installation art. In October a similar gathering in Ghent examined project findings as they relate to the roles the artist can play.

Expanding INCCA to North America

The growth of INCCA sparked interest outside of Europe, and in 2005 a task force was formed to investigate expansion to North America. A feasibility study performed during 2005 determined sufficient interest in the North American conservation community; and steering and advisory committees were created in 2006 to oversee the development of INCCA North America. INCCA-NA was launched in January 2006 and formally announced at the AIC annual conference in Providence, Rhode Island in June 2006.

Future Projects of INCCA-NA

With the success of the *Inside Installations Project* already evident, institutions and private conservators

in North America will be able to use INCCA as a way to work together on projects of similar scope. Plans are underway for a panel discussion at MoMA during the upcoming CAA (College Art Association) annual conference in New York on February 16, 2007. The topic of how artists and their foundations contribute to the long-term care of installation art will be addressed.

Becoming a Member

Membership in INCCA includes access to the Artists' Archives database and updates through electronic communications. There are no dues required, but membership entails active participation through the submission of five abstracts from unpublished research per year. Members may join in groups that work together to make their five-abstract quota, or they can contribute to the network in other ways, such as program development. Applications are available on line at the INCCA website. General inquiries about the organization may be submitted to

Glenn Wharton at glenn.wharton@nyu.edu. Additional information about membership may be obtained through INCCA-NA membership coordinators:

Canada: Richard Gagnier, RGagnier@Gallery.ca

Mexico and the Caribbean: Will Shank, willshank@earthlink.net

United States: Gwynne Ryan, GRyan@mfa.org

—Gwynne Ryan, U.S. Membership Coordinator and Steering Committee member, INCCA-NA; gryan@mfa.org

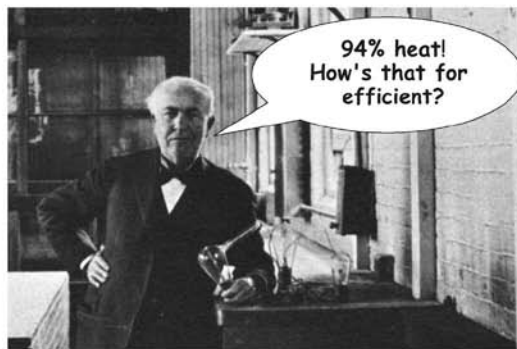
—Glenn Wharton, Acting Executive Director, INCCA-NA; glenn.wharton@nyu.edu

Give up a beautiful Saturday for first aid training? Are you crazy? Or, are you crazy not to? Ask your local Red Cross, call your health department, or consult your fire department to find out when you can take a class in CPR and first aid.

—A message from AIC's Health & Safety Committee



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SPECIALTY GROUPS



ARCHITECTURE

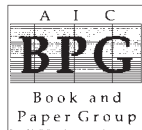
Updated ASG Website: Thanks to James Cocks who volunteered to manage the ASG website at the last business meeting, a newly expanded ASG website was unveiled in October. In addition to information about the upcoming AIC Annual Meeting, conferences and events sponsored by other preservation groups, and links to related professional organizations, the website now offers abstracts and papers from previous AIC conferences and the electronic version of this column. AIC is exploring the possibility of being able to offer audio and video podcasts of topics such as the papers presented at the upcoming ASG session of the Annual Meeting and other conservation-related lectures and discussions. If you have ideas or time to help make the ASG website even better, please contact James Cocks (james@argsf.com) or Tobin Tracey (tntracey@aol.com).

ASG Student/Early Professional Scholarships: As discussed at the business meeting in Providence, the ASG agreed to develop a scholarship program for current conservation students and recent graduates. The intent of the scholarship is to encourage students and young professionals to attend and present papers at the AIC annual meeting by covering registration fees and providing a stipend for travel and hotel costs. Of the six abstracts submitted for consideration, two were selected by the ASG officers to be presented at the ASG session of the 2007 Annual Meeting. Thank you to all of those who submitted abstracts and congratulations to the two scholarship recipients.

If you have information relating to the ASG that you would like to have included in the next issue of AIC

News, or questions on the information included in this article, please contact me at the telephone number or e-mail address listed below.

—*Evan Kopelson, ASG
Secretary/Treasurer
(607) 257-3709
ekopelson@earthlink.net*



BOOK AND PAPER

2007 Annual Meeting: The response to BPG's call for abstracts for the 2007 AIC annual meeting has been tremendous. Program Chair Jennifer Koerner has received over 35 abstracts covering a wide variety of issues, including the AIC meeting topic of Fakes, Forgeries and Fabrications. This is due, in part, to the fact that we have joined forces with the International Council of Museums-Committee for Conservation's (ICOM-CC) Graphic Documents Working Group for a joint session. To accommodate all the speakers from both BPG and ICOM-CC, the Library Collections and Archives Discussion groups have graciously agreed to defer their sessions for this one special year; their sessions will resume again at the 2008 AIC annual meeting.

BPG is also working closely with the Research and Technical Studies specialty group (RATS) to incorporate more paper-related topics in their sessions. While BPG and RATS sessions will run concurrently, we think this will give an opportunity to showcase the research going on in paper conservation, complementing our sessions rather than detracting from them. Since we are joining forces with RATS professionally, we are also going to join them socially by holding a joint reception with them. We look forward to mingling with our colleagues from

both RATS and ICOM-CC!

Publications Committee: As you may recall from the business meeting, BPG agreed to give away its overstock of BPG Annuals (pre-2000); the only charge from AIC would be for postage and handling. So now is the time to collect those back issues that you always wished you had. If you know of any groups, schools, libraries or institutions that might be interested in back issues please contact Linda Edquist, the BPG member who is spearheading this effort, at edquistls@si.edu.

Electronic Mailing List: Hopefully, by now, you will have received your first e-mail from the newly created BPG electronic mailing list. You should have received a welcome e-mail giving you the option to opt-out, if you so choose. We strongly encourage you to stay on the list as it will help to reduce BPG's mailing expenses. The e-mail list will be used instead of conventional mail for BPG business such as Treasurer's reports and meeting minutes; it is not intended to be used as a discussion forum. If you chose to opt-out of the email list, you will still receive BPG information by conventional mail. Thank you to Erika Lindensmith who has agreed to be the list moderator.

Reserve Funds: I have received several proposals from members on how BPG might best spend the excess reserve money that we have. Suggestions (in no particular order) include: updating the Paper Conservation Catalogue, supporting a conference, sponsoring students to attend the BPG reception at AIC, funding a publication and increasing donations to various AIC funds. This is not an exhaustive list. I feel strongly that by taking a close and hard look at our budget, we can actually achieve many of these suggestions by simply adjusting and supplementing the existing budget categories. It is very important that we have adequate financial support for our core projects, such as the paper and



book conservation catalogs and BPG Annual, so that our many volunteer chairs and committee members are not overtaxed and burdened. I will make more concrete proposals in the next newsletter; until then feel free to continue to send suggestions.

I am pleased to be starting my two-year term as BPG chair and look forward to working with and meeting many BPG members. Feel free to contact me with your thoughts and suggestions.

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



CIPP

Annual Meeting: Planning for the annual meeting continues with a CIPP lunch program on Wednesday, April 18th, 2007. Program Chair Jeff Peachey is planning a panel presentation and discussion on the meeting topic of fakes and forgeries.

Website: Jan Hessling, CIPP Secretary continues to make improvements to our website. The webpage can be accessed at <http://aic.stanford.edu/sg/cipp>. The board is continually looking to add benefits of membership and the website is a good place to provide them.

The audio recording of the 2006 luncheon program sponsored by CIPP at the AIC annual meeting in Providence, Rhode Island is now available in the members-only section. Entitled "Risk Management: Insurance and Beyond" the presentations are downloadable as MP3 audio files. The presentations by Laura Condon of Willis Fine Arts and Sam Harris, architect and lawyer, were recorded in 15-minute segments. Documents distributed during the session will soon be posted on the website as well. "Building Busi-

ness for Conservators," the 2005 presentation from public relations expert Hollis Walker, is also available as a download.

A new initiative for the website will be a glossary of terms for each specialty area that can be downloaded to give to clients so that they will understand the terms and jargon specific to our work. Paul Himmelstein suggested the glossary and we are soliciting contributions from the membership. The user name and password for the members-only section will be published once again on the CIPP list-serve. If you have questions or cannot access the list-serve please contact me at wpfineart@houston.rr.com.

Vice Chair (and Program Chair) Jeff Peachey and I will attend the Internal Advisory Group (IAG) meeting of AIC officers, committee chairs, board members, and AIC staff during the first weekend of November in Washington, DC. If you have any concerns or questions about AIC in general or CIPP in particular please contact one of us so we can present your questions at the meeting.

—Jill Whitten, CIPP Chair
(713) 426-0191
wpfineart@houston.rr.com



ELECTRONIC MEDIA

Digital Documentation Committee: The EMG is currently developing a Digital Documentation Committee to address a recognized need within the conservation community for guidance on transitioning from traditional film documentation to digital photographic documentation. The Committee will develop guidelines for digital documentation that will encourage high standards while remaining reasonably affordable. Topics will include: hardware and software

needs; procedures for image capture and processing; electronic file storage options and printing of images. This information will be accessible on the EMG website and updated periodically to accommodate for changes in technology. In addition, the committee will explore appropriate revisions to the Documentation Section of the *Commentaries to the Guidelines for Practice of the AIC* to address recent technological advances. EMG is still in the initial planning stages for this project, but please feel free to contact Jeffrey Warda at jwarda@guggenheim.org or Gawain Weaver at gawain.weaver@gmail.com with any questions.

Annual Meeting: We are in the process of planning the EMG session for the next Annual Meeting in Richmond, VA. The scheduled talks cover a broad range of topics and will include presentations on forgeries in electronic media; educational initiatives in electronic media preservation; and the challenges of contemporary installation art. Plan on attending the EMG Business Meeting to celebrate the 10th anniversary of the founding of EMG.

Membership: Please consider joining EMG for only \$15 to support our initiatives and programs. By joining, you receive a free EMG Optical Media Pen for proper labeling of CD-R or DVD discs. If you would like to be included in the EMG email listserv, check the EMG website for details at <http://aic.stanford.edu/sg/emg/>.

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



OBJECTS

Publications: AIC's publications sale (described elsewhere in the Newsletter), has brought the problem



of publications storage to the attention of all the specialty groups. Over the last few months, there has been much discussion among OSG chairs and the Postprints committee regarding how best to preserve our backlist of Postprints and Occasional Papers without incurring excessive storage costs. The decision: OSG is participating in AIC book sale, but we will be retaining additional copies of all the old volumes to scan and convert into digital format. Eventually, we hope to put all of the backlist onto a CD or similar read-only format. OSG members can collect them all! Note that **VOLUNTEERS ARE NEEDED** to assist our website manager, Vanessa Muros, with scanning these documents. Contact her directly at vmuros@gmail.com.

2007 AIC Elections: The Objects Specialty Group (OSG) is seeking candidates to run for OSG Program Chair 2007–2008 term. If you are interested in submitting your candidacy or would like to nominate someone to serve the OSG, please contact Nominating Committee Member Sheila Payaqui at (304) 535-2961 or spayaqui@hotmail.com before the end of February 2007. Position descriptions are available on the OSG website.

Committee update: The OSG certification working group is currently tackling another task for the Certification Committee, to assist with examination writing. The work involves looking at the general topics of essential competencies and giving weight to those areas that should have greater emphasis in a written evaluation.

The Outreach Committee is reforming for greater efficiency. Opinions, questions or volunteers? Please contact Jean Portell at jeandp@aol.com.

Annual Meeting OSG Session: Don't forget that the 2007 AIC Annual Meeting in Richmond, Virginia, comes early this year: April 16–20, 2007. Preview Registration (the cheapest!) ends December 1. Program

Chair Ann Boulton has put together an outstanding schedule of presentations on forgery and authentication, with an additional special session on illicit trade in archaeological artifacts. It should be very exciting!

—Katie Holbrow, OSG Chair
(413) 458-5741
kholbrow@williamstownart.org



PAINTINGS

PSG Postprints: Much discussion has ensued over storage of AIC publications, especially the *Postprints*, and the possibility of digitizing past *Postprints*. Although digital conversion does not yet seem affordable, it is perhaps an option to consider for the future, providing both accessibility and compact storage. This also may be something that will need to be decided by AIC as a whole rather than specialty group by specialty group. Thoughts from the membership on digitization pros and cons (and of course on any other PSG topic) are extremely welcome.

PSG Negative Storage: On the topic of storage, we have opted to continue to store the negatives for the *Varnish Catalog*. We can no longer store them free of charge at the printer since the gratis service is only provided for several years after printing. The cost for storage is \$35/year, and the minimal expense seemed worth buying some time for discussion. Our options are to have them destroyed (an option that I find too final and that offends the packrat in me), pay to have them scanned for digital storage, or pay to continue to store them in their current format. Again any comments or thoughts would be most welcome.

PSG Catalog: Carol Christensen, project coordinator of the Paintings Conservation Catalog, reports that the Stretcher and Strainer Chapter

will be sent out for professional copy editing towards the end of this year. Once copy editing is complete, final layout in preparation for publication can begin. Also, the editorial board continues to edit the incoming contributions to the Inpainting Chapter. Progress is definitely being made.

AIC Professional Associate and Fellow Applications: The Specialty Group Chairs ListServe has begun a discussion on how to encourage more AIC members to become professional associates and fellows. As someone who procrastinated three years before finally completing my application for PA, I understand how inertia can be an obstacle.

2007 AIC Annual Meeting: Since this is the first April meeting, deadlines for submitting proposals for talks came up extremely quickly. Despite this, we had great submissions, and Program Chair Tiarna Doherty has put together a really interesting session. We did get a number of late submissions and inquiries that had to be turned down only because the program was already full. If there wasn't room this year, please consider submitting a talk next year. And next year we will all be more used to the stepped-up schedule. Thank you to everyone who sent in ideas, topics, and abstracts!

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



PHOTOGRAPHIC MATERIALS

PMG 2007 Winter Meeting, Rochester, NY: Registration materials for the PMG Winter Meeting at the George Eastman House February 22–24, 2007 will be mailed to the PMG membership in early or mid-December. The mailing will include details on the program, including the



session “Care and Conservation of Photographic Negatives and Film,” and the panel “Cold Storage Projects: Past, Present and Future.” Please note that our friends and colleagues from the Photographic Records Group of the International Council of Museums – Conservation Committee (ICOM-CC) will be joining us for this meeting. Prior to the December mailing, the most up-to-date information on the meeting can be found on the PMG website. Last minute submissions for talks in Rochester, including title, author, and abstract, should be sent to Program Chair Laura Downey, P.O. Box 522, Nederland, CO 80466, or at ldstaneff@ionsky.com.

2007 Annual Meeting: The 2007 AIC Annual Meeting will be held in Richmond, VA April 16–20, just two months after the PMG meeting in Rochester. The PMG will meet for a business meeting and luncheon. A guest speaker is planned for the luncheon. The presentation will relate to the annual meeting theme of “Fakes, Forgeries, and Fabrications.” Further specifics on this will be forthcoming in this column and on the PMG website.

2009 Winter PMG Meeting Venue: It may seem ridiculously early to begin thinking about the Winter PMG Meeting in 2009, but any institution and/or city representative who would like to be under consideration as a site will need to pitch their proposal at the 2007 Winter Meeting in Rochester. Site candidates will be presented and put to a vote in the business meeting. Anyone who would like to nominate their city or institution, or those with thoughts or ideas, should contact one of the PMG officers.

Professional Associate and Fellowship Drive: Concern over the decreasing number of AIC members making application for Professional Associate or Fellow status has been voiced at the AIC general business meetings in the past couple years. In order to increase the numbers in these membership categories, the AIC Board is initiating a membership drive and

competition among Specialty Groups. The group with the greatest increase in number of Fellows and Professional Associates will be awarded \$300 towards its next annual meeting fees. It would be great if the PMG could lead the way with this drive.

—*Marc Harnly, PMG Chair*
(310) 440-6583
mharnly@getty.edu



RESEARCH AND TECHNICAL STUDIES

2007 Annual Meeting: The program for the Richmond meeting has been finalized. The shorter preparation time this year meant that our program chair had to do some scrambling to put the program together but it looks like we will have some very interesting presentations that continue the theme of the general session on fakes and forgeries. We have added an enticement this year to try and increase the attendance at the business meeting by combining the meeting with lunch and a speaker. We currently have 219 RATS members but we often consider ourselves lucky if we get thirty members for lunch and a dozen members at our business meetings! It is difficult to reach a consensus on decisions that affect all of our members when so few take an active role in our group. If you don't like speaking in front of a group but have some definite ideas about where we should be heading or ways to improve our relevance to the membership please contact me by email with your suggestions.

RATS Website: One area where we could use some immediate assistance is our website. The site design is brilliant but it is in desperate need of updating; (this hasn't been done in more than three years!) So, if anyone out there has experience with website management and would like

the opportunity to bring us up to date, please contact me.

—*Paul L. Benson, RATS Chair*
(816) 751-1253
pbenson@nelson-atkins.org



TEXTILES

2007 Annual Meeting: Due to Mary Ballard's hard and diligent work another interesting TSG meeting is shaping up for next year. Papers will be presented on the authentication of textiles, forgery, craft-habit or pastiche as well as characterization and identification materials. Mary's excellent planning ability has also put together a business meeting for the early morning that will include coffee, tea, and breakfast treats. So no matter how tired you are, rest assured that attendance to the business meeting will offer you some reward.

Upcoming Business: Two important decisions are to be made in the near future. First is the TSG award. The details of the award will be presented to the group and voted on at the business meeting. The second subject under discussion within TSG will be a possible change to the rules of order allowing us to vote online. Voting online would allow us to come to a decision without the expense of a full mailing and would take place within our AIC-TSG website. Instead of sending out yearly ballots, voting for nominated officer candidates would be done online.

It is my hope that members will participate in the upcoming vote resulting in a more representative decision. In the past, voting participation has been very small, leaving us with an unbalanced decision. By achieving greater participation we can hopefully enact changes that will be a better representation of the TSG group. Details



of both the above mentioned issues will be sent to the TSG group prior to the AIC annual meeting in the spring mailing.

—Ann Frisina, TSG Chair
(651) 297-5490
Ann.Frisina@mnhs.org



WOODEN ARTIFACTS

Annual Meeting: On behalf of Rian, I would like to thank all who submitted abstracts for the next WAG session at the AIC annual meeting in Richmond, VA on April 16–20. The program promises to be very interesting with national and international speakers presenting papers on a variety of authenticity issues, such as ‘brown’ and

venered furniture, painted surfaces, interior woodwork, gilding, and much more.

I would also encourage everyone to attend the Business Meeting after the WAG Session. There will be several important issues to be voted on and everyone’s vote and voice will make a difference. Most importantly, we will be attempting to amend our Rules of Order to allow for online voting for WAG officers. I am still working out the details, but if approved, we hope to begin online voting in 2008.

I know it seems early, but all three WAG Officers positions will need to be renewed this April. Both the Chair and Treasurer are two-year term positions and the Program Chair is a one-year position. Anyone interested in filling these positions should contact me. It is my hope that we can post the proposed slate of officers to our list-serve before the annual meeting.

Website: The WAG Rules of

Order have been posted on our website for your perusal.

I am still working with Gordon Hanlon to start a database based on Chris White’s poster on dating screws. Once it is loaded on the web, it is our intention to open it to our members for their own additions of screws of known and important pieces of furniture.

We are still looking for volunteers to help Mike Podmaniczky with the idea of developing a *WAGipedia*. Anyone interested, please contact Mike or me.

I would like to thank all the officers and those too many to name, for the generous donation of their time serving on the various WAG projects and committees. Everyone’s contribution is important and on behalf of the entire WAG membership, I thank you.

—Randy S. Wilkinson, WAG Chair
(860) 822-6790
rwilkinson@99main.com



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COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

Call for papers: "Perspectives in Vernacular Architecture." The Journal of the Vernacular Architecture Forum. Contact: Howard Davis, hdavis@aaa.uoregon.edu; Louis P. Nelson, lnelson@virginia.edu

December 20, 2006: Call for papers for: Upholstery+ ICOM-CC Interim Meeting May 13-17, 2007, co-sponsored by ICOM-CC Leather, Wood/Furniture/Lacquer, and Textiles Working Groups, ICOM-Poland, and the National Museum in Krakow, Poland. Paper or poster abstracts of 500 words (max) should be sent to (Leather) A. Schulze at andreas.schulze@lfd.smi.sachsen.de (Wood) Dr. Hany Hanna at hnnnc@yahoo.com or (Textiles) Mary Ballard at ballardm@si.edu

March 19-27, 2007. Call for papers: The International Round Table Congress on Recent Research into the Nature, Condition and Conservation of Seals. Co-organized by The International Consil des Archives (ICA) and Oxford University Library Services (OULS). Merton College, Oxford, UK—Contact: Chris Woods, Head of Conservation and Collection Care, Bodleian Library; csw@bodley.ox.ac.uk

"Seismic Reliability, Analysis and Protection of Historic Buildings, Heritage Sites and other Cultural Artifacts." Special edition of the Journal of Engineering Structures. Deadline for submission of papers, November 30. Contact: Dr. Debra F. Laefer, Dept. of Civil Engineering, University College Dublin, Ireland; debra.laefer@ucd.ie; or Dr. Erol Kalkan, California Geological Survey, Earthquake Engineering Program, Sacramento, CA; erol.kalkan@conservation.ca.gov

April 18-22, 2007. The Third Forum on the Conservation of the Cultural

Patrimony of the Americas. Deadline for submission of papers, December 15. Caracas, Venezuela—Contact: foroconservacion2@yahoo.com; www.fundacionconservacion.org

July 16-20, 2007. ASTM International 2007 Johnson Conference: Workplace Aerosol Sampling to Meet ISO Size-Selective Criteria. Sponsored by ASTM Committee D22 on Air Quality and its Subcommittee D22.04 on Workplace Atmospheres. Deadline for submission of papers, December 15. University of Vermont, Burlington, VT—Contact: (304) 285-5823; mharper@cdc.gov; www.astm.org/MEETINGS/COMMIT/d22symp.html

September 6-8, 2007. "Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation." ICON Archaeology Group and the Fitzwilliam Museum, University of Cambridge. Deadline for submission of papers, February 28, 2007. Cambridge, UK—Contact: Julie Dawson, jd110@cam.ac.uk; +44 (0)12 2333 2930; Susi Pancaldo, spancaldo@museumoflondon.org.uk; +44 (0)20 7814 5646; www.fitzmuseum.cam.ac.uk/dept/ant/aeo2007

September 24-28, 2007. Canadian Conservation Institute's Symposium 2007: "Preserving Aboriginal Heritage: Technical and Traditional Approaches." Deadline for submission of papers, January 15, 2007. Ottawa, Canada—Contact: Carole Dignard, (613) 998-3721, ext. 151; carole_dignard@pch.gc.ca; symposium_2007@pch.gc.ca; http://www.cci-icc.gc.ca/symposium/callforcontributors_e.aspx

September 27-29, 2007. The Fourth Forbes Symposium on Scientific Research in the Field of Asian Art. Deadline for submission of papers,

February 15, 2007. Washington, D.C.—Contact: Forbes Symposium 2007/DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC; Fax: (202) 633-9474; dcsr@asia.si.edu

January 2008. Modern Materials Conference, call for papers. Co-organized by the Getty Conservation Institute and Getty Research Institute. Los Angeles, CA—Contact: modernmaterials@getty.edu

GENERAL

AIC Ongoing. "Business and Management Practices for Conservators." Records Management, Mitigating Risk, Fundraising, Lab Safety, and other distance learning courses. Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

November 21-22. ICON Care of Collections Group Conference. Birmingham, UK—Contact: Emma Roodhouse, emma.roodhouse@falkirk.gov.uk

January 22-28, 2007. "The International Conference on the Heritage of the Naqada and Qus Region." Organized by ICOM-CC-Wood, Furniture and Lacquer, in cooperation with the Diocese of Naqada and Qus. Naqada, Egypt—Contact: Dr. Hany Hanna, +2-012-4176742; hnnnc@yahoo.com

February 3, 2007. The Fourth Annual Black History Conference. The Association for African American Historical Research and Preservation. Seattle, WA—Contact: (206) 547-5394; conferences@aahrp.org

COURSES, CONFERENCES, AND SEMINARS

AIC March–November 2007. “Training for Museum Emergency Responders,” workshops in cooperation with Southeastern Museums Conference, InterMuseum Conservation Association, and Seattle Art Museum. Atlanta, GA; Cleveland, OH; Seattle, WA—Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; Selection criteria and application forms at www.aic-faic.org

AIC April 16–20, 2007. “Fakes, Forgeries and Fabrications.” AIC 35th Annual Meeting. Richmond, VA—Info: www.aic-faic.org

May 10–11, 2007. The International Conference, Conservation Science 2007. Organized by the Institute of Conservation Science, in collaboration with the Centre for Conservation and Promotion of Cultural Heritage of the Politecnico di Milano and the Department of Food Science, Technology and Microbiology (DiSTAM) of the University of Milan. Politecnico di Milano, Italy—Contact: iconnect@icon.org.uk; www.icon.org.uk

AIC June 25–27, 2007. “Characterization of Unprocessed and Processed Hides,” workshop in cooperation with Winterthur Museum. Winterthur, DE—Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

AIC Summer, 2007. “Adhesives for Conservation,” workshop in cooperation with the Conservation Center of the Institute of Fine Arts, New York University. New York, NY—Contact: Eric Pourchot; AIC, (202) 452-9545, ext.

12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

September 6–8, 2007. “Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation.” ICON Archaeology Group and the Fitzwilliam Museum, University of Cambridge. Cambridge, UK—Contact: Julie Dawson, jd110@cam.ac.uk; +44 (0)12 2333 2930; Susi Pancaldo, spancaldo@museumoflondon.org.uk; +44 (0)20 7814 5646; www.fitzmuseum.cam.ac.uk/dept/ant/aeo2007

September 24–28, 2007. “Preserving Aboriginal Heritage: Technical and Traditional Approaches.” The Canadian Conservation Institute’s (CCI) 2007 Symposium. Ottawa, Canada—Contact: Carole Dignard, (613) 998-3721, ext.151; carole_dignard@pch.gc.ca

October 17–19, 2007. “Contemporary Collections.” Australian Institute for the Conservation of Cultural Material (AICCM). Brisbane, Queensland, Australia—Contact: Davina Bonner, davina.bonner@qm.qld.gov.au; Amanda Pagliarino, amanda.pagliarino@qag.qld.gov.au; Liz Wild, liz.wild@qag.qld.gov.au

November 19–23, 2007. Museum Microclimates Conference. Co-organized by the National Museum of Denmark, ICOM-CC and Conservation Centre Vejle. The National Museum of Denmark, Copenhagen—Contact: musmic@natmus.dk; http://www.natmus.dk/microclimates

ARCHITECTURE

December 7–9. The Third Symposium on Preserving Archaeological Remains

in situ (PARIS3). Vrije Universiteit Amsterdam—Contact: paris2006@falw.vu.nl; www.falw.vu.nl/paris

BOOK AND PAPER

AIC November 17. “Preserving the Artifact: Book, Manuscript, and Paper Document Conservation.” North Carolina Preservation Consortium 2006 Annual Conference. Hosted by the Greensboro Public Library. Greensboro, NC—Contact: Robert James, (919) 660-1157; robert.james@duke.edu; www.greensboro-nc.gov/departments/library

AIC May, 2007. “The Use of Bleaching Treatments in Paper Conservation,” workshop in cooperation with Gerald R. Ford Conservation Center. Omaha, NE—Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

AIC September 5–7, 2007. “Printed on Paper: The Techniques, History, and Conservation of Printed Media.” Northumbria University. Newcastle-upon-Tyne, UK—Contact: Nancy Purinton, (304) 535-6143; nancy_purinton@nps.gov

September 17–21, 2007. The Eleventh Congress of the International Association of Book and Paper Conservators (IADA). Vienna, Austria—Contact: brigit.reissland@icn.nl; http://palimpsest.stanford.edu/iada/ta07_abs.dot

October 18–20, 2007. “Modern Drawing and Painting Media,” workshop in cooperation with the

COURSES, CONFERENCES, AND SEMINARS

Morgan Library.
New York, NY—Contact: Eric
Pourchot; AIC, (202) 452-9545, ext.
12; Fax: (202) 452-9328;
epourchot@aic-faic.org; registration
forms at www.aic-faic.org

ELECTRONIC MEDIA

December 5–6. “Persistence of
Memory: Stewardship of Digital
Assets.” Organized by the Northeast
Document Conservation Center.
Registration deadline Friday,
November 10.
Tuscon, AZ—Info: www.nedcc.org

OBJECTS

February 26–March 1, 2007.
“Conservation Strategies for Saving
Indoor Metals Collections and Legal
Issues in the Conservation of Cultural
Heritage.” Sponsored by the European
6th Framework INCO Program and
the Consortium of the PROMET
Project.
Cairo, Egypt—Contact:
www.nilesaser.edu.eg;
www.promet.org.gr

June 14–16, 2007. “Stained Glass
Window Techniques in the 19th
Century.” Forum for the conservation
and restoration of stained glass windows.
Namur, Belgium—Contact:
yvette.vandenbemden@fundp.ac.be;
v.amormino@institutdupatrimoine.be

August 27–30, 2007. ICOM-CC
Working Group Glass and Ceramics
Interim Meeting.
Nova Gorica, Slovenia—Contact: Lisa
Pilosi, (212) 396-5379;
lisa.pilosi@metmuseum.org

PAINTINGS

December 3–7. “Icons: Approaches to
Research, Conservation and Ethical
Issues.” Benaki Museum-International

Meeting of the Special Interest Icons
Group.
Athens, Greece—Contact: ++30210
7214524 or ++30210 7258790;
icom_meeting@benaki.gr;
http://www.benaki.gr/exhibitions/en

PHOTOGRAPHIC MATERIALS

AIC February 12–15, 2007. “Basic
Treatment of Black-and-
white Silver Gelatin Photographs,”
workshop in cooperation with
National Park Service Harpers Ferry
Conservation.
Shepherdstown, WV—Contact: Eric
Pourchot; AIC, (202) 452-9545, ext.
12; Fax: (202) 452-9328;
epourchot@aic-faic.org; registration
forms at www.aic-faic.org

AIC February 22–24, 2007.
Biannual Winter Meeting of
the Photographic Materials Group
(PMG).
George Eastman House, Rochester,
NY—Info. at the PMG website:
http://aic.stanford.edu/sg/pmg/index.
html

TEXTILES

November 6–10, 2007. “Facing
Impermanence.” 6th North American
Textile Conservation Conference.
Washington, DC—Contact: Suzanne
Thomassen-Krauss, 10701 Hunters
Run Court, Vienna, VA 22181;
sstk@cox.net;
http://www.textilemuseum.org/natcc/
main.htm

January 10–19, 2007. Workshop on
Pre-Columbian Textiles. Museum
Textile Services.
Lima and Trujillo, Peru—Contact:
Camille Myers Breeze, (978) 851-0110;
museumtextiles@gmail.com;
www.museumtextiles.com

WOODEN ARTIFACTS

November 17–18. The Eighth
International Symposium on Wood
and Furniture Conservation, “Empire
Furniture.” Stichting Ebenist.
Felix Meritis, Amsterdam—Contact:
Stichting Ebenist, P.O. Box 15902,
1001 NK Amsterdam;
info@ebenist.org

COURSE OFFERINGS

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Bookbinding Courses
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4171347; Fax: +34 93 2123715;
info@balaam-art.com;
www.balaam-art.com

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

Canadian Conservation Institute
(CCI), Workshop Schedule 2007
Care of Archival Collections (February
15–16, 2007); Permanence of Artists’
Materials (March 2007); Modern
Information Carriers (TBD); Care of
Archival Materials (TBD); Eradication
of Pests (TBD).
Canada—Contact: cci-icc_edu@pch.gc.ca;
(866) 998-3721; http://www.cci-
icc.gc.ca/learning-opportunities/
workshops/calendar_e.aspx

COURSES, CONFERENCES, AND SEMINARS

Centre for Photographic Conservation Courses
In-House Training Course and Lecture Programs, UK—Contact: Angela Moor, +44 020-8690 3678; Fax: +44 020-8314 1940; xfa59@dial.pipex.com; www.cpc.moor.dial.pipex.com; cphotoconservation@cpc-moor.com

Centro del Bel Libro
The Handling of Printed and Bound Treasures (November 20-21); Tape Removal on Paper (November 27-28). Ascona, Switzerland—Contact: info@cbl-ascona.ch; <http://www.cbl-ascona.ch>

College of Microscopy of the McCrone Group
Westmont, IL—Contact: Joseph Swider, (630) 887-7100; <http://www.mccrone.com>; <http://www.collegeofmicroscopy.com>

Conservation Center for Art and Historic Artifacts (CCAHA)
Where Artifact Meets Exhibition: Advances in Preservation Planning and Design (Fall 2006, Boston, MA); Understanding Archives: An Introduction to Archival Basics (November 15); Care and Handling of Historic Furniture (December 13). Philadelphia, PA—Contact: (215) 545-0613; <http://www.ccaha.org>

Conservation Center, Institute of Fine Arts, NYU
Contact: Anuja Butala, (212) 992-5888; ab153@nyu.edu; <http://nyu.edu/gsas/dept/fineart/ifa/curriculum/conservation.htm> or Shelley Sass, Program Coordinator, sks3@nyu.edu

Conservation Technologies (NMGM), Conservation Center
Liverpool, England—Contact: Dr.

Martin Cooper,
martin.cooper@liverpoolmuseums.org.uk; +44 151 478 4904

The Gemmological Association of Great Britain
Contact: claire@gem-a.info

Heritage Conservation Network
Conservation of Hurricane-Damaged Vernacular Houses (Ongoing, St. Louis, MS); Conservation of Hurricane-Damaged Houses: Shotgun Style and More (Ongoing, New Orleans, LA). Contact: (303) 444-0128; info@heritageconservation.net; www.heritageconservation.net

Illinois Digitization Institute at the University of Illinois Library at Urbana-Champaign, Online Courses
Contact: Amy Maroso, Project Coordinator, 452 Granier Engineering Library Information Center, 1301 W. Springfield Ave., Urbana, IL 61801; maroso@uiuc.edu; <http://images.library.uiuc.edu/projects/idi>

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)
Conservation of Built Heritage (February 1-March 30, 2007; Rome). Contact: ICCROM, Via di San Michele 13, I-00153 Rome, Italy; +39 06 585531; iccrom@iccrom.org; www.iccrom.org

International Academic Projects
Glass and Ceramics (April 2007, Florida) Contact: James Black, Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, United Kingdom; +44 207 380 0800; Fax: +44 207 380 0500; jb@academicprojects.co.uk; www.academicprojects.co.uk

The Laboratory Safety Institute
Seminars and Workshops
Nationwide—Contact: LSI, (800) 647-1977; Fax: (800) 303-4289; labsafe@aol.com; www.labsafety.org

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

Malta International Excellence Courses
Valletta, Malta—Contact: Joseph Schiro, +356 218076756; joseph.schiro@gov.mt; or Dr. Santino Pascuzzi, +39 3472621948; pascuzzi@palazzospineli.org

Midwest Art Conservation Center
Contact: Melinda Markell, Field Services Coordinator, 2400 Third Avenue South, Minneapolis, MN 55408; (612) 870-3128; info@preserveart.org

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

National Museums Liverpool
An Introduction to Laser Cleaning in Conservation (November 20-21). Contact: Martin Cooper, Conservation Technologies, National Conservation Centre, Liverpool, National Museums Liverpool, Whitechapel, Liverpool L1 6HZ; +44 (0) 151 478 4916; conservationtechnologies@liverpoolmuseums.org.uk; www.icon.org.uk

National Preservation Institute
The Secretary of the Interior's

COURSES, CONFERENCES, AND SEMINARS

Standards: Treatment Considerations (November 15–16, Greensboro, NC); Conflict Resolution and Negotiation Tools for Cultural and Natural Resource Projects (December 4–6, Honolulu, HI); Historic Landscapes: Planning, Management, and Cultural Landscape Reports (December 5–6, Santa Fe, NM); Decision Making for Cultural and Natural Resources in the Legal Environment (December 5–6, San Diego, CA); Identification and Management of Traditional Cultural Places (December 7–8, San Diego, CA). Note: Scholarships available for select seminars through the National Endowment for the Arts. Contact: Jere Gibber, Executive Director; National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; Fax: (703) 768-9350; info@npi.org; www.npi.org

Netherlands Institute for Cultural Heritage (ICN) Amsterdam, The Netherlands—Contact: Angeniet Boeve, angeniet.boeve@icn.nl; or Monique de Louwere, monique.de.louwere@icn.nl; +31 20 305 46 55; Fax: +31 20 305 46 20; <http://www.icn.nl>

Northern States Conservation Center Online Courses Contact: Helen Alten, helen@collectioncare.org; register at MuseumClasses.org

Pacific Northwest Preservation Management Institute Course Series Seattle, WA—Contact: Gary Menges, menges@u.washington.edu; Steven Dalton, dalton@nedcc.org; or Lori Foley, lfoley@nedcc.org; www.nedcc.org

Preservation Management Institute Contact: Karen Novick, (732) 932-7169; <http://scils.rutgers.edu/pds/pmi.jsp>

Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute Contact: Karen Novick, Rutgers University, 4 Huntington St., New Brunswick, NJ 08901-1071; (732) 932-7169; Fax: (732) 932-9314; <http://scils.rutgers.edu/pds/pmi.jsp>

SOLINET Courses Varied locations—Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; Fax: (404) 892-7879; Vanessa Richardson, (800) 999-8558, vanessa_richardson@solinet.net; www.solinet.net

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

West Dean College Conservation and Repair of Timber (November 27–30); The Historic Interior: Commissioning and Managing Conservation Research (December 4–6); Conservation of Stone Surfaces and Detail (January 22–25, 2007); Specifying Conservation Works (February 5–8, 2007); An Introduction to the Conservation of Transport Collections (February 18–25, 2007); Conservation and repair of Architectural Metalwork (March 5–8, 2007); Conservation and Repair of Brick, terracotta and Flint Masonry (March 19–22, 2007); Art and Object Handling (March 26–30, 2007); Conservation Skills: Specialized Techniques in Polychromed and Gilded Surfaces (September 11–14, 2007); Conservation Skills: Sharpening Edge Tools (November 6–9, 2007). Chichester, UK—Contact: Liz

Campbell, Administrator, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; Tel: +44 1243 818219; liz.campbell@westdean.org.uk; www.westdean.org.uk

Weymouth College Foundation Degree in Applied Architectural Stonework and Conservation Weymouth, United Kingdom—www.weymouth.ac.uk

Worcester Polytechnic Institute & Higgins Armory Worcester, MA—Contact: Cristina Bauer, Internal Project Coordinator, Higgins Armory Museum, 100 Barber Avenue, Worcester, MA 01606-2444; (508) 853-6105 ext. 23; Fax: (508) 852-7697; cbauer@higgins.org; www.wpi.edu/+mcsi

AIC AIC Professional Development is at Work for You!

The AIC logo in the calendar indicates workshops funded or co-sponsored by the FAIC endowment for professional development. Most events are hands-on, treatment-oriented workshops ranging from one to five days in length, and are offered at affordable prices. Check the Education section of the AIC website (www.aic-faic.org) for full details, updates, and registration materials, or call (202) 452-9545, ext. 12.

Please visit
<http://aic.stanford.edu/education/workshops/other.html> for up-to-date Course, Conference, Seminar, and Workshop information.

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

Chief Conservator

The Chief Conservator must be a broadly-experienced conservation professional who is ready to assume a prominent role within the Guggenheim Museum. The CC will be responsible for setting and maintaining a standard of excellence for treatments in the conservation laboratory, providing leadership for our experienced staff of conservators. The CC will set priorities for treatment and preventive care while supporting a very active museum exhibition and loan program. S/he will define areas of research and scholarship that best serve the museum's mission, and work with development staff to identify and secure funding for projects.

The ideal candidate has a minimum of ten years in the field, including management experience, and is known and respected among co-professionals. A demonstrated commitment to the preservation and specific concerns of Modern and Contemporary Art is preferred. The Solomon R. Guggenheim Foundation is an Equal Opportunity Employer.

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Nina Chacko
Director of Human Resources
Solomon R. Guggenheim Foundation
1071 Fifth Avenue
New York, NY 10128

THE YALE CENTER FOR BRITISH ART

Chief Conservator of Paintings

The Yale Center for British Art seeks applicants for a Chief Conservator of Paintings. The successful candidate

will develop and lead the activities of the new department, be involved in designing the studio, supervise a museum technician, mentor a full-time post-graduate intern and answer to the Center's director. The department will embark on a project to systematically study and document the Center's painting collection, which contains the largest and finest collection of British art outside the United Kingdom.

Applicants should have an advanced degree from a recognized conservation program or equivalent training, be highly skilled in painting conservation and have eight or more years experience. Applicants should be able to perform a range of analytical techniques including x-radiography, infrared reflectography, optical microscopy, film-based and digital photographic documentation.

Strong communication skills and the desire to collaborate with colleagues in the Yale University and international scholarly communities are required. Candidates should have a record of scholarly publication in the field, be eager to publish new research and teach with the Center's collection. Experience with British Art is desirable.

Salary and Benefits: The position will carry the title of Chief Conservator of Paintings and a competitive salary will be based on the candidate's qualifications and experience. A full benefits package includes 22 vacation days, 8 holidays, and recess and personal days; comprehensive health care; retirement benefits; and relocation assistance.

Application: For immediate consideration, please apply online at www.Yale.edu/jobs. Your application must include your letter of interest, resume, and the names of the three references. Be sure to reference source code EABAC33959 on all correspondence and in the appropriate field on the online application. Closing date for applications will be November 30th, 2006. Alternately, mail your application to: Corey Rossman, Yale University Department of Human Resources, 155 Whitney Avenue, P.O. Box 208256, New Haven, CT 06520

Yale University is an Affirmative Action, Equal Opportunity Employer.

ANTIQUARIAN & LANDMARKS SOCIETY

Collections Conservation and Preservation Consultant

The Antiquarian & Landmarks Society, headquartered in Hartford, CT with historic house museums throughout the state, wishes to engage a collections conservator who will provide consultation on an as-needed basis. A&L requires a single individual who has wide knowledge and experience in many areas of preservation and conservation in historic house museums, including but not limited to general preservation, environmental systems, light control, moisture management, and IMLS-CP grant preparation. For further information, please email beverly_lucas@hartnet.org by November 15.

INTERMUSEUM CONSERVATION ASSOCIATION (ICA)

Conservator of Art Works on Paper

Conservator of Sculpture & Decorative Art

The Conservator of Art Works In Paper is responsible for conservation projects of Asian art works. Candidates must have a Master's degree in Art Conservation from a recognized program, plus two years postgraduate conservation experience to include working on Asian art objects with knowledge of history and production of Asian art.

The Conservator of Sculpture and Decorative Art must have a Master's degree in Art Conservation from a recognized program plus two years postgraduate conservation experience working on 3-dimensional sculptural and decorative art objects.

Both positions report to the Executive Director. For more information please visit www.ica-artconservation.org. Resumes may be submitted to: Sandra Williamson, ICA, 2915 Detroit Avenue, Cleveland, OH 44113.

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

GERALD R. FORD CONSERVATION CENTER, NEBRASKA STATE HISTORICAL SOCIETY

Assistant Conservator Objects Conservation

The Gerald R. Ford Conservation Center of the Nebraska State Historical Society is offering an 11.5 month position for an assistant conservator/post-graduate conservation intern in objects conservation. This position will begin in the fall of 2006. The position is full time and includes health benefits and an educational travel allowance. The position has the potential to be extended beyond the first term of employment. The position will focus on treatment of a variety of objects from multiple institutions in the region.

Candidates must have completed a graduate level course of study in conservation, or should have completed the equivalent level and amount of training and should have completed a least one-year of experience in an objects conservation laboratory prior to application. The position requires excellent interpersonal and writing skills as well as strong organizational skills and the ability to work in a team-oriented environment. The applicant should be capable of designing, documenting, and implementing courses of treatment and have excellent hand and eye skills.

For more information please contact Deborah Long or Julie Reilly at 1-402-595-1180. Formally application is through www.wrk4neb.org. A courtesy copy of the applicant's resume should be sent to Julie A. Reilly, 1326 South 32nd Street, Omaha NE 68105, jreilly@nebraskahistory.org.

GETTY CONSERVATION INSTITUTE

Project Specialist (Collections)

The Getty Conservation Institute (GCI), located in Los Angeles, California, and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by

working strategically to advance practice in the profession. Activities include scientific research, education and training, dissemination of information, and carefully selected field projects, all directed towards unsolved problems in the conservation field.

Reporting to the Senior Project Specialist (Collections), the Project Specialist (Collections) will form part of a growing team within the GCI's Education Department. He/she will participate in and contribute professional expertise to GCI education projects focusing on various aspects of conservation for museum collections.

The Project Specialist (Collections) will be involved in designing and implementing education and training projects on a range of topics. Specifically, he/she will work with the Associate Director, other Education staff and external partners to assess and define the scope of education and training projects, their goals and strategies. Special emphasis will be placed on addressing the learning and information needs of conservation and other cultural heritage professionals in areas of the world with limited access to training opportunities. The Project Specialist (Collections) will liaise frequently with members of the GCI's Science and Field Projects departments in developing new education and training initiatives that present the results of research to the field at large. He/she will conduct research as required for projects; write, publish and present work at professional venues, and have budgetary responsibility for multi-year projects.

The ideal candidate must have a broad knowledge of current and emerging issues relating to movable heritage, both within museums and other contexts in which collections are found (historic buildings, places of worship, communities). He/she must also have the ability to work with a broad range of conservation professionals, and other heritage professionals, and be comfortable in a diverse international environment.

A graduate degree from an academic conservation program and 3-7 years of project management experience required. Experience should include a good foundation in the technical and

scientific aspects of conservation, and the ability to work with conservation scientists, conservators, and other professionals. Since the Project Specialist (Collections) will have an important role in developing education projects, he/she must have a strong interest in pedagogy and a willingness to prepare and present Institute courses, meetings or workshops. Additional experience in teaching and/or designing education projects would therefore be an advantage.

Must be flexible, analytical, a good problem-solver, and a creative thinker. Skill in working with a multi-disciplinary teams and consultants in a range of different working contexts both nationally and internationally is essential. Good oral and written communication skills necessary. Must be available for frequent travel internationally. Reading, writing, speaking ability in at least one foreign language is necessary; French or Spanish is preferred. International candidates welcome. EOE

To apply, please send your curriculum vitae and cover letter to gcistaffing@getty.edu or fax to 310-440-6182. Review of candidates will begin on October 31, 2006.

THE METROPOLITAN MUSEUM OF ART

Research Scholarship in Photograph Conservation 2007-2009

The Metropolitan Museum of Art seeks qualified applicants for the position of Research Scholar in Photograph Conservation. The Research Scholar will have a two-year term with the possibility of renewal for a third year and will work on-site in the photograph conservation lab of the Metropolitan's Sherman Fairchild Center for Works on Paper and Photograph Conservation. The Research Scholar will report to the Sherman Fairchild Conservator of Photographs who in turn reports to the Curator in Charge of the Department of Photographs. The stipend will be \$40,000 per year, plus a \$3,000 travel allowance and a \$2,000 contribution to health insurance.

The Research Scholar is expected

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

to carry out independent research related to issues of historic and contemporary processes, preservation, analysis, or treatment of photographs and to participate in the collection- and exhibition-related activities of the Photograph Conservation Department. In addition to serving the interests of the Research Scholar, the proposed project should be of significance to the Metropolitan Museum photograph collection and be of benefit to the field of photograph conservation at large.

Research Scholars will be expected to have a graduate degree in conservation or equivalent experience and should be completely committed to the conservation of photographs as their area of specialization. The Scholar will be selected by a committee comprised of the Conservator of Photographs, the Curator in Charge of the Department of Photographs, the Associate Director for Administration, and the Senior Manager for Academic Programs.

The Research Scholar's term will follow the academic calendar, with successful candidates beginning in September. Scholars may apply during the second year of their tenure for an extension to a third year.

All Research Scholarships must take place between September 1, 2007 and August 31, 2009. Application, along with the required letters of recommendation, must be made by letter and must be received by the deadline date of January 5, 2007. Electronically submitted applications and letters of recommendation are not accepted. Applications must be submitted to:

Attn: Marcie Karp
Research Scholarship in Photograph Conservation Program
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198

There are no application forms. Photograph Research Scholar applications must be submitted in English including the three required letters of recommendation. The letters of recommendation cannot come from current Metropolitan Museum of Art staff.

Applicants must submit a typed application in triplicate including the following, in the order listed below:

- Name, home and present address, and telephone number(s) (in triplicate)
- Full résumé of education and professional experience (in triplicate)
- A statement, not to exceed one thousand words, describing what the applicant expects to accomplish in the Research Scholarship period and how the Museum's facilities can be utilized to achieve the applicant's objectives (in triplicate)
- Tentative schedule of work to be accomplished during the fellowship period and proposed starting and ending dates (in triplicate)
- Three letters of recommendation, at least one professional and one academic; these should be sent directly to the above address (in triplicate)
- For master's degree and pre-doctoral applicants only: official undergraduate and graduate transcripts (original transcript plus two copies of each)

Applicants will be notified by March 30, 2007.

The Research Scholarship in Photograph Conservation is made possible by The Andrew W. Mellon Foundation

THE METROPOLITAN MUSEUM OF ART

Conservation Fellowships

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

Conservation. Also available through The Metropolitan Museum of Art is a Polaire Weissman Fellowship for conservation work in The Costume Institute. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available.

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

The stipend amount for one year is \$40,000 for senior conservators/scientific researchers and \$30,000 for junior conservators/scientific researchers, with up to an additional \$5,000 for travel and miscellaneous expenses. Senior fellowships are intended for well-established professionals, with advanced training in the field and proven publication record. A typed application (in triplicate) should include: full resume of education and professional experience, statement (not to exceed one thousand words) describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished, official undergraduate and graduate transcripts, and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 5, 2007. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. More information is available on the Metropolitan Museum's website at http://www.metmuseum.org/education/er_fellow.asp.

Please visit www.aic-faic.org
for more job postings.

Reward Your Colleagues!

Every year, AIC gives out awards to members and other supporting professionals for outstanding and distinguished contributions to the field of conservation. There is also an award for supporting institutions and a joint award presented by AIC and Heritage Preservation that recognizes an organization whose commitment to conservation has been sustained and exemplary.

Please take a few minutes to let us know about the colleagues and institutions that deserve recognition for making significant contributions to our field. The nomination deadline for all awards is December 15. Let us hear from you c/o the AIC office by writing a letter or sending message to rseyler@aic-faic.org. Here is a brief description of each award:

- **Sheldon and Caroline Keck Award:** Recognizes a sustained record of excellence in the education and training of conservation professionals. Candidate must be an AIC Fellow or PA.
- **Rutherford John Gettens Merit Award:** Recognizes outstanding service to AIC.
- **University Products Award:** Recognizes distinguished achievement in the conservation of cultural property.
- **Honorary Membership:** Recognizes a member for outstanding contributions to the field of conservation.
- **Forbes Medal:** Awarded for distinguished contribution to the field of conservation by a non-conservator or institution.
- **Joint AIC/Heritage Preservation Award for Outstanding Commitment to the Preservation and Care of Collections:** Honors museums and other collecting institutions that have been exemplary in the importance and priority they have given to conservation concerns and in the commitment they have shown to the preservation and care of its cultural property.



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PERIODICAL

Fall Protection; Working Safely at Heights

A Special Insert By

Daniel M. Paine CSE, President, Innovative Safety LLC

Introduction

This article will discuss the requirements of fall protection to protect conservators, their employees, and subcontractors from the hazards associated with working at elevated heights. Conservators need to be aware of these requirements in order to effectively evaluate their activities/operations, unsafe conditions, actions or hazards, and some of the preventive or corrective actions that can be taken when considering work that will be performed at elevated heights. Hopefully, readers will use this information as a guide to help in developing site-specific safety plans as they work to ensure workplace and employee safety.

Conservators who consider such work must recognize that they are ultimately responsible for their actions and that their evaluation of the job requirements will determine the means and methods used to accomplish a particular job or task. Additionally, conservators who work with others must ensure that their employees are informed, trained, and competent to perform the task or job in a safe manner.

The information provided here is not meant to be used in lieu of the laws, standards, or regulations that apply. It is important to note that there are two different regulations published by the Federal Occupational Safety and Health Administration (OSHA) that may be applicable, depending upon the work being performed: Standard 29 CFR Part 1926 Sub Part M for Construction Standards and Standard 29 CFR Part 1910 for Industry. It should also be noted that some states such as California have state plans that take precedence. Additionally, local laws and contract documents as well as your own safety policies must be taken into consideration.

There are also other consen-

sus standards generally accepted by the construction industry for working at heights, such as those developed by the American National Standards Institute (ANSI). ANSI Regulation A10.32 covers "Fall Protection Systems for Construction and Demolition" and ANSI A10.33, "Safety and Health Program Requirements for Multi-Employer Projects," includes important information on planning for projects involving work at heights.

Specifically, for each job site, conservators must ensure that employees meet extensive OSHA training requirements under the direction of a *Competent Person*, or someone who is "capable of identifying existing and predictable hazards in the surroundings or working conditions which are unsanitary, hazardous or dangerous to employees and who has authorization to take prompt corrective measures to eliminate them" (OSHA 29 CFR § 1926.32). Additionally, all safety work must be done by a *Qualified Person*, or someone who, "... by possession of a recognized degree, certificate, or professional standing, or who by extensive knowledge, training or experience, has successfully demonstrated his ability to solve or resolve problems relating to the subject matter, the work, or project" (OSHA 29 CFR § 1926.32).

Planning

Planning is essential! Having no plan is a plan for failure, because accidents are bound to happen unless one specifically plans to avoid them! Planning involves the identification of risks and potential hazards in order to eliminate them or manage those hazards that cannot be eliminated. The means and methods that are used to accomplish the task or job must take into consideration the

most effective and safe operational procedures while considering any hazards that need to be managed, any training for workers who will use these procedures, and all types of equipment and safety systems that will be used to achieve the goals.

Preplanning helps to identify hazards that are likely to occur during the work to be performed and assures that each party performing an operation will have the necessary material and equipment on hand when needed. The conservator should be actively involved in the preplanning process. The following practices relating to the preplanning process are drawn from ANSI A.10.33.

"Prior to the start of work the conservator should conduct a physical survey of the job and make a survey of the work to be performed by reviewing drawings, contract documents or scope of work and conducting discussions as applicable with one or more of the following—the Owner, the facility owner, Engineer, Contractor, and the Controlling Employer."

"At the initiation of the construction, maintenance or restoration project, and for critical stages of the work, a hazard analysis shall be conducted and implemented describing potential hazards and actions required in order to provide a safe and healthful workplace."

"A meeting of affected parties shall be held with the Conservator to coordinate and assign responsibility for all items identified in the hazard analysis."

For most projects where work is performed at heights above ground, speed is of essence, and time does not allow a single operation to continue long enough to become safe through trial and error. Pre-phase planning will enable the Conservator to anticipate the hazards and develop an appropriate plan to prevent accidents.

Fall Protection

Once a hazard analysis has been completed, decisions about specific types of fall protection can be made. For fall protection, early planning will always result in more available options and better, more cost-effective solutions. Fall protection solutions are always site- and task-specific. Fall protection is divided into two general categories: **passive solutions** and **active solutions**. Many applications are a combination of the best of both methods.

Both types of solutions must be designed by a *Qualified Person* or engineer, with arrangements for installation, inspection, and repair under the supervision of a *Competent Person*. Training must be site- and task-specific, developed from the manufacturer's instructions by a *Competent Person*, and given under supervision. Note that the use of some fall protection equipment such as scaffolding and ladders does not specifically require the involvement of such individuals, but that their use necessitates many of the same considerations in planning for a job hazard analysis, fall protection plan and evaluation of equipment

choices. OSHA specifications for the use of such equipment can be found in 29 CFR 1926 Sub Part M.

Passive Solutions

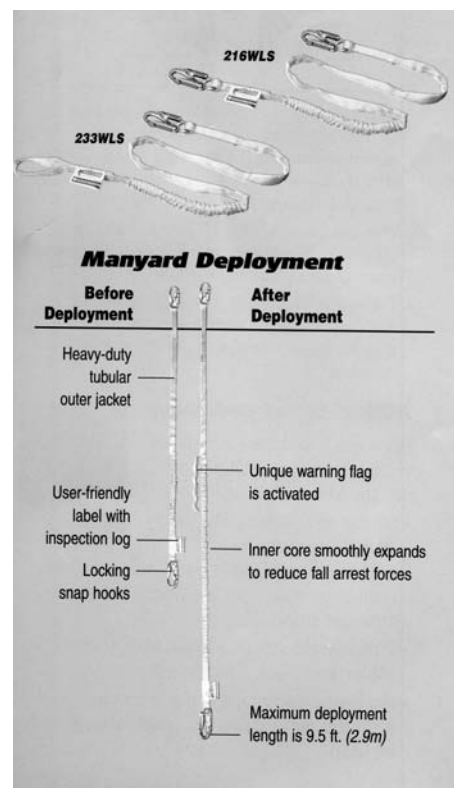
Some examples of passive fall protection systems include guardrail systems such as on scaffolds, parapets, rooftops and walkways, personal and debris net systems, and guardrail mobile platforms including scissor and aerial lifts. Each of these systems includes multiple considerations and choices in order to provide appropriate protection for both the user and the surrounding environment. More information about these systems can be found in Chapter 3 of *Elevated Work Platforms and Scaffolding*, by Burkhart, McCann and Paine.

Passive solutions, as the name implies, do not require exposed persons to be proactive in protecting themselves from a fall situation. The fall protection equipment or plan is put in place before the potentially exposed workers are allowed to perform their tasks. Passive solutions are usually both designed and engineered by a *Qualified Person* to meet the job specific requirements, or equip-

ment for such a solution is purchased from a manufacturer as a pre-designed system that is installed under the direction of a trained *Competent Person*. During the erection and dismantling of the passive system it is important that, where the hazard exists, a *Job Hazard Analysis* is completed and that workers erecting or dismantling the system have fall protection as needed.

Passive fall protection methods also include the use of ladders and scaffolds, and their use often requires pre-planning, as designed by a *Qualified Person* who is familiar with the specific applications. For example, ladders to be used for work at specific heights will often need to be secured at both top and bottom, and may require additional fall protection to ensure that the worker will not fall from the ladder while performing work at heights. Scaffolds always require careful consideration (by a *Qualified* or *Competent Person*) in their design, erection, and maintenance to protect from falls, falling objects, and other environmental conditions that may cause damage

Job Hazard Analysis		
Page: _____ of _____	Date: _____	
Contract No.: _____	Phase No.: _____	
Contractor: _____	Location: _____	
ACTIVITY/OPERATION	UNSAFE CONDITION, ACTION, OR HAZARD	PREVENTATIVE OR CORRECTIVE ACTION



to the employee or the work product. Once erected and approved for use, the scaffold must not be altered by anyone working on it or using it.

Passive solutions, where they can be used, are preferable for eliminating fall hazards and preventing a potentially severe fall. These systems remove most of the human elements that can cause injury (such as having a “bad day” and not properly putting on or using your active fall protection equipment). But, in considering such systems, careful thought must be given to whether it is adequate for the situation and can protect the user in the intended application. For instance, when considering the installation of handrails, guard rails, and platforms, design and installation concerns will center on intended use and the maximum intended loads. In addition, rescue methods and personnel training will need to be pre-determined, where and when it is appropriate.

Active Solutions

Active solutions are systems that require the user to do something to prevent a potential fall. These systems are usually divided into three categories: **fall restraint**, **positioning**, and **fall arrest**. All three systems have similar component parts. Each needs an **anchorage**, a **connector**, and a **full body harness** or in a few

cases a body belt. It is important to note that because of the potential for misuse of the equipment, almost all manufacturers and users require the full body harness in all applications. Furthermore, the anchorage and connectors will vary in strength and type depending on the application. Because these choices are critical, equipment for active solutions must be designed and chosen under the supervision of a *Qualified* or *Competent Person*. Any equipment purchased from a manufacturer must also be installed, inspected, and used in accordance with the manufacturer’s instructions. Any training for employees or workers must also be done under the supervision of a *Competent Person* and in accordance with the manufacturers’ instructions and the task-specific application.

Active fall protection systems address the compatibility of the component parts as well as the ability of the system to adequately protect the user in the intended application.

Anchorage are an important element in the use of active fall protection solutions. All parts of the engineered systems need to conform to OSHA and ANSI Standards and to manufacturers’ instructions. Anchorages are either fixed or portable. Fixed anchors are embedded in the structure or attached to the structure or some other suitable fixed point. Portable anchors are removable and can be moved from point to point. Careful consideration needs to be taken to ensure that the user is not exposed to a fall situation during erection or movement of the anchorage. Anchorages should be preplanned and their locations and strength should be known to foreman and workers as part of the site-specific fall protection plan and the training program.

The **connector**, as the name implies, is the means of attaching the anchorage to the harness. Some

of the more common connectors are rope or web lines between the anchorages and the harness. Some connectors contain shock absorbers; others are adjustable in length depending on the application.

Retractable lifeline connectors are sometimes used and keep the line taut to reduce the fall distance of the user. Finally, many systems incorporate **horizontal** or **vertical lifelines** that allow continuous movement of the user while being fully attached. An example of the latter is the safety line that one should always be attached to when working from a swing stage.

Full body harnesses come in many different varieties for different applications and uses. A suitable harness should be selected by a *Competent Person* for the work to be performed with consideration for the types of active fall protection systems that the worker will be utilizing. Individual harnesses should be sized to the specific individual and worn in accordance with the manufacturer’s instructions and the training, as provided by the *Competent Person*. Full body harnesses are used in almost all active fall protection applications and are required by OSHA in all fall arrest applications after January 1, 1998. There are many different harnesses available from many manufacturers. You need to take these three areas into consideration when making your decision on an application: **fall restraint**, **positioning**, or **fall arrest**.

Configurations for Active Fall Protection

Fall restraint systems thwart the restrained worker from reaching the potential fall area and thereby preventing the hazard of a fall. This is accomplished by ensuring that the anchorage and the length of the connector will not allow the worker to reach the fall hazard. This system prevents the user from falling



any distance. Other components typically include a lanyard and may also include a lifeline and other devices. Careful planning, installation, and training are necessary to insure that a fall restraint system works to properly restrain a fall in all conditions of use. When used by workers who have been trained in a location where the system has been properly designed and installed, this is an excellent means of protection.

Positioning systems, sometimes referred to as **positioning device systems**, are used to allow an employee to be supported on an elevated, vertical surface, such as a wall or workstation. This type of system allows the worker free movement to do his/her work while being supported in place, with little or no risk of fall distance. Typical examples of these devices would include rebar chain assemblies, and form-hooks attached to concrete or other formwork. These applications need to be designed by

a *Competent Person* and are usually a part of an overall fall protection plan.

Fall arrest systems are potentially the most dangerous of all fall protection systems because they allow a planned freefall of up to six feet and a force of up to 1,800 pounds applied to the body, but they also allow the greatest flexibility of movement. **Personal fall arrest systems** are used to arrest an employee in a fall from a working level. A personal fall arrest system consists of an anchorage, connectors, a full body harness and may include a lanyard, deceleration device, lifeline, or a suitable combination of these. The use of a body belt is prohibited. A *Competent Person* needs to carefully consider alternative choices before using this method, because it can be considered the choice of last resort. When designing such a system, important considerations include reduction of the fall distance and the force that a body might experience during freefall. The planning process must also consider the total fall distance from a working surface and any obstacles or structures that the worker might impact or swing into during the fall.

Depending on the components used in the fall arrest system, substantial total fall distances exist.

These distances can be critical if not properly addressed. For example, the distance between floors in a multi-tiered structure is typically 15 feet, and the worker could potentially impact the floor below or the system could fail to arrest his/her fall before impact.

All of the components that make up a system (the anchorage, the connector and the harness) are crucial to its success. For example, if the anchorage serves as a horizontal lifeline (not fixed), then deflection of the line adds fall distance that can be critical in preventing injury. The total extended length, including such parts as the extended shock absorber, will be considered in calculating the total fall distance. Finally, the length of the body from parts such as the "Dee Ring" to the bottom of the feet, including any stretch of the harness, will also be included in total distance determinations.

Rescue Plans

A plan for immediate rescue is imperative because the worker can be safely suspended in a full body harness for only a very short time. Help in designing these systems can be found in the ANSI Standards and in the product specifications of the manufacturers of

The ABC's of a Personal Fall Arrest System

Three key components of the Personal Fall Arrest System (PFAS) must be in place and properly used to provide maximum worker protection.

Anchorage/Anchorage Connector

Anchorage: Commonly referred to as a tie-off point (Ex: I-beam, rebar, scaffolding, lifeline, etc.)
Anchorage Connector: Used to join the connecting device to the anchorage (Ex: cross-arm strap, beam anchor, D-bolt, hook anchor, etc.)

- Anchorage must be capable of supporting 5,000 pounds (22kN) of force per worker.
- Must be high enough for a worker to avoid contact with a lower level should a fall occur.

Body Wear

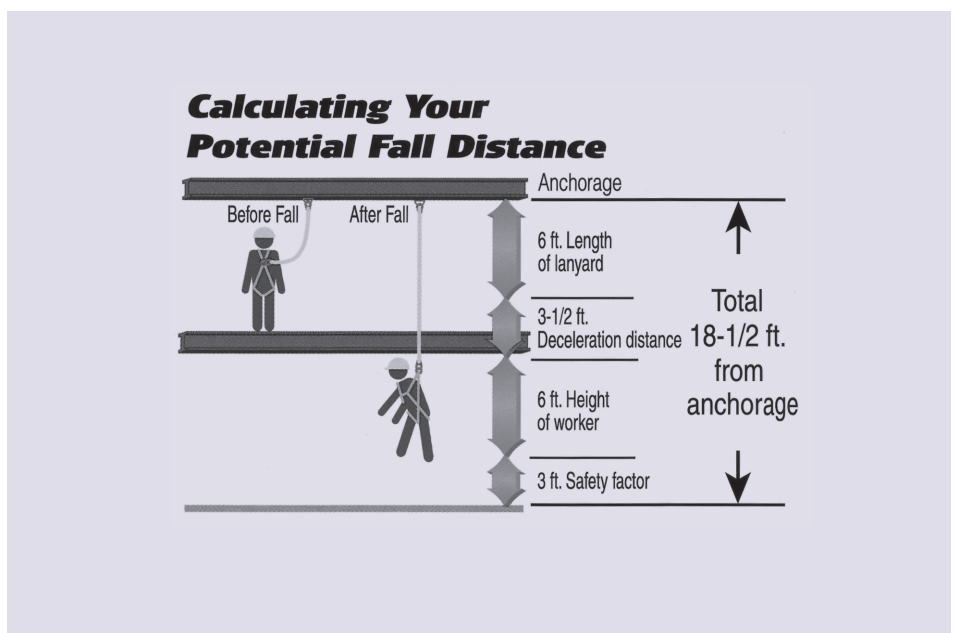
Body Wear: The personal protective equipment worn by the worker (Ex: full-body harness)

- Only form of body wear acceptable for fall arrest is the full-body harness.
- Should be selected based on work to be performed and the work environment.
- Ask for a Miller Harness Selection Guide from your nearest Miller distributor.

Connecting Device

Connecting Device: The critical link which joins the body wear to the anchorage/anchorage connector (Ex: shock-absorbing lanyard, fall limiter, self-retracting lifeline, rope grab, etc.)

- Potential fall distance must be calculated to determine type of connecting device to be used.
- Should also be selected based on work to be performed and the work environment.



fall protection equipment.

Each activity/operation described will lend itself to a combination of different solutions, which are based upon on the means, methods, and culture of each project. At the conclusion of each job, it is important to capture chosen solutions, evaluate them, and make any changes or modifications that will improve future solutions.

Emergency Plan

When working at heights, all potential accidents are emergencies because of the potential for physical harm to those performing the work. The conservator or designated representative "...shall prepare a project specific emergency plan and communication system that describes procedures to be followed in the event of serious injuries, fatalities, structural failures and other emergencies". (ANSI A.10.33 1992) It is the responsibility of each party or contractor to know how to handle any emergency that may arise and to train his employees how to implement the emergency plan.



Summary

For any situation where workers will be required to work at heights, it is important that you explore all aspects of potential hazards and solutions as you make your selections for fall protection systems. Any choices must take into consideration federal, state and local laws and regulations, ANSI and other industry standards, the contract documents, and the owner and/or conservator's requirements. Obviously, your own safety plan, site-specific plan, and culture also affect your final selection or choice of solutions.

Additionally, careful training, reading and understanding of fall protection equipment manufacturers' manuals for design, installation, use, and maintenance are crucial. Pay particular attention to all cautions, warnings, and danger labels and ensure that proper labels are displayed, not damaged or covered.

Wherever possible, workers who will be exposed to a potential fall need to be evaluated to determine that they are in good physical condition and do not have medical

limitations that will put them in jeopardy.

Remember, designing the proper fall protection system for proper application is very important; but equally important is proper training of the users. Only workers who have been appropriately trained and informed by a *Qualified or Competent Person* should use these systems. Installation, maintenance and disassembly of these systems must also occur under the direction of a *Competent Person*. This will ensure that you have a safe, profitable, and well-run application.

—Daniel M. Paine CSE
Innovative Safety LLC
 15 New Britain Avenue
 Unionville, CT 06085
 (800) 270-7237
 painedm@att.net

Charts and pictures: Courtesy of Miller Fall Protection, Bacou Dalloz

Project Safety Analysis			
Activity/Operation			
Unsafe Condition, Action or Hazard			
Preventative or Corrective Action			
Discussion:			
ASA Required:	Yes	No	
JSA Required:	Yes	No	
Responsible Supervisor:	_____		
Competent Person:	_____		
Inspection Required:	Yes	No	Frequency: _____
Approved:	_____		

Sources

Burkhart, M.J., M. McCanne and D. Paine. *Elevated Work Platforms and Scaffolding*. ISBN 0-07-141493-2.

ANSI A10.32: Fall Protection Systems for Construction and Demolition

ANSI A10.33: Safety and Health Program Requirements for Multi-Employer Projects

ANSI A.14. Ladder Standards

ANSI Z.359.1 Safety requirements for personal fall arrest systems, sub-systems and components.

ANSI 92 Work Platform Standards

OSHA Regulations 29 CFR Part 1926 Safety and Health Regulations for Construction.

http://www.osha.gov/pls/oshaweb/owastand.display_standard_group?p_toc_level=1&p_part_number=1926

OSHA Regulation 29 CFR Part 1910 Occupational Safety and Health Standards.

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<http://www.labor.state.ny.us/workerprotection/safetyhealth/sh23.shtm>

State of Wisconsin, Department of

Administration, Bureau of State Risk Management: Guide to Developing a Fall Protection Program. www.doa.state.wi.us/docs_view2.asp?docid=667



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