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Fakes, Forgeries, and Fabrications in Fabulous Richmond

AIC members and other interested parties gathered in historic Richmond, Virginia, in mid-April for the 35th Annual Meeting of the American Institute of Conservation. The compact four-day schedule enacted last year in an attempt to make the conference shorter and more affordable for many people was repeated again this year, and was accompanied by positive feedback from participants. Like last year, the General Session was split into two half-day sessions, and Specialty Group meetings began on the first afternoon. The annual meeting drew a record registration—1,161 attendees—and had it not been for severe weather and travel delays in the Northeast, would have drawn even more.

The theme of the General Session, and to a large extent the annual meeting as a whole, was “Fakes, Forgeries, and Fabrications.” Anyone who follows the art market and art press knows that insatiable demand and record prices at auctions for fine art and artifacts has fueled new interest in optimistic attribution of cultural property, willful misattribution of property, and the creation of deceptive forgeries. It was especially timely that AIC’s meeting considered questions such as, how do the marketplace, museums, and courts define fakes, forgeries, and fabrications? How do connoisseurs, art historians, and scientists discriminate authentic works? When does deceptive manufacture or misattribution cross the line to criminal fraud? How does law enforcement apprehend and prosecute criminal perpetrators? How does the law define an expert? How can conservators, scientists, and other art experts protect themselves from civil complaints of libel, slander, disparagement, and more? Does authenticity affect insurance underwriting and claims for damage or loss?

In a departure from recent years, the General Session was planned as a series of invited talks and panel discussions with eight speakers, each of whom is recognized as an expert in his or her respective field, whether art history, materials analysis, law enforcement, art law, or insurance. In addition to their expertise, each speaker was invited based on referrals from colleagues who knew them to be articulate speakers, with a proven ability to convey fundamental information on core topics. The General Session was chaired by James Martin, an AIC Fellow and member of the American Academy of Forensic Sciences who operates Orion Analytical, LLC and instructs at the FBI Counter-terrorism and Forensic Science Research Unit.

The first part of the Wednesday General Session focused on the role of

continued on page 12



General Session Chair Jamie Martin opened this year’s General Session on Wednesday, April 18. The general session program comprised of a series of integrated talks and panel discussions on the meeting theme of fakes, forgeries, and fabrications.

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.

AIC NEWS STAFF

Lisa Goldberg, Editor
Eryl P. Wentworth, Managing Editor
Sloan Carroll, Production Editor
Ruth Seyler, Membership & Marketing Director
Sheila Paige, Meetings & Design Director
Eric Pourchot, Professional Development Director
Jessica Oplak, Administrative Assistant

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From the President

I just returned from AIC's extremely successful 35th Annual Meeting in Richmond, Virginia. With almost 1,200 conservation professionals in attendance, it takes its place as the largest AIC annual meeting ever. Members liked the shorter meeting format, the April time slot, award presentations, and acknowledgments spread throughout the conference—and the ice cream at the coffee breaks. Like all annual meetings, it was a time to catch up with old friends, take a course, learn about new ideas and products, put a face with a name you have heard for years, and renew one's commitment to the profession. A great deal of credit for a successful meeting goes to Jamie Martin, General Session chair, and the specialty group program chairs who produced well integrated, informative, and timely general and specialty group sessions. Meeting planning and preparation on the part of the AIC staff produced a conference that ran smoothly from beginning to end; kudos to the dedicated and hard working staff: Eryl Wentworth, Sheila Page, Ruth Seyler, Eric Pourchot, Sloan Carroll, and Jessica Oplak.

The Annual Meeting Issues Session was devoted to a report and discussion led by the Certification Development Committee. The Committee presented its recommended model for a certification program, draft budget, and suggested sequence for implementation. Over 300 members attended the session and the model prompted a lively question and answer period. The Committee's report and the Issues Session questions and answers will be posted on the AIC website. Members are encouraged to familiarize themselves with all aspects of certification because the Board is planning for a member vote on program implementation in the fall of 2007.

I am honored to serve in my new role as president of the AIC Board of Directors. I have learned a great deal over the last two years while serving as vice president with Nancy Odegaard and know that I have a strong foundation on which to build. I wish Nancy well as she begins a yearlong, much-deserved sabbatical. I also want to welcome Donna Strahan who was appointed by the Board to fill the vacant position of secretary for one year.

These are exciting times and I am optimistic about AIC's future. AIC's membership is growing and the organization is financially healthy. I know that I can depend on an engaged professional membership that is committed to AIC's goals and will enthusiastically volunteer countless hours to strengthen our organization. As I think about my next two years as president, I hope we can accomplish a number of projects. These include increasing the percentage of Professional Associate members, moving the business management functions and member communications to AIC's website for greater efficiency, determining our next phase of certification, and increasing the FAIC endowment to provide an additional source of revenue to support projects of value to the profession. Together we have the opportunity to strengthen our professional organization and I ask for your help as AIC begins its next 35 years.

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

**THANK YOU TO
THIS YEAR'S
EXHIBITORS**

3-D Art Technology LLC
ACMEworks Digital Film Inc.
Archetype Publications Ltd.
Archivart
Art Innovation B.V.
Art Preservation Services
Big Sky Laser Technologies
Bruker AXS and Bruker Optics
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Agency Inc.
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Institute of Museum and Library
Services
Keepsafe Systems/Microclimate
Technologies International
Lighting Services Inc
M & M Distributors
Maryland Glass and Mirror
Company Inc.
MasterPak
Metal Edge Inc.
Museum Services Corporation
NCPTT
Pilkington North America
Preservation Glazing Inc.
Rare Collections
Small Corp.
Spectra Services
TALAS
Thermo Fisher Scientific
NITON Analyzers
University Products Inc.
U.S. Art Company Inc.
Virginia Conservation
Association
Washington Conservation Guild

AIC News

Development of an AIC Certification Program

While the Certification Development Committee (CDC) and its sub-groups continued work on its recommended model program, a new team began in late 2006 to focus on related aspects of an AIC certification program. The certification leadership team was comprised of board, staff, consultants, and CDC representatives. This team was asked to review what AIC's vision is for a certification program for conservators. It also reviewed all the options open to AIC for types of certification programs and confirmed the committee-recommended model as a creditable program. Its next task was to apply a draft budget to the recommended program. This was presented to the CDC for comment and then revised for presentation as a draft to the members at the Annual Meeting Issues Session. The Committee's report and the Issues Session questions and answers will be posted on the AIC website. Members are encouraged to familiarize themselves with all aspects of certification because the Board is planning for a member vote on program implementation in the fall of 2007.

Office Relocation

The new office address and other contact information will be announced on the website as soon as negotiations are final. Expect the transition to take place in August or September.

AIC Website Update

A web-focused meeting was held in March in lieu of the annual winter Publications Committee meeting, with John Burke, Martin Burke, Sloan Carroll, Susanne Gansicke, Ruth Seyler, Eryl Wentworth, and Glenn Wharton in attendance. The purpose of the meeting was to discuss how to better equip the AIC website to meet the current and future needs of different AIC constituencies—members, staff, specialty groups, and the public.

Six design firms that focus on association and nonprofit web design were selected to present proposals to AIC, and of the six, three were invited to attend the meeting and discuss how they could partner with AIC to meet our objectives.

Long-term goals for the site include making the web the primary communications vehicle for the organization and archiving all past and future AIC publications online.

Short-term goals include drafting grant proposals to secure funding and beginning work with a web design firm to identify functional requirements for the redesigned site.

For more information or any questions concerning the AIC website, please contact Sloan Carroll, publications manager, at scarroll@aic-faic.org

AIC Online Expands Learning Opportunities for Conservators

On March 7, 2007, AIC presented its first web seminar. Forty-seven conservators and development officers participated in the hour-long program, "Beyond the Proposal: Researching Potential Funders for Conservation." Conservator and Development Director Susan Anne Mathisen shared her insights on how to locate information on individuals, corporations, foundations, and government agencies to determine their interest in, and capacity for, funding conservation projects.

Participants viewed the presenter's slides on their own computers via a course website, and heard her presentation by phone, using a toll-free number. Questions could be asked by text messages or phone. Handouts and web links could be viewed and downloaded from the website.

The response was very positive. Individuals from nineteen states, DC, Canada, the Netherlands, and the U.K. participated in the seminar. 97% of participants found the technology easy to use, and well over 90% found the session helpful, engaging, and would recommend it to others.

Development and production of the seminar was made possible by a grant from the Getty Foundation.

With such a positive response to this trial event, AIC hopes to offer additional web seminars in the fall of 2007. Further topics in fundraising may be offered as well as presentations on conservation research and treatment. These web seminars will augment the AIC Online web-based courses, which are typically four weeks long and do not require participants or instructors to log in to the course site at any specific time of day.

Upcoming online courses include "Laboratory Safety for Conservation," May 3–31 and "Mitigating Risk: Contracts and Insurance for Conservation," June 21–July 18.

More information and registration forms are available at <http://aic.stanford.edu/education/workshops/> or from Eric Pourchot, professional development director, at (202) 452-9545, ext. 12.

French American Partnership DVDs Available

At the end of April 2006, four French artisans demonstrated their craft at the University of Delaware. The demonstrations were recorded with the support of the Winterthur/University of Delaware Program in Art Conservation and are now available for purchase through AIC, with discounts available for WAG members. DVD volumes available include: *Reparure/Recutting* with Marie Dubost and Veronique Desnoues, *French Chairmaking* with Benoît Jenn and Cathy Mackenzie, *French 18th-Century Upholstery Techniques* with Xavier Bonnet, and *Rempli Ciré/Wax Polishing* with Anna Østrup. For more information and order forms, visit <http://aic.stanford.edu/news>.

FAIC News

FAIC Awards Spring Grants and Scholarships

The Foundation of the American Institute for Conservation gave out 47 grants and scholarships this spring, totaling \$34,039. The awards will support individual professional development and workshop development. Funding for grants and scholarships comes from donations by AIC members and friends, as well as earnings from invested funds.

FAIC Individual Professional Development Scholarships: *offering support to help defray professional development costs for AIC members*

Sanchita Balachandran, Presentations at conferences on Dunhuang wall paintings, London, U.K.; **Camille Myers Breeze**, research into Spain's approach to the conservation of pre-Columbian textiles, Barcelona and Madrid, Spain; **Lynn Brostoff**, presentation at Metal '07, Triennial Meeting of the ICOMM-CC Working Group, Amsterdam, the Netherlands; **Martin Juergens**, IS&T's NIP23 conference, Anchorage, AK; **Corine Norman McHugh**, Printed on Paper conference, UK; **Patrick Ravines**, Conservation Science 2007 conference, Milan, Italy; **Eric Schindelholz**, presentation at

ICOM-CC WOAM and ICOM-CC Metals conferences, Amsterdam, the Netherlands

FAIC Individual Professional Development Scholarships funded by a grant from NEH: *for attendance at NEH-supported AIC workshops*

Alexandra Allardt, Assessing the Skin; **Irit Lev Beyth**, Assessing the Skin; **Julia Brennan**, Museum Exhibit Lighting; **Lisa Bruno**, Assessing the Skin; **Donia Conn**, The Use of Bleaching Treatments in Paper Conservation; **Susanne Grieve**, Assessing the Skin; **Susan Heald**, Assessing the Skin; **Beth Heller**, The Use of Bleaching Treatments in Paper Conservation; **Steven Loew**, The Use of Bleaching Treatments in Paper Conservation; **Nina Owczarek**, Assessing the Skin; **Jennifer Sainato**, The Use of Bleaching Treatments in Paper Conservation; **Samantha Sheesley**, Modern Drawing and Painting Materials; **Anna Stenstrom**, Adhesives for Conservation; **Rachel Wetzel**, The Use of Bleaching Treatments in Paper Conservation

FAIC Workshop Development Grant: *helping to defray costs for development and presentation of regional workshops for conservators*

Worcester Art Museum, Digital Photography for Conservators

Carolyn Horton Grants: *supporting continuing education and training for AIC members who are professional book and paper conservators*

Roy Perkinson, Printed on Paper conference; **Christel Pesme**, Museum Exhibit Lighting workshop; **Nancy Purinton**, Printed on Paper conference; **Minah Song**, AIC Annual Meeting

Christa Gaehe Grants: *promoting study and research in the conservation of art on paper by members of the AIC*

Soyeon Choi, Printed on Paper conference; **Rachel Freeman**, Printed on Paper conference; **Theresa Smith**, The Use of Bleaching Treatments in Paper Conservation workshop, Omaha, NE

FAIC "Take a Chance" Grant: *supporting risk-taking projects in the field*

of conservation. This is the grant's first award.

Martha Singer, Conservation of Digital Art, New York, NY

The George Stout Scholarships for students attending professional meetings were announced in the March issue of *AIC News*. The next FAIC funding deadline is September 15. Descriptions, guidelines, and forms are available at www.aic-faic.org or from the AIC office.

Annual Meeting News

Certification at the Issues Session

President Nancy Odegaard opened the 2007 Issues Session by acknowledging all those who have contributed to the development of a model certification program. Following a brief review of our vision of what such a program should do for AIC and the field, Ms. Odegaard discussed where the process is today and the Board's direction for the next phase. With thanks to the CDC for completing its charge, the committee is being retired. Reports will be submitted by August.

A Certification Implementation Task Force will be appointed and given a new charge by the Board. This task force will include board members, staff, CDC, and consultant representation and will continue to draw on the expertise of the specialty groups and committees.

Terry Drayman-Weisser, chair of the CDC, thanked everyone who has participated in certification development over the years, and reviewed the importance of certification for members and the profession. She then presented the model program to attendees.

Clarence (Buck) Chaffee, president of the Caviart Group, then briefly outlined the role of his consultant group in this process. He included a summary of the results of phone interviews with a number of leaders in the profession, several of whom said that while they did not think that certification would help them personally, they thought certification was important to the field of conservation. Mr. Chaffee also explained the components of exam implementation and related costs.

Membership & Marketing Director Ruth Seyler, who is experienced in certification development and program

management, presented a draft budget for the recommended model and detailed the assumptions and expertise that went into its development. This presentation led into a period of Q&A. "Straw" votes were taken to determine views on such issues as exam fees and increased dues needed to offset program costs. While there was not time to address each question during the Issues Session, it was made clear that member input is necessary for AIC leadership to move forward to shape a credible, sustainable program.

It is important for all AIC members to be aware that the AIC website contains a certification page and forum for discussion. Questions regarding an AIC program and their answers will be featured on the website, along with a great deal of additional information. Surveys are being developed to elicit additional information. Take this opportunity to let AIC know YOUR level of commitment to certification.

Please visit <http://aic.stanford.edu/certification> often as new information regarding certification is made available online.

Members Business Meeting

The annual AIC members business meeting was held Thursday, April 19, at the Richmond Convention Center. Since 2007 marked the 35th anniversary of AIC, a brief history of our professional organization and its outgrowth from the IIC and the IIC-AG was discussed and free mugs were made available to those in attendance. Several recent activities were highlighted, including emergency response training after Hurricane Katrina, encouragement of participation in the Society of American Archivists and Heritage Preservation's MayDay! activities, and production of a cultivation packet promoting AIC. A recent initiative has resulted in the first AIC/U.S. Blue Shield training session for Civil Affairs troops to promote awareness of cultural property. As a result, AIC liaison Barbara Roberts led a full-day session on April 15, at Fort Meade, MD, to encourage military protection of cultural property in war torn areas.

Board President Nancy Odegaard thanked everyone who worked on the annual meeting in Richmond including the general session organizer James Martin, poster session organizer Valinda

Carroll, and the local arrangements committee. She also thanked the board, office staff, specialty groups, task forces, and committees for their contributions over the past year. A moment of silence was taken to remember the members who had passed away in the past year.

Executive Director Eryl Wentworth reported that the Richmond meeting had over 1,161 attendees, an increase of over 100 in attendance at the 2006 Providence meeting. Membership levels have also increased, thanks to the hard work of Ruth Seyler, membership and marketing director. AIC staff have been actively involved in development of a new website and membership database, the upcoming office relocation, completion of a cultivation packet, certification development, and the 2006 audit, which included new auditing standards. While the increased activity has improved member services, it has also increased the staff workload. Additional staff will be needed, especially to comply with the new audit requirements. Treasurer Rick Kerschner outlined increased AIC and FAIC activities in his annual financial report to members.

Kate Garland, chair of the nominating committee, announced the new officers for next year. Martin Burke has been elected the next AIC president, while Meg Craft has been elected to serve as vice president. Paul Messier won approval to serve a second term as director of communications. The Board appointed Donna Strahan to fill out the last year of the secretary's term. In addition, members attending this business meeting elected Teresa Moreno to serve on the nominating committee.

Outgoing Board President Nancy Odegaard presented the Rutherford John Gettens Merit Award to Jay Krueger and the President's Award to David Bayne. As part of the celebration of AIC's 35th Anniversary, a certificate of appreciation was given to Edward Sack, for

which he received a standing ovation. Please see below for additional information about award presentations.

Vice Chair of Heritage Preservation Mervin Richard provided an update on Heritage Preservation initiatives. Their work in support of conservation includes the Heritage Health Index, Heritage Emergency National Task Force, CAP surveys, SOS and Rescue Public Murals, and the upcoming IMLS Summit, a national initiative to promote collection care.

For more information about the past year's worth of AIC activities, please see the annual report insert.

—Meg Craft, *Outgoing AIC Secretary*

Angels In Richmond, 2007

Another Angels Project came to successful completion on Monday, April 16, at the John Marshall House, owned by APVA Preservation Virginia, in downtown Richmond. Participants included Greg Bailey, Alicia Bjornson, David Blanchfield, Martin Burke, Carol Givens, Donna Haberman, Holly Herro, Kate Hricik, Ana Ketch, Leslie Long, Susan Lunas, Chris Swan, Carl West, Kristi Wright, and Pam Young. Angels represented a range of conservation specialties and came from as far away as Oregon.

Given the limited amount of time and space, the angels accomplished an extraordinary amount and made a significant contribution to the well-being of the collections at this historic site. The scope of the project was limited to cursory condition documentation, remedial treatment, and improvement of stor-



Two AIC Angel volunteers work on projects at the John Marshall House in Richmond, Virginia. Many thanks to Pam Young and Holly Herro for their work to organize this year's Angels Project.

age and housing. Silver was polished and lacquered; framed prints, silhouettes, and a sampler were re-housed; book cradles were constructed; framed paintings were dusted, secured in frames, and backing boards were attached; a paintings storage unit was painted; and polyethylene film was adhered to the verso of several looking glasses to contain mercury separation. Documentation included cursory condition reports that will be incorporated in a summary report of the project for curator Catherine Dean.

A reporter and photographer from the *Richmond Times Dispatch* came during the afternoon to do a story on this special event at the property. Press coverage of Angels deftly handling

important artifacts surely increases public awareness of the skills that conservators bring to cultural preservation.

We would like to thank the vendors who donated supplies to the project: Archivart, Gaylord, Museum Services, and University Products.

The annual Angels Project provides an opportunity to hone critical thinking skills while meeting new people within our professional organization. Please consider volunteering your time and expertise next year in Denver.

—Pam Young, 2007 AIC Angels organizer

Call for General Session Papers 2008

The General Session Committee for the 2008 annual meeting currently has four members who will shape an engaging program based on the meeting's theme of "creative collaborations." Members include Margaret Little, chair; Chris Stravroudis; David Wessel; and Carl Patterson. Anyone interested in joining the committee, especially scientists as well as book and paper conservators, should contact Meg Craft at mcraft@thewalters.org.

Topics that the committee would like to explore during the general session include collaborations related to Hurricane Katrina, conflicts in the Middle East, environmental or "green"

Awards Recognize Contributions to Conservation

Awards at this year's annual meeting in Richmond were presented to an array of distinguished members during the General Sessions as well as during the Members Meeting. Many thanks go out to the hard-working Awards Committee for selecting this year's worthy recipients.

The **2007 Award for Outstanding Commitment to the Preservation and Care of Collections** was awarded to the **Cleveland Public Library**, which boasts an outstanding conservation/preservation program and serves as a statewide leader on preservation issues.

The **Rutherford John Gettens Merit Award**, which recognizes outstanding service to AIC, was given to **Jay Krueger**. Jay has served AIC in a number of important roles since 1989, including AIC President from 1997–1999 and Annual Meeting Task Force Chair from 2004–2006. Throughout the years, Jay has demonstrated exceptional managerial skills, efficiency, creativity, and a clear-thinking grasp and analysis of important issues. His many accomplishments include increasing external support for FAIC and enhancing attention to public advocacy and outreach.

The **Sheldon and Caroline Keck Award** recognizes a sustained record of excellence in the education and training of conservation professionals. There are multiple recipients this year, representing three different aspects of education and training in conservation. **James Bernstein** and **Debra Evans** received the Keck award for a decade's worth of work of cross-disciplinary workshops on inpainting. **John Krill**, adjunct associate professor at the University of Delaware/Winterthur, is a gifted educator and renowned paper historian. Over the past 25 years of teaching, nearly 250 graduate students have benefited from his expertise. **Martin Radecki**, of the conservation department at the Indianapolis Museum of Art, is recognized for his outstanding commitment to the training and supervision of conservation interns at all levels as well as outreach education through lectures, workshops, and laboratory tours.

The **University Products Award**, which recognizes distinguished achievement in the conservation of cultural

property, was given to **Constance McCabe**, senior conservator of photographs at the National Gallery of Art. Connie is a Fellow of AIC who has lectured and published extensively on the subject of photo conservation. Connie's most recent, and perhaps best known, contribution to the field is her editorship of the milestone publication *Coating on Photographs: Materials, Techniques and Conservation*, a book of 25 chapters with more than forty authors.

This year's **President's Award** was given to **David Bayne** for his inspiration and organization of the Furniture in France programs along with the successful French-American Partnership in conjunction with the Wooden Artifacts Group.

Honorary Membership was given to **Susanne Sack** and to **Roy Perkinson** for their dedication over many years to AIC.

A **Certificate of Appreciation** was also awarded to **Ned Sack** for his instrumental legal advice and help formulating the organization's bylaws during the early years of AIC. Read more from Sue and Ned Sack on page 7.

Clockwise from right: Connie McCabe receives the University Products award; James Bernstein, Nancy Odegaard, and Debra Evans; Jay Krueger receives the Gettens Merit Award



initiatives, and other unique or interesting collaborative projects made by the conservation community. Papers for the 2008 general session should be submitted by July 20 to Sloan Carroll, publications manager, at scarroll@aic-faic.org.

Susanne and Edward Sack Honored

The Sacks have been involved with AIC since the organization's inception. Their dedication and hard work was recognized and honored during this year's annual meeting. They both shared their thoughts on the history of AIC and opinions on the current state of the field of conservation. Their addresses to annual meeting attendees are shared below.

Some Words from Ned Sack

Thank you for those generous words and thank you for that standing ovation. I am quite overwhelmed and appreciate it very much.

It is a great feeling to be recognized for the work I did many years ago when it became clear that American professional conservation needed its own organization and that required incorporation, bylaws, and a tax exemption. In those days, as Sue will describe, it was a very small group. All the professional conservators in the New York City area could fit around Sheldon and Caroline Keck's dining table, which we frequently did.

I then watched AIC grow from that small group, with a paid staff of zero, to a vibrant association of over 3,000, with a paid staff of slightly more than zero, and the ability to put on an outstanding program this week, with about 1,100 registered meeting attendees.

I think that the most difficult work I did for AIC was assisting in

obtaining an exemption for conservation in artists' rights legislation in the U.S. Congress and the New York legislature. The intent of these bills was to prevent the destruction of works of art, but their sponsors refused to limit them to destruction and insisted on including "alteration," which arguably is what you do. I think that without this exemption, conservators might have faced serious legal difficulties. In granting this exemption, Congress was particularly impressed with AIC's Code of Ethics and Standards of Practice in concluding that conservation was a serious profession.

Thanks again for this certificate.

—Ned Sack

Some Words from Sue Sack

Thank you, Nancy, for those very kind comments; I guess I've forgotten how many things I've done for both IIC-AG and AIC. I was both surprised and pleased when Arthur Beale phoned to tell me that I would be elected to Honorary Membership, and I really appreciate being honored in this manner.

From an organizing meeting in 1958 of about 20 people, IIC-AG and subsequently AIC now has a membership of more than 3,000. Since I seem to be the only person in this room who was at that 1958 meeting, I would like to tell you what our field was like in those days, which will seem strange to many of you.

Few museums had staff conservators. The museums, collectors, and galleries all relied mostly on private restorers who generally treated their work as a secret craft. There certainly was little exchange of information and no documentation of any kind. IIC, based in London, and founded in

1950, if I recall correctly, had begun to address the ideas of the founders of IIC-AG with an exchange of information at the international level. Those IIC members here, located mostly between Boston and Baltimore, wanted to carry IIC's objectives farther, tailored to the situation in the United States. This small group started IIC-AG with the goal of establishing conservation as a respected profession. To do that, information would be exchanged, and science and technology would be employed to better understand the works of art to be treated, and it all would be documented. Then better treatments could be fashioned and the integrity of the art could be better preserved. The early days of IIC-AG and AIC were exciting and heady as we succeeded in establishing this new profession.

We are now an active group with a peer-reviewed journal, a code of ethics, guidelines for practice, specialty groups, and a busy annual meeting with a trade show and workshops. We have companies that supply us with products and equipment that we need to do our work. We are working toward certification, which I personally think will be another important milestone. And, most importantly, we have made substantial progress in getting our message out to the museum world, collectors, and the general public. Loans of works of art to exhibitions are never agreed to before a satisfactory facilities report for each venue of a show has been approved; packing art for transportation has become a specialty of its own. We have made great strides in the examination of works of art using examination techniques not available, nor even dreamt of, when I started in this field 51 years ago. Then, we had limited examination techniques



Nancy Odegaard presents Honorary Membership to Susanne Sack and a Certificate of Recognition to Ned Sack. Both have been involved with AIC since the organization's inception.



compared with those that are now available. These techniques have led to a much greater understanding of the construction of various objects and to sophisticated ways of determining fakes, as we are learning at this meeting. There has been greater cooperation with curators and owners as our work has advanced. So we have come a long way and there is much to be proud of, despite the work that must continue to educate the users of our services.

But there is one thing that troubles me greatly, and that is the prevailing philosophy regarding treatments. Less is better—sometimes, but not always. And the reluctance, and almost fear, to treat that has become prevalent in the frequently-heard mantras, for example: “don’t line paintings” (that will make them unsaleable) and “don’t varnish a painting if the artist didn’t varnish it” and etc. Instead of “don’ts” we should be guided by our knowledge, ethics, common sense, and judgment. Each treatment should be based not on generalities but on the specifics of the object before us. And I’ll tell you one experience I had.

A painting was brought to me to treat. It was by an important late 19th-century artist and was to be substituted for an even more valuable painting by the same artist for a loan. There were some structural issues with the painting but the real problem was that it looked terrible—dull and grayed out, so I naturally thought it was very dirty; it had been in storage for years. Examination with ultra-violet revealed an uneven fluorescence which didn’t concern me. After all, dirt can obscure an accurate reading of an ultra-violet examination.

I treated the structural problems and then cleaned the painting. To my surprise very little dirt came off and the painting still looked awful. The UV reading was little changed. For awhile, I was puzzled and I set the painting aside to think about it. Soon I recalled that the picture looked better as I was actually cleaning it. Voila! I tested the painting; I wet it up with the mildest of solvents and the painting looked wonderful. I realized that the uneven fluorescence was that of varnish used in the medium and that the painting had never been varnished. With the test solvent, the dark background was shaded and

lively and the objects in the still life were very three-dimensional and richly colored. Well, should I varnish the painting? The artist didn’t varnish it.

So, naturally I consulted with the owner and explained that the paint film had dried out and sunk in, which was the cause of the dull grayish look. I also demonstrated what varnish might do to the appearance of the painting. The owner felt that in order for the painting to be a viable, enjoyable picture, it should be varnished. The results were so successful that the painting not only hung in an honored place when it returned from the loan, but also was borrowed a number of times subsequently.

This was a comparatively straightforward situation but I think it illustrates that we must always use our judgment in determining a treatment. A less straightforward situation that I am concerned about relates to paintings by Stuart Davis and Max Ernst. The black paint in many of these paintings has begun to sink in. Some of these paintings may not be ready for treatment now. But some have rich, bright glossy colors and dull blacks. Should just those areas be varnished now to bring back the rich blacks so that the paintings look more like they did when the artist completed them? Or should you wait until the paintings need some other type of treatment and then varnish them? Or won’t you varnish them and let the color balances that the artist created grow further and further out of balance? I think these are very important questions, especially in light of the current thinking, and I urge you to think seriously about what our responsibilities are to the works of art.

Some say rules are made to be broken and that is true depending on the circumstances of the specific situation. Know the objects you treat, know the variety of materials for treatments, know how to use all those materials properly, and use your judgment when deciding, with the owner, on a course of treatment. Treatments are an important part of preservation and it is our job and our responsibility to perform those treatments as needed.

Thank you, and thank you for the honor.

—*Susanne P. Sack*

JAIC News

JAIC, an international peer-reviewed periodical for the art conservation profession, is one of the many benefits of AIC membership. Through the efforts of many people and thousands of hours of volunteer time, JAIC produces high-quality articles at a fraction of the cost of many other professional journals. Even so, as inflation increases, JAIC is committed to exploring all possible avenues to minimize corresponding increases in production costs. Thus, in a behind the scenes look, I want to pass on to you some information on the cost saving and revenue generating activities that are occurring at JAIC.

Mailing changes

With the ever rising costs of postage, AIC recently explored the possibility of changing mailing classes for the Journal. For a direct comparison, surveys were used to query members about the delivery time and condition of two Journal issues sent by different mail classes. The Spring 2006 issue was mailed first class while the next issue, Summer 2006, was sent by standard mail. For the spring issue, there were 275 respondents, and for the summer issue, there were 244 respondents. The results for both mailings were almost equivalent, although a small percentage of respondents indicated that the Spring issue was received in better condition. In general, both groups of respondents indicated that they received each issue within the predicted time range. At three JAIC issues per year, using standard mail will result in average postage savings of \$15,000 a year.

JSTOR

In January 2005, JAIC was added to the JSTOR digital archive, an electronic collection of about 800 journal titles across 40+ disciplines that currently has a subscriber list of 3,000 educational and research institutions worldwide. Participation in the JSTOR collection has multi-level benefits for JAIC, including recognition of our status as a high-quality professional journal along with increased exposure to the international academic communities. Additionally, in 2006 JSTOR sent AIC a check for \$4,253.89 (a 13% increase from 2005) as part of their revenue sharing program.

Statistics recently compiled by Sloan Carroll, AIC publication manager, showed that in the two years JAIC has been offered on JSTOR, 95% of our 732 articles have been viewed, and 81% of those articles have been printed. Overall, articles have been viewed 36,566 times and printed 13,908 times. Close to 30% of this activity comes from outside of the United States. The most frequently accessed issue, Spring 1992 (2,663 views and 866 prints), is a special issue on the conservation of sacred objects. The other issues that round out the top five include Spring 2000 (1,701 views), Summer 1996 (1,493 views), Fall/Winter 2001 (1,233 views), and Summer 1994 (1,107 views), evidence that users find the range of years available to be helpful in their research.

Submissions

I'd also like to encourage all presenters at the Richmond annual meeting to write articles on their research for submission to the Journal. All articles written for Specialty Group Postprints may also be submitted to JAIC. For correct formatting requirements and submission policy, the JAIC Author Guidelines and Style Guide are always available on the AIC website at <http://aic.stanford.edu/library/online>.

—Michele Derrick
JAIC editor-in-chief

Conference Review

Basic Treatment of Silver Gelatin Photographs

Sponsored by AIC in cooperation with the National Park Service Department of Conservation at Harpers Ferry Center, this workshop was held February 12–15, 2007 at the U.S. Fish and Wildlife National Conservation Training Center in Shepherdstown, WV. The instructors, Gary Albright and Barbara Lemmen, came well-equipped to share a wealth of information on the basics of photograph treatment techniques with the twelve attending conservators.

The workshop was divided into lectures and lab time, with an emphasis on investigational learning directly through testing and treatment in the laboratory. Part of the first day was

spent reviewing the history of photography with a focus on silver gelatin processes, paper structure, and common formats. The deterioration of silver gelatin photographs in comparison with other processes was assessed through the examination of sample materials. This was followed by a discussion of findings, which included identifying types of typical deterioration and inherent vices in the example photographs. Following an afternoon lecture on various surface cleaning methods, each participant was given a photograph on which to practice, and results were discussed. Remarkably different outcomes were sometimes found depending on the materials and techniques used, and whether the photo had a glossy or matte surface.

The second day began with a lecture that outlined treatment options for silver gelatin photographs. Barbara and Gary presented past treatment procedures along with the decision-making process before and during each treatment. This was followed by a hands-on practicum, where a photograph was selected by each participant for treatment during the workshop. Condition reports and treatment proposals were completed, and the proposals were reviewed with the instructors. Afternoon lectures and demonstrations addressed consolidation and crease reduction of gelatin photographs. A photograph identification exercise was set up to be studied during breaks and completed by the end of the week.

The following day, the humidification and flattening of photographs and the mending and reinforcement of tears and creases were presented. These concepts were learned through demonstrations, discussions, and a hands-on experience while working on the sample photographs. Photographs were viewed under ultraviolet light to reveal areas of coatings and any differences in fluorescence due to the type of coating or support. In the afternoon, participants continued work on individual treatments.

The workshop closed with a final day of treatment and discussion. Individual treatments were completed by midday and discussed in the afternoon. Answers to the photograph identification exercise were revealed, with some surprises. This was a great exercise

for participants and allowed us to refresh our knowledge and ability to identify many different photographic processes.

This workshop was a great way to increase awareness of the complexity of silver gelatin photographs, to gain an understanding of the materials and deterioration of these types of photographs, and to obtain a firm grasp of basic treatment options for them—all through a hands-on experience. When answering questions, Gary and Barbara gave tips or examples as often as possible, sometimes from refreshingly different perspectives so that a problem could be considered from multiple angles. I would recommend this course to any conservator wishing to become more comfortable addressing the conservation concerns of the photographs in their collection.

—Tish Brewer
tish_brewer@partner.nps.gov

New Publications

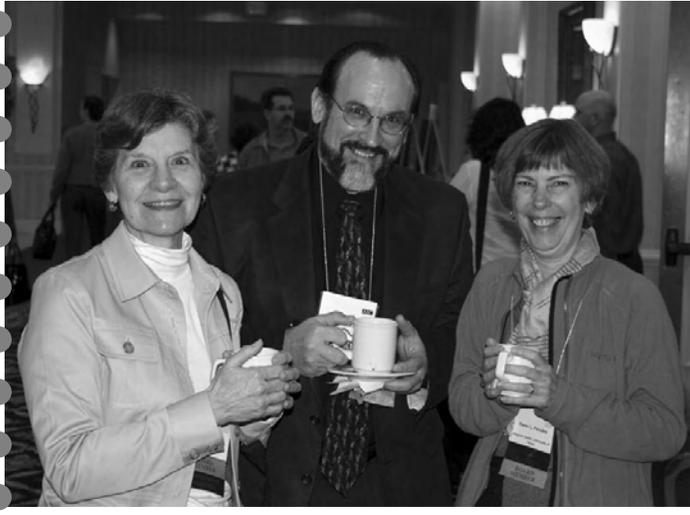
The Creation of Color in Eighteenth-Century Europe by Sarah Lowengard is an electronic book published by Columbia University Press through the Gutenberg-e initiative. (The Gutenberg-e is a joint project of the American Historical Association and EPIC/Columbia University Press funded by the Mellon Foundation). See www.gutenberg-e.org/lowengard.

Digital Heritage: Applying Digital Imaging to Cultural Heritage, edited by Lindsay MacDonald (416 pages, color illustrated, ISBN: 0-7506-6183-6) and published by Butterworth-Heinemann. The book explains how to use digital photography and digital image processing to extract conservation information. Includes numerous case studies. See www.books.elsevier.com/conservation.

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

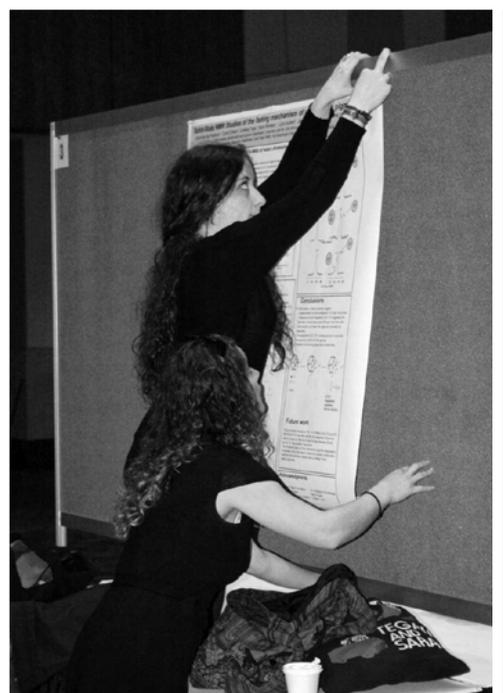
AIC's 35th Annual Meeting

Richmond, VA • April 16-20, 2007





Clockwise from left, opposite page: Nancy Odegaard at the podium, flanked by the AIC Board during the Members Business meeting; attendees approach General Session speakers to continue the conversation on fakes and forgeries as applicable to the field of conservation; attendees peruse exhibitor booths during a break from sessions; opening reception at the Virginia Historical Society; Cathy Hawks, William Lull, and Karen Pavelka during a refreshment break from the Museum Lighting Workshop. *This page, clockwise from top left:* A crowded exhibit hall and poster session ballroom at Richmond's Convention Center; Members chat near the AIC message boards; Sarah Stevens and David Bayne meet at the Richmond Marriott; Members set up their posters in the Exhibit Hall; Tony Rajer displays his impressive collection of ribbons; General Session speaker Paul Craddock chats with a colleague during a break.



continued from page 1

connoisseurs, art historians, and scientists to detect fakes and differentiate authentic works. Nancy Mowll Mathews, professor of art history at Williams College and president of the Catalogue Raisonné Scholars Association, described one of the least understood forms of art historical scholarship: the artists' catalogue raisonné, and the subtleties of the process by which a catalogue raisonné is compiled. Sharon Flescher, executive director of the International Foundation for Art Research (IFAR) and editor of the *IFAR Journal*, described the process of attributing or authenticating a work of art using a tri-partite approach of scholarship, connoisseurship, and technical examination. Paul Craddock, who recently retired from the Department of Conservation, Documentation and Scientific Research at the British Museum in London, discussed the ever evolving role of scientific examination and materials analysis in authenticity studies and the ways technical information is used by forgers to thwart detection and by scientists to detect forgeries.

Following the morning break, attention turned to criminal law pertain-

ing to fakes and forgeries. Bonnie Magness-Gardner, who holds a PhD in Near Eastern Archaeology from the University of Arizona and is manager of the Art Theft Program at the Federal Bureau of Investigation, described laws and statutes relating to art fraud, several FBI cases that illustrated how an art fraud is uncovered and investigated, and the role of experts in the process. Jane A. Levine, senior vice president and worldwide director of compliance at Sotheby's, spoke about her prior work as an assistant United States attorney, using the case *United States v. Sakhai* to provide a glimpse into the factual and legal framework involved in investigating and prosecuting art forgery crimes. The morning session concluded with a brief question and answer period with the morning speakers and audience.

The Thursday afternoon General Session dealt with civil law, insurance claims, and expert opinion: managing liability for conservators, scientists, and other art experts. Ronald Spencer, an art law attorney at Carter Ledyard and Milburn LLP as well as editor and contributing writer of *The Expert Versus the*

Object: Judging Fakes and False Attributions in the Visual Arts, presented three cases that illustrated some of the legal issues that can arise in authenticity disputes: (1) courts of law may adjudicate authenticity disputes, but if the judge does not apply generally accepted art market and scholarly standards, the art market will come to its own and perhaps different decision, (2) improper restoration may render originally authentic works inauthentic and perhaps even forgeries, and (3) a seller at auction should negotiate the terms of the consignment agreement that governs what happens if the work's authenticity is questioned after sale.

Vivian Ebersman, director of the Fine Art Department, AXA Art Insurance Corporation, addressed the basic procedures taken by an insurance company to avoid offering coverage for inauthentic works and, should these procedures fail, what the responsibilities of the insurance carrier are if an inauthentic work is stolen or damaged once coverage is bound. Ms. Ebersman also addressed the following questions: How does an insurance company learn about works newly deemed inauthen-

This is a photo of a historic moment.
The photo was archived digitally on a server.
The server crashed.
This was a photo of a historic moment.

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tic by dealers, conservators or scholars? What do they do then? Hand in hand with the insurance company go the procedures used by art experts to protect themselves against loss when works are in their studio under their care.

Mr. Spencer and Ms. Ebersman were joined by Jessica Darraby for a panel discussion on risk management for art professionals. Ms. Darraby, founder of a Los Angeles and New York based art law firm, testifies and serves as expert on forged artworks, frauds, fakes, valuation, and professional appraisal practices and is author of the comprehensive WestLaw treatise *Art, Artifact & Architecture Law*. The three experts took questions from the audience on a wide array of topics, including concerns about rendition of opinions, contracts or service agreements, the inability of some government clients to agree to hold harmless provisions, and more. The panel discussion continued through the afternoon break to the start of the AIC Issues Session, which focused on certification issues (see page 5).

The specialty group program chairs displayed an unprecedented level of dialogue and cooperation to coordinate the content and scheduling of the general and specialty group sessions. The chairs worked through most of the summer and early fall to compare programs and to exchange speakers/papers in order to create as comprehensive and balanced a program of technical papers as possible, from core issues of interest to all members to papers on materials, methods, and artists of interest to specialty groups members. In addition, this collaborate process led to a special session of the Archaeological Discussion Group (a subset of the OSG) on looted artifacts.

Each of the specialty groups included some papers that explored the conference themes more deeply, and this contributed to continued discussion among attendees about specific issues and questions raised during the general session. For example, on Wednesday, following the general session, the CIPP group held a lunch meeting on risk management for conservators, highlighting the need for essential elements of contracts and agreements. Jessica Darraby,

a participant of the Thursday afternoon panel discussion, and James Martin, General Session chair, spoke about the ethical and legal responsibilities of conservators with regard to authenticity questions.

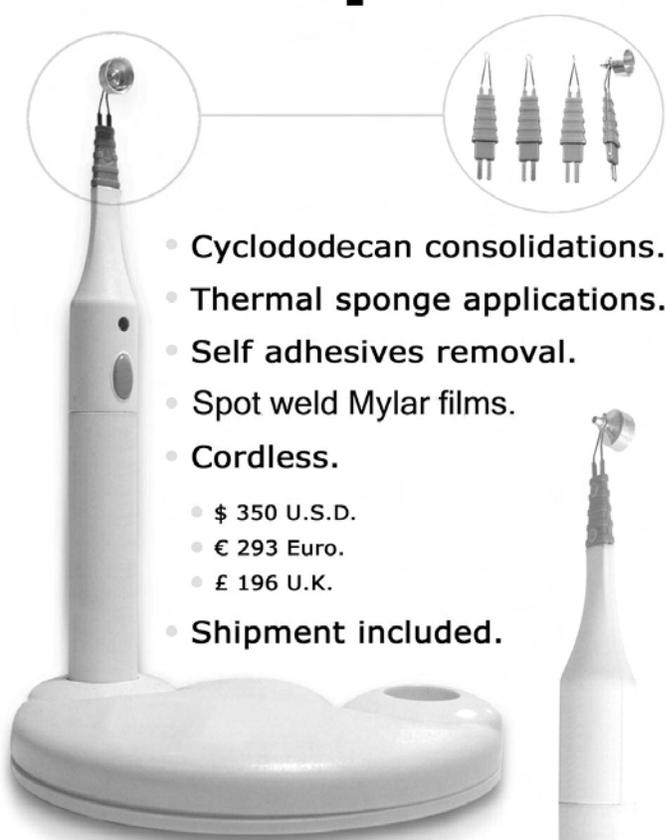
Various other specialty groups included individual papers that enriched the theme of the conference and brought specific issues to light. Some examples include: ASG papers on artificial patination and the use of old facades to face new structures, BPG papers on deceptive repairs and alterations, and a discussion of the impact on theft and forgery on treatment decisions, PSG papers on analyses of forgeries as well as painting techniques, and the identification/authentication of pigments, TSG papers on authentication and characterization of specific types of objects (and their forgeries) such as modern faux suedes, the famous Buyid textiles, and well known flags, and the WAG papers on furniture authenticity as well as issues of reproduction, honesty, and appraisal. The OSG session was almost entirely devoted to further exploration of the conference theme; in addition to the half-day session on the ethics and legal implications of artifacts without clear provenance, their full-day session explored issues of scholarly and scientific research to support authentication, new methods of digital reproduction, as well as explorations of objects that are not what they first seem to be.

The compressed schedule and use of the

conference theme as a binding element for the entire conference resulted in active exploration of the issues at hand. Conference attendees spent considerable time outside of the lecture hall discussing questions raised and potential solutions. It is hoped that this conference will result in a heightened sensitivity to our responsibilities with regards to authentication and art market trends as well as our ethical and legal responsibilities with regard to criminal concerns, insurance claims, loss or damage, disclosure, and other issues that may affect our work in the conservation community.

—James Martin
Orion Analytical, LLC

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People

James Martin was approved for membership in the American Academy of Forensic Sciences (AAFS) by the AAFS Board of Directors in February 2007. The AAFS represents more than six thousand members in the United States, Canada, and fifty-six other countries worldwide. AAFS members actively practice forensic science and, in many cases, teach and conduct research in the field as well. Mr. Martin has conducted investigations for the Department of Justice since 1994. Since 2002, he has worked as an instructor at the Counter-terrorism and Forensic Science Research Unit at the FBI Academy. Mr. Martin owns and operates Orion Analytical, LLC, a materials analysis and consulting firm headquartered in Williamstown, MA.

Kate Murray is the new Audiovisual Archivist at the University of Maryland Libraries. Before coming to Maryland, Murray was the Audio and Visual Media Collections Conservator at the Emory University Libraries in Atlanta, GA. She earned her master's in Library and Information Science from the University of Cape Town, South Africa, and her bachelor's degree from Columbia University.

Worth Noting

Doctoral Studies in Art and Architecture Conservation at the University of Delaware

The new Preservation Studies Doctoral Program (PSP) at the University of Delaware welcomes correspondence with potential applicants who have earned a master's degree in art conservation or related fields and would like to earn a PhD degree by investigating technical or historic studies of works of art or architecture, processes of deterioration, urban planning, or current conservation treatment approaches.

The first two PSP students, who began in August 2006, are focusing on the scientific analysis of dyes used on pre-1850s Eastern Woodlands and the reconstruction of cities in the USSR following World War II.

This new PSP program has replaced the former University of Delaware PhD program in Art

Conservation Research that required a combination of coursework in both the sciences and the humanities. The new PSP requires only that the coursework be interdisciplinary (e.g., within two science departments or two humanities departments, or a combination of science and the humanities, as before). The six students who completed their doctorate degrees in the previous doctoral program and their dissertations are:

Carol Aiken (1998) on "A Context for the Advanced Studies of Portrait Miniatures Painted in Oil on Metal Supports"

B. D. Nandadeva (1998) on "Materials and Techniques of Kandyan and Southern Schools of Mural Paintings of Sri Lanka: Mid-Eighteenth to Late-Nineteenth Centuries"

E. Carl Grimm (1999) on "A Study of Authenticity in Paintings Attributed to Albert Pinkham Ryder"

Susan Franz Cooperrider Lake (1999) on "The Relationship between Style and Technical Procedure: Willem de Kooning's painting of the late 1940s and 1960s"

ElizaBeth Bede (2001) on "The Surface Morphology of Limestone and its Effects on Sulfur Dioxide Deposition"

Susan Louise Buck (2003) on "The Aiken-Rhett House: A Comparative Architectural Paint Study" (Susan Buck's dissertation won the Sypherd prize for best dissertation in the humanities in 2003.)

More information can be found at www.udel.edu/materialculture/ or by writing Dr. Joyce Hill Stoner, PSP Director, at jhstoner@udel.edu.

Dispatch Available Online

AASLH's monthly newsletter, *Dispatch*, is now available online as well as in print. If you would like to receive *Dispatch On-Line*, please contact AASLH at membership@aaslh.org. Those who choose to receive *Dispatch On-Line* will receive an email each month with a link that allows them to pull up the current issue as a printable PDF.

Historic Marker Materials

Historic Markers are becoming more common as communities identify sites of note. There are a variety of

issues to consider with historic markers, and many organizations wonder what sort of material is best for their marker. AASLH has made the following recommendations available for members to use in making choices about materials used for these markers:

Cast aluminum markers are popular for their "historic look." They are durable but quite heavy. Often they are painted a dark color with light or gold lettering. They generally have an 8 to 10 week production time and are moderate to high in price.

Fiberglass embedment uses a digital graphic in ultraviolet filtering, acrylic-modified polyester resin on a woven mesh backing. They generally have a 6 to 8 week production time and are moderate to low in price.

High-pressure laminate panels encapsulate a digital graphic between layers of ultraviolet filtering film and phenolic resin composed of formaldehyde and phenol. They generally have a 6 to 8 week production time and are moderate in price.

Grants and Fellowships

Grant Opportunity from The History Channel

Since launching the *Save Our History* grant program in 2004, The History Channel has awarded \$750,000 to 82 historical organizations. This year The History Channel will award \$250,000 in grants of up to \$10,000 each in order to fund partnerships between historical organizations and schools or youth groups on projects that help students explore and preserve their local history. Museums, historical societies, preservation organizations, sites, libraries, archives, government agencies, and other historical organizations are eligible.

The deadline for *Save Our History* applications is June 1. For more information, visit www.saveourhistory.com.

Visit Grants & Fellowships online for a comprehensive listing of available opportunities:
<http://aic.stanford.edu/news/grantandfellowship.html>

Washington Watch

IRA Contributions to Charitable Organizations

Last year, with the support of AAM and the larger nonprofit community, Congress passed legislation allowing certain individuals (age 70 or older) to make contributions to charitable organizations directly from their retirement savings accounts (IRA). The provision is currently set to expire on December 31, 2007. AAM has joined with more than 500 organizations to lobby Congress to expand and extend this provision.

In order to make a strong case for the permanent extension of this important tax provision, AAM has launched a survey to collect information from museums of all sizes across the country that can be shared with members of Congress. All museums that may have collected such donations this year are encouraged to contribute to the data. Stories are also being collected from museums to illustrate in words how these charitable gifts make a difference. To participate, please contact AAM at mat@aam-us.org.

National Archives Announces Deal to Provide Online Access

This winter, Archivist of the United States Allen Weinstein and Footnote, Inc. CEO Russell Wilding announced an agreement to digitize selected records from the holdings of the National Archives. The 4.5 million pages that have been digitized so far are now available at www.footnote.com/nara/php.

This non-exclusive agreement will enable researchers and the general public to access millions of newly digitized images of the National Archives historic records on a subscription basis from the Footnote website. Footnote can charge users on a per-page, monthly, or yearly basis. After an interval of five years, all images digitized through this agreement will be available at no charge on the National Archives website.

Artists' Fair Market Value Deduction Legislation Reintroduced

On February 12, Senators Patrick Leahy (D-VT) and Robert Bennett (R-UT) reintroduced the Artist-Museum

Partnership Act (S. 548), which would allow creators of original works to take a fair market value deduction for self-created works donated to a museum or other nonprofit institution. As of February 28, the bill had 16 co-sponsors. Similar legislation is expected to be introduced soon in the House of Representatives by Representative Jim Ramstad (R-MN).

Allied Organizations

AMERICAN ASSOCIATION OF MUSEUMS

AAM Hosts Discussion on Federal Funding for Museums

AAM, with the cooperation and support of AASLH and the Federal Formula Grant Coalition, hosted a conversation in Washington, DC on March 30 to explore strategies for increasing federal funding for museums. Invited participants were chosen to represent a cross section of state, regional, and national museum service organizations serving the field.

At the meeting, participants learned more about the structure and associated advocacy activities for a variety of federal programs. These programs and their supporters have used different approaches to deliver funding support for the arts, humanities, libraries, history education, and after-school and historic preservation programs. The discussion also included a presentation on the current efforts by the Federal Formula Grant Coalition to pursue a possible federal formula grant program for museums at IMLS.

The principal goals for the meeting were to achieve a greater consensus from organizations representing the museum community for a unified approach and to develop a consensus plan to move the effort forward.

Join Museum Advocacy Team®

Join Museum Advocacy Team® (MAT), a network of museum professionals, volunteers, and supporters who educate policymakers and advocate for federal policies favorable to our field. MAT members receive alerts about national legislation and

regulations affecting museum operations and are among the first to learn about and act upon breaking news. As a MAT member, you can use your leadership to express your views and improve museum-related policies. To join the network and receive MAT Action Alerts, please contact AAM at (202) 289-9125 or mat@aam-us.org.

Red List Assists in Protection of Endangered Cultural Property

AAM and ICOM-US have recently published the ICOM *Red List of Afghanistan Antiquities at Risk*. The Red List is the newest tool in the ongoing fight against the looting and illicit trafficking of the archeological heritage of Afghanistan, which ranges from prehistoric times through the Indo-Greek, Buddhist, and Islamic eras.

The cultural heritage of Afghanistan is at serious risk from organized looting of archeological sites and smuggling of objects out of the country. Recent examples of Afghanistan's cultural losses include the tragic destruction of the Bamiyan Buddhas by the Taliban and the looting of the National Museum collection in the 1990s.

The Red List presents 18 categories of Afghanistan cultural artifacts that are particularly at risk and will help customs officials, police officers, and art dealers identify these objects and promote public awareness of this serious problem.

The fourth in a series of ICOM Red List publications, *The Red List of Afghanistan Antiquities at Risk* is available online at <http://icom.museum/redlist>.

AASLH

Join a Mentoring Program

AASLH is on the lookout for a few good mentors for a two year commitment. The mentor review committee continuously has more mentees than mentors available. To sign up as a mentor, go to www.aaslh.org's members-only section. After filling out a short questionnaire, AASLH will assign you a mentee according to your interests. For more information, contact Bethany Hawkins at hawkins@aaslh.org or (615) 320-3203.

IMLS

IMLS Launches Connecting to Collections Initiative, Summit

Collections held in museums, libraries, and archives are the foundation of the American story, yet their future is at risk. To underscore the perils these collections face and to promote solutions for saving them, IMLS has launched the two-year Connecting to Collections initiative.

The initiative begins with the Connecting to Collections summit June 27–28, 2007 in Washington, DC, at the Donald W. Reynolds Center for American Art and Portraiture of the Smithsonian Institution. Dr. Anne-Imelda Radice, director of IMLS, is convening the summit to encourage institutions and individuals to protect America's heritage and to raise public awareness of the dangers collections face. IMLS is hosting the summit in cooperation with Heritage Preservation and with support from NEA, NEH, and the President's Committee on the Arts and Humanities.

The 350 participants in the summit will include over 200 representatives from small and medium-sized museums and libraries from every state. At the summit, they will be joined by national leaders in conservation, government officials, and leaders in private sector support for conservation. Participation in the summit is by invitation only.

The summit will feature keynote addresses by Allen Weinstein, archivist of the United States, and Francie Alexander, senior vice president of scholastic education and chief academic officer of Scholastic Inc.

In addition to the summit, the initiative includes:

- Four forums to take place in cities across the nation from January 2008 to June 2009.
- A conservation bookshelf that will comprise books, bibliographies, a guide to online resources, DVDs, or other high-quality materials. The bookshelf will be made available through a streamlined application process.
- Planning grants to each state, commonwealth, and territory for

the purpose of creating conservation plans to address the recommendations of the Heritage Health Index.

For more information about the Connecting to Collections initiative, visit www.imls.gov.

HERITAGE PRESERVATION

“Lessons Applied” Projects Coming This Summer

In October 2006, the Heritage Emergency National Task Force launched a “Lessons Applied” initiative to help develop and implement projects to address issues that Katrina and other major storms have brought to light: incentives for preparedness, relations with emergency responders, planning for region-wide events, funding for stabilization and recovery, and coordination of cultural heritage efforts. The goal is to convert analysis to action.

Five panels composed of task force members—elected advisers from states that experienced Katrina and Rita, and experts from outside the cultural field—will be prepared to implement at least one new initiative to address these issues by June 2007. They also expect to present proposals for long-term projects. Ideas run the gamut from new products, such as a guide to applying for FEMA and SBA disaster funding and a tip sheet on working with emergency responders, to public information campaigns.

With grant support, Heritage Preservation is providing administrative help to the panels, but the initiative is moving forward thanks to dedicated volunteers. Comments or questions are welcomed at taskforce@heritagepreservation.org.

Conservation Assessment Program Update

The Conservation Assessment Program (CAP) received 212 applications for the 2007 program. Heritage Preservation anticipates that 104 museums will participate in CAP this year. Check www.heritagepreservation.org/cap/ in early May for the official participant announcement.

The 2008 CAP application will be mailed on October 5, 2007.

Applications will be accepted on a first-come, first-served basis until the postmark deadline of December 1, 2007. If you know of an institution that could benefit from a CAP or if you have ideas about how to reach institutions in your area, please contact cap@heritagepreservation.org or (202) 223-0800.

Health and Safety

by AIC's Health and Safety Committee

Your Workstation: is it Working for You?

These days, our lives sometimes seem as if they've been entirely computerized and digitalized. Even conservators, who theoretically signed up to spend the majority of their time at the bench, find themselves increasingly tied to a computer as they manage digital images, create endless documents, and try to keep up with emails and administrative chores. Computer work now takes up much of the work day, but the health and safety aspects of this activity are easily neglected during a consideration of studio ergonomic protocols.

Repetitive Stress/Strain Injury (RSI) is a blanket term used to describe the various soft tissue injuries, including carpal tunnel syndrome and tendonitis, among many others, which are usually caused by a combination of bad ergonomics, poor posture, stress, and repetitive motion. RSI has become such a prevalent phenomenon that in 1999, an International RSI Awareness Day was created. Despite such awareness efforts, the U.S. Bureau of Labor Statistics reported that data-entry workers missed an average of five days of work due to repetitive strain injury in 2002. Given that these numbers are five years old and examine only a small subset of the computer-using workforce, it is likely that many more workers are affected by RSI today than ever before.

If you spend more than a few cumulative hours at your computer on a daily basis, you are at risk for developing RSI. Symptoms can include:

- Pain, stiffness, swelling, numbness, or tingling in the hands, wrists,

- elbows, shoulders, back, or neck
- Discomfort which occurs when performing a particular task, or the morning after
- Discomfort which starts in one area, such as the neck and back, and then spreads to other parts of the body

It is crucial to remember that this is a cumulative injury, and that it might take years of improper workstation setup for the symptoms to manifest themselves in potentially crippling ways. If caught before the damage becomes permanent (and it can!) RSI is treatable in a variety of ways. However, prevention is the best policy. Employers are responsible for providing safe working environments for their employees; this should extend to workstation safety!

Guide to Proper Workstation Setup from the Victoria and Albert Museum

The goal of these guidelines is to create an environment that avoids putting stress on the body. All angles and positions should minimize potentially harmful tension or pressure. Remember that your ideal workstation will work only for you. If you share computers, take the time when you first sit down to make the necessary adjustments. It will be worth it in the long run!

General User Position: You should always be 'squared up' to your desk and work. Odd angles should be avoided. When using the screen only, make sure it is directly in front of you. Similarly, when working from a document, make sure it is directly in front of you.

Chair/Desk height: These should

be adjusted so that when you are sitting properly, your elbows are level with the desk, enabling the wrists to be positioned in a relaxed, neutral position. You should always sit square to the desk. Armrests should not prevent the chair from approaching the desk or obstruct elbows while typing.

Foot/Leg position: Your feet should rest in a flat, natural position which avoids placing pressure on your bottom or thighs. Your knees should be approximately square, with your thighs resting comfortably on the seat, but not pressing into it. Use a footstool if necessary, and avoid clutter underneath the desk which may impede proper positioning.

Back position: You should be sitting straight—but not ramrod straight—and all the way into your seat, with your lower back supported. Slouching or arching both compress the spine and can eventually lead to back problems.

Keyboard: Your elbows should be square when in typing position, with your forearms and wrists resting naturally in a horizontal line. The keyboard should be parallel to the front of the desk (and thus parallel to your torso), and at the appropriate distance to create right-angled elbows. Maintain a clear area in front of the keyboard to rest your hands and wrists when not typing.

Mouse: The mouse should be close enough so that you are not forced to overstretch in order to reach it. The area in front of the mouse should be clear, so that your hand and forearm are not obstructed, but can maintain a straight line. Do not grip the mouse tightly, and make sure to

rest fingers lightly on the buttons.

Monitor: The viewing distance and screen height should ensure a slightly downward viewing angle. Aim in general for the top of the screen to be at eye-level and the screen itself to be at arm's length.

Screen: Position the monitor relative to light sources so that glare and reflections (and therefore eye strain) are avoided. Position the monitor so that it does not directly face windows or bright lights, or use blinds. The screen should remain perpendicular to your line of sight: avoid over-tilting it rather than adjusting lighting. Adjust brightness and contrast to suit the room conditions. The screen should neither flicker nor be dirty. Choose text options that allow you to read without strain.

Documents: These should be placed into a document holder when possible. Ideally, the documents should be positioned at the same viewing distance as the screen. Otherwise, try placing the document between the screen and keyboard.

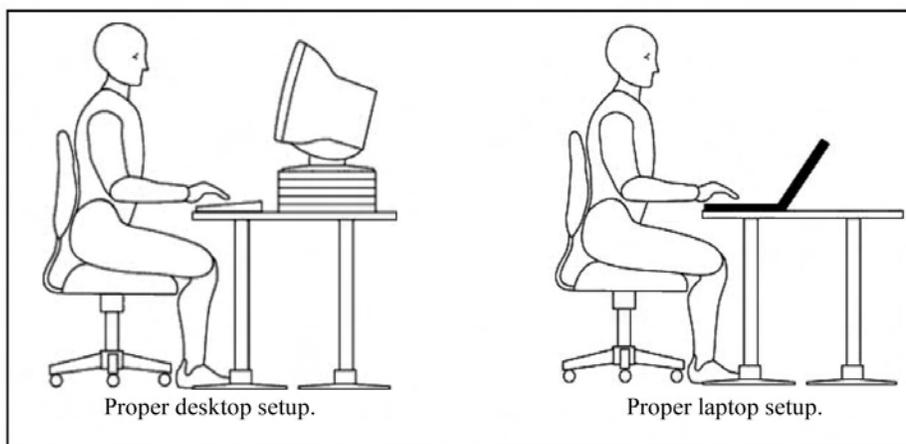
Other Equipment: You should not have to stretch to reach other frequently-used items, such as telephones. Position them in a convenient location while maintaining a clear working area. Printers, however, should not be positioned close to users.

Breaks: Take regular short breaks away from the screen, whether it be to make coffee, do some filing, or use the restroom. Do not stay in the same position for too long, but make sure to stretch your body and rest your eyes.

More information, including useful links and publications, is available at www.osha.gov; www.ctdrn.org; and www.oiweb.com.

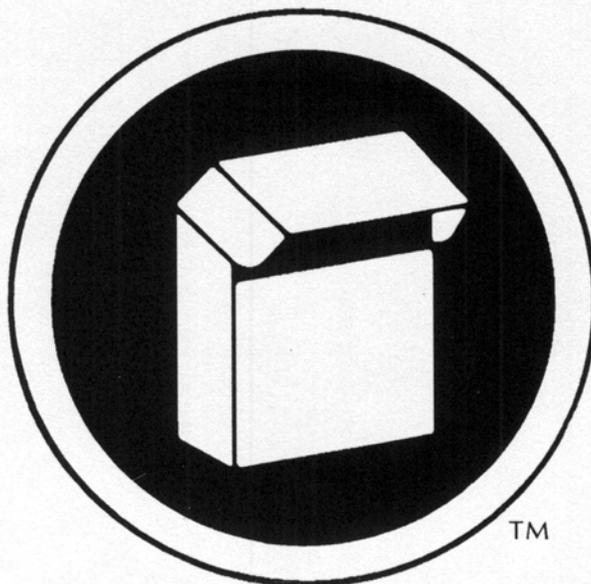
Thanks to the Victoria and Albert Museum for sharing its own workstation safety protocol.

—Catherine Coueignoux
WUDPAC Fellow



From www.oiweb.com/ergo/workstation-setup.html

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SPECIALTY GROUPS



ARCHITECTURE

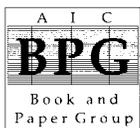
AIC 2007 Annual Meeting:

Special thanks are due to Catherine Dewey, the outgoing program chair, for her efforts in coordinating the ASG session, dinner, and business meeting at the annual meeting in Richmond. Thank you also to the speakers who presented papers, offering those who attended the ASG session a day full of insightful perspectives on architectural conservation

ASG Officers: As announced at the annual meeting, the new ASG program chair is Kevin Daly and the new secretary/treasurer is Linnaea Dawson. Congratulations Kevin and Linnaea. Catherine Dewey, who completed a one-year term as the program chair, is the new ASG chair. Tobin Tracey has moved from his position as ASG chair to chair emeritus.

Volunteers Needed: To get the most out of the AIC and ASG and to make sure that we are responding to your needs, volunteer to participate on a committee or task force. The active ASG committees are Nominating, Membership and Communication, and Public Outreach. The ASG Certification Task Force is involved with the ongoing discussions of conservator certification. Please check the ASG website for more information and contact the committee chairs to get involved.

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



BOOK AND PAPER

AIC 2007 Annual Meeting:

Thanks to Jennifer Koerner and Alexis

Hagadorn for their hard work and success in organizing three days of informative BPG sessions and a lovely reception with RATS and ICOM-CC. Thanks again to the Library of Virginia which, as our reception sponsor, waived its standard facility rental fee on our behalf.

Elections 2007: The new assistant program chair is Yasmeen Khan and the new secretary/treasurer is Jennifer Hain Teper. Congratulations and welcome to both! A big thank you is also due to Paula Zyats and Marieka Kaye for agreeing to run in the election, enabling BPG to offer contested elections rather than simply presenting a slate.

Further details on the budget, proposals approved, and committee reports at the 2007 BPG business meeting will be included in the BPG column in the upcoming 2007 newsletter.

Call for Papers: It's not too early to start thinking about presentations for the AIC annual meeting in Denver, Colorado, from April 21–24, 2008. The theme is "creative collaborations" and BPG will join forces with the Electronic Media Group on a joint session. If you are interested in speaking please contact Program Chair Alexis Hagadorn at ah333@columbia.edu.

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



CIPP

The record attendance and stimulating sessions inspired us in Richmond! Thanks to everyone who participated in the CIPP luncheon and dinner meetings. Art attorney Jessica Darraby opened our eyes to the importance of contract terminology and James Martin of Orion Analytical closed the session reminding us how the Code of Ethics provides the language for professional communication with clients. On Thursday, we dined

under the beamed ceilings of Europa, a tapas restaurant. Old friends and new colleagues appreciated this opportunity to visit in the cozy lounge setting. Thanks to Director Susy Lunas for her excellent selections!

Thanks to: Susan Barger (chair emerita), for her leadership and contributions to the lead article celebrating the 20th anniversary of CIPP with the history of our founding; Treasurer Randy Ash for the five years she has kept our finances in order and lent her experience in the field to all of our projects, and Secretary/Webmaster Jan Hessling, for putting forth a tremendous effort this year to update our website. We are in good hands with new Chair Jeff Peachey, who has been able to learn the ropes this year due to good planning on the part of our board. Welcome all new board and nominating committee members. This year, CIPP hopes to reach out to all conservators who earn a portion of their income from private practice and to members who work in isolation in order to improve our professional business practices and adherence to the Code of Ethics. Serving on the CIPP board has been an education and a pleasure—participating in AIC is a tremendously rewarding experience.

—Jill Whitten, outgoing Chair
(713) 426-0191
whitten@artconservators.com



ELECTRONIC MEDIA

AIC 2007 Annual Meeting: Our session covered diverse topics and drew a particularly large crowd for the joint discussion on digitization with the Library Collections Conservation Discussion Group (LCCDG) of the BPG. In addition, Mona Jimenez and Klaus Pollmeier presented some of the issues surrounding the education of electronic media conser-



vators. Peter Adelstein presented international standards for the preservation of magnetic tape. Finally, Adam Rice presented the re-fabrication of a Nam June Paik work. Thank you to Sarah Stauderman, outgoing program chair (2006–2007), for assembling an excellent EMG session.

10 Years of EMG: EMG celebrated our 10-year anniversary at the annual meeting in Richmond. We ended our business meeting with cake (decorated with an edible EMG logo) and a talk by Paul Messier on the founding of EMG in 1997. It was great to see many of you at the EMG business meeting and EMG session.

Elections: The results of our election were announced at the EMG business meeting. Gwynne Ryan was elected assistant program chair (2007–2008). Marie-Chantale Poisson was elected secretary/treasurer (2007–2009). Huge thanks go to Sarah Stauderman, outgoing program chair and to Alice Johnston, outgoing secretary/treasurer. Gawain Weaver will become program chair for the 2008 annual meeting. Thank you to the Nominating Committee and EMG members who voted in the election.

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



OBJECTS

AIC 2007 Annual Meeting: The AIC annual meeting held in Richmond, VA was a huge success. Program Chair Ann Boulton put together an outstanding full-day program on fakes and forgeries, with an additional half-day session by the Archaeological Discussion Group on illicit archaeological artifacts. Thanks are given to all who worked so hard to organize and produce this great body of work.

The archaeological session focused on the related topic of the illicit antiquities trade and included talks by prominent conservators, archaeologists, and law professionals. A panel discussion moderated by Jean Portell followed, which addressed the ethical and legal pitfalls surrounding conservation of archaeological artifacts without clear provenance. The session raised a great deal of interest and pointed to a clear need for clarification of ethical and professional guidelines for archaeological conservators. In response to this need, the Archaeological Discussion Group proposed the development of practical guidelines to resolve some of the issues brought to light at this meeting. Jean Portell and Sanchita Balachandran will be spearheading this effort—interested members should contact them for further information.

OSG Officers: With the annual meeting, we welcome new OSG officers. Ann Boulton is the new OSG chair, and Howard Wellman is the new program chair. Megan Emory has agreed to replace Jennifer Bosworth as secretary/treasurer for this year or until elections can be held. Congratulations to the new officers, and thanks also to nominating committee chair, Sheila Payaqui, for running a smooth election.

Preceding OSG business meeting, the first Objects Specialty Group Dinner was held at the Capital Ale House in downtown Richmond. OSG hopes to continue holding social events at future conferences, and Ann Boulton has agreed to arrange a dinner for the Denver conference next year.

As outgoing group chair, I'd like to thank all the OSG members who helped and supported me during my year in office.

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



PAINTINGS

AIC 2007 Annual Meeting:

Three cheers for everyone involved in organizing the extremely well-attended and well-run Richmond meeting, and a huge thank you to all the PSG speakers who presented such informative papers and tips! A heartfelt thank you also to Program Chair Tiarna Doherty for all her hard work organizing the outstanding PSG session. Secretary/Treasurer Christina Milton O'Connell was also on hand in Richmond to make sure that everything was running smoothly. Last but certainly not least, I would like to thank the Samuel H. Kress Foundation for helping to defray travel costs for the speakers from abroad; Peregrine Brushes for donating door prizes for the tips luncheon; and Golden Paints, Gamblin Paints, TestFabrics, and University Products for funding lunches for the PSG speakers and tipsters.

PSG Officers: At the business meeting, Noelle Ocon was elected program chair for the 2008 meeting and Helen Mar Parkin was elected for another term as publication chair. Thank you Noelle, Helen Mar, and the PSG Nominating Committee.

PSG Publications: Thanks to Helen Mar's hard work, the 2006 Postprints should be in the mail within the next two months. Also the "Stretchers and Strainers" chapter of the PSG Catalog is fully funded and should be out by the end of the summer. The publication is happening so quickly thanks to a grant from the Samuel H. Kress Foundation and major funding secured by Barbara Buckley and the Barnes Foundation from an anonymous donor. A round of applause to both Barbara and the Kress!

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



PHOTOGRAPHIC MATERIALS

Fall Mellon Workshop, Nineteenth-Century Silver-Based Photographic Print Processes: A five-day workshop funded by the Andrew W. Mellon Foundation entitled "Nineteenth Century Silver-Based Photographic Processes" will be held October 8–12, 2007, at The Metropolitan Museum of Art. This workshop will cover the technical aspects of creating positive images in salt stabilized, salted paper, albumen, gelatin, and collodion printed-out photographic processes. Emphasis will be on the hands-on recreation of these processes under the guidance of Doug Munson and Toddy Munson. Practica will be complemented by sessions with scientists, curators, and art historians to understand the image formation, deterioration, and possible analysis; to examine premier examples of these works from the Metropolitan collection; and to explore the social implications of photography in the mid-nineteenth century.

The workshop is open to photograph conservation practitioners who have had restricted access to equivalent training. Enrollment is very limited. Applications are due June 25, 2007. For more information and application guidelines, please contact Elaine Johnson at the University of Delaware: ejonsonc@udel.edu or (302) 831-0837.

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



RESEARCH AND TECHNICAL STUDIES

2007 Business Meeting: The business meeting was the best attended in years! I don't know whether it was the location or the guest speaker that drew the crowd, but whatever the reason, we plan on doing it again. Our guest speaker, Matt Cushman, gave an excellent presentation on a new method for removal of iron stains on marble. Matt was the first recipient of the RATS stipend for a presentation of student research and we look forward to many more quality presentations in the future.

RATS officers for this next year are Nels Olson, chair (nols@loc.gov); Cindy Connelly Ryan will continue as the secretary/treasurer (crya@loc.gov); Debbie Long will be the new program chair (dlong@nebraskahistory.org); and I will assume the position of chair emeritus. Any and all inquiries, questions, suggestions, or comments should be directed to Nels.

Three important pieces of business were agreed upon during the meeting. First, the RATS website will be updated as soon as possible and secondly, we will look seriously into publishing our group presentations electronically so that they are available to those who could not attend the session. Finally, Victoria Pingarron has agreed to update our list of suggested research priorities.

The afternoon presentations in collaboration with BPG and ICOM-CC Graphics Documents Group went off without a hitch and were very well attended. Congratulations to Nels and Cindy for putting on a varied and most interesting session.

It was a real pleasure serving as a RATS officer for these past two years. I would like to take this final opportunity to encourage all of the RATS members to continue to be active in

our group by presenting papers and volunteering for officer positions.

—*Paul L. Benson, RATS Chair Emeritus*
(816) 751-1266
pbenson@nelson-atkins.org



WOODEN ARTIFACTS

Thank you for your service Mr. Wilkinson! On behalf of the entire Wooden Artifact Group, as incoming chair, I wish to express a debt of gratitude to outgoing WAG chair, Randy S. Wilkinson. During the last two years, Randy has engendered significant progress in strengthening and shaping the future of WAG and we deeply appreciate his tireless leadership and dedication. Some of Randy's many accomplishments include re-evaluating and streamlining WAG procedures, facilitating the French American Partnership, and rescuing the WAG publication of the Gilded Wood Symposium from a languishing debt to a profit for future WAG initiatives. We will continue to benefit from the legacy of Randy's guidance and leadership, and continue to look to him for informed and caring advice as he joins the WAG trust of elders as chair emeritus. Thank you Randy!

French American Partnership DVDs: At the end of April 2006, four French artisans demonstrated their craft at the University of Delaware. The demonstrations were recorded with the support of the Winterthur/University of Delaware Program in Art Conservation and are now available on DVD through the AIC office. The DVDs cover repairure/recutting, French chairmaking, French 18th-century upholstery techniques, and rempli ciré/wax polishing. Download an order form from the AIC website and place your order today.

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

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

April 21–24, 2008. "Creative Collaborations." 36th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works. Deadline for general session submissions is July 20.

Denver, CO—Contact: Sloan Carroll, scarroll@aic-faic.org

May 25–30, 2008. "Non-destructive Testing, Microanalysis and Preservation in the Conservation of Cultural and Environmental Heritage." ISAS International Seminars. Deadline for submission of abstracts is September 30. Jerusalem, Israel—Contact: +972-2-6520574; meetings@isas.co.il; www.isas.co.il/art2008

July 2–4, 2008. "Evaluating Safety and Significance." Sixth International Conference on Structural Analysis of Historical Construction. Deadline for submission of abstracts is May 31.

Bath, UK—Contact: <http://conference.bath.ac.uk/sahc08>

September 24–27, 2008. "Textiles as Cultural Expressions." The Eleventh Biennial Symposium of the Textile Society of America. Deadline for submissions is October 1.

Honolulu, HI—Contact: Tom Klobe, TSA Symposium Program Coordinator, University of Hawaii, Department of Art & Art History, 2535 McCarthy Mall, Honolulu, HI 96822; Janice Lessman-Moss, jlessman@kent.edu; www.textilesociety.org

GENERAL

May 18–20. 33rd Annual Canadian Association for Conservation (CAC) Conference.

St. John's, Newfoundland and Labrador—Contact: Cathy Mathias, Program Chair, cmathias@mun.ca; www.cac-accr.ca/english/e-CAC-conference.asp

May 21–26. "Building for the Future: Museums of the 21st Century." 2007 Society for the Preservation of Natural History Collections (SPNHC) Annual Meeting.

St. Paul, MN—Contact: Minnesota Historical Society, (651) 259-3382; www.smm.org/spnhc/

May 23–25. "Plastics—Looking at the Future and Learning from the Past."

Victoria and Albert Museum London, UK—Contact: Brenda Keneghan, b.keneghan@vam.ac.uk; www.vam.ac.uk/activ_events/courses/

May 31–June 2. "Past-Present-Prediction: About Simulation Techniques, Dosimeters, Sensors, in Conservation Research and Application." COST strategic workshop.

Ohrid, Macedonia—Contact: Maridea Petrova, marpetely@sonet.com.mk; www.cost.esf.org

June 19–20. "Conservation Ethics." IAP Seminar at the British Museum. London, UK—Contact: James Black, +44 207 380 0800; jb@academicprojects.co.uk; www.academicprojects.co.uk

July 9–13. 59th Annual INTER/MICRO Symposium. Hosted by the McCrone Research Institute. Chicago, IL—Contact: Lauren Newbrough, (312) 842-7100; intermicro@mcri.org; www.mcri.org

August 20–24. ICOM 21st General Conference: Museums and Universal Heritage.

Vienna, Austria—Contact: armine.wehdorn@oenb.co.at; <http://austria.icom.museum/>

September 5–8. "Relevance=The Bottom Line." AASLH 2007 Annual Meeting.

Atlanta, GA—Contact: (615) 320-3203; www.aaslh.org

September 6–7. "Preservation, Conservation, Digitization, Scholarship and Public Access." The Parker Library at Corpus Christi College.

Cambridge, UK—Contact: Christopher de Hamel, +01223 339994; cd281@cam.ac.uk or Gill Cannell, +01223 338025; gc110@cam.ac.uk; www.corpus.cam.ac.uk/parker/

September 17–21. XIth IADA Congress: 50th Anniversary of the International Association of Book and Paper Conservators (IADA). Vienna, Austria—Contact: birgit.reissland@icn.nl

September 24–28. "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

September 27–29. The Best in Heritage 2007, with Dubrovnik Global Heritage Forum. Under the patronage of ICOM, UNESCO (ROSTE), Europa Nostra, ICOMOS, ICCROM, and City of Dubrovnik.

Dubrovnik, Croatia—Contact: (011) +385 1 455 04 24; info@thebestinheritaage.com; www.thebestinheritaage.com

COURSES, CONFERENCES, AND SEMINARS

AIC COURSES

The following are courses offered by AIC throughout the year. For more information, contact Eric Pourchot, Professional Development Director, at (202) 452-9545 ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org. Registration forms and more information are available at www.aic-faic.org.

May 3–31. “Laboratory Safety for Conservation.” AIC Online Course

May 7–11. “Introduction to the Microscopical Identification of Conservation Materials.” Presented by the College of Microscopy, with support from AIC. Westmont, IL—Contact: Tricia Bevill, 630-887-7100; courses@mccrone.com; www.collegeofmicroscopy.com

May 7–11. “The Use of Bleaching Treatments in Paper Conservation.” Funded by a grant from the NEH. In collaboration with the Gerald R. Ford Conservation Center, Omaha, NE

May 14–18. “AIC Collections Emergency Response Training.” Funded by a grant from the Institute of Museum and Library Services. In collaboration with Southeastern Museums Conference and Charleston Museum. Charleston, SC

May 14–18. “Chemistry for Book, Paper, & Textile Conservators.” Presented by the Campbell Center for Historic Preservation Studies, with support from AIC. Mount Carroll, IL—Contact: (815) 244-1173; registrations@campbellcenter.org; www.campbellcenter.org

June 21–July 18. “Mitigating Risk: Contracts and Insurance for Conservation.” AIC Online Course

June 25–27. “Assessing the Skin: Characterizing the Source, Methods, and Deterioration of Animal Hides.” Funded by a grant from NEH. Special scholarships available. In collaboration with the Winterthur Museum and Winterthur/University of Delaware Program in Art Conservation. Winterthur, DE

July 9–13. “Adhesives for Conservation.” Funded by a grant from NEH. Special scholarships available. In collaboration with the Conservation Center of the Institute of Fine Arts, NYU. New York, NY

July 23–27. “The Chemical Microscopy of Art and Artifacts.” Presented by The Conservation Center, Institute of Fine Arts, NYU, with support from AIC. New York—Contact: Anuja Butala; (212) 992-5888; anuja.butala@nyu.edu

August 6–10. “Conservation of Stained Glass.” Presented by The Conservation Center, Institute of Fine Arts, NYU, with support from AIC.

New York—Contact: Anuja Butala; (212) 992-5888; anuja.butala@nyu.edu

September 5–7. “Printed on Paper: The Techniques, History and Conservation of Printed Media.” The conference is co-sponsored by AIC and the University of Northumbria with support from the Print Council of America.

Newcastle Upon Tyne, England—Contact: www.northumbria.ac.uk/pop

October 1–4. “Mastering Inpainting.” Presented by the Campbell Center for Historic Preservation Studies, with support from AIC.

Mount Carroll, IL—Contact: (815) 244-1173; registrations@campbellcenter.org

October 15–19. “AIC Collections Emergency Response Training.” Funded by a grant from the Institute of Museum and Library Services. In collaboration with the National Park Service Harpers Ferry Conservation. Charleston, WV

October 17–20. “Modern Drawing and Painting Media.” Funded by a grant from NEH. Special scholarships available. In collaboration with the AIC Book and Paper Group and the Morgan Library, New York, NY

November 12–16. “AIC Collections Emergency Response Training.” Funded by a grant from the Institute of Museum and Library Services. In collaboration with Seattle Art Museum. Seattle, WA

Register for the 2008 AIC Annual Meeting and be the first to sign up for the meeting’s workshops and tours. Go to www.aic-faic.org and download a registration form today.

COURSES, CONFERENCES, AND SEMINARS

September 27–29. Fourth Forbes Symposium on Scientific Research in the Field of Asian Art. Smithsonian Institution.

Washington, DC—Contact: dcsr@asia.si.edu; www.asia.si.edu

October 8–10. “Coastal Settlements, Culture and Conservation in the Mediterranean Basin.” 2nd International Gazimagusa Symposium 2007.

North Cyprus, Turkey—Contact: (011) +90 392 630 2242; medi3ology@emu.edu.tr; www.emu.edu.tr/medi3ology2

October 15–19. Workshop on the Care and Treatment of Portrait Miniatures. Library and Archives Canada, Portrait Gallery of Canada, Canadian Conservation Institute and Queen’s University.

Gatineau, QC—Contact: Maria Bedynski, (819) 997-6685; maria.bedynski@lac-bac.gc.ca; www.collectionscanada.ca/preservation

October 17–19. “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. Museum Microclimates Conference. Co-organized by the National Museum of Denmark, ICOM-CC and Conservation Centre Vejle. Copenhagen—Contact: musmic@natmus.dk; www.natmus.dk/microclimates

September 15–19, 2008. “Conservation and Access.” The 22nd International Institute for Conservation of Historic and Artistic Works (IIC) International Congress.

London, UK—Contact: +44 (0)20 7839 5975; iic@iiconservation.org; www.iiconservation.org

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

ARCHITECTURE

February 1–5, 2008. The 10th International Conference on the Study and Conservation of Earthen Architectural Heritage. Bamako, Mali—Contact: (310) 440-6421; www.getty.edu/conservation/

January 17–19, 2008. Third International Architectural Paint Research Conference. Hosted by the Historic Preservation Department in the School of Architecture at Columbia University. New York, NY—Contact: Mary Jablonski, maj152@columbia.edu; www.aprconference.us

BOOK AND PAPER

September 5–7. “Printed on Paper: The Techniques, History and Conservation of Printed Media.” The conference is co-sponsored by AIC and the University of Northumbria with support from the Print Council of America. Newcastle Upon Tyne, England—Contact: www.northumbria.ac.uk/pop

ELECTRONIC MEDIA

August 6–31. SOIMA 2007: Safeguarding Sound and Image Collections Rio de Janeiro, Belo Horizonte and Sao Paulo, Brazil—Contact: www.iccrom.org

October 24–25. “A Race Against Time: Preserving Our Audiovisual

Media” Presented by the Conservation Center for Art and Historic Artifacts (CCAHA) and cosponsored by PALINET.

Cleveland, OH—Contact: CCAHA, (215) 545.0613; ccaha@ccaha.org; www.ccaha.org

OBJECTS

September 6–9. “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; Susi Pancaldo, spancaldo@museumoflondon.org.uk; www.icon.org.uk

September 11–14. “Big Stuff 2007” discussion on “monument appropriate” preservation strategies and interaction with large industrial objects and infrastructure. Dortmund, Germany—Contact: BigStuff07@bergbaumuseum.de

September 24–26. “Plaster Casts: Making, Collecting and Displaying from Classical Antiquity to the Present.” Oxford, UK—Contact: www.plastercasts.org

February 21–22, 2008. “Holding it All Together: Ancient and Modern Approaches to Joining, Repair and Consolidation.” The British Museum. London, UK—Contact: science@thebritishmuseum.ac.uk; www.thebritishmuseum.ac.uk

PAINTINGS

May 21–25. Indo-Persian Painting Workshop. The British Museum. London, UK—Contact: James Black, +44 207 380 0800; www.academicprojects.co.uk

COURSES, CONFERENCES, AND SEMINARS

September 5–7. “Structural Problem Solving for Paintings on Canvas: Thinking It Through,” with Vishwa Raj Mehra and Matteo Rossi Doria. Presented by West Lake Conservators Ltd.

Skaneateles, NY—Contact: (315) 685-8534, www.westlakeconservators.com

PHOTOGRAPHIC MATERIALS

October 8–12. “Nineteenth Century Silver-Based Photographic Processes” Metropolitan Museum of Art, New York—Contact: Elaine Johnson, ejonsonc@udel.edu or (302) 831-0837

RESEARCH AND TECHNICAL STUDIES

September 10–15. Third Mass Spectrometry and Chromatography Users’ Group (MaSC) Workshop and Meeting. Philadelphia Museum of Art, Winterthur Museum and Country Estate, and Agilent Technologies. Philadelphia, PA, Winterthur, DE, and Little Falls, DE—Contact: Ken Sutherland, masc07@philamuseum.org; www.mascgroup.org

TEXTILES

November 6–10. 6th North American Textile Conservation Conference (NATCC): “Facing Impermanence.” Washington, DC—Contact: www.textilemuseum.org/natcc

COURSE OFFERINGS

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

American Association for State and Local History
Basics of Archives (June 4–July 6);
Digitizing Historic Collections (July 11–13, August 1–3); Collections

Management and Practices (June 28–29); Collections Camp: Military History (July 25–27).

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

The Amsterdam Maastricht Summer University
Amsterdam, The Netherlands—
Contact: +31 20 620 02 25; Fax: +31 20 624 93 68; office@amsu.edu;
www.amsu.edu

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

Campbell Center for Historic Preservation Studies
Chemistry for Book, Paper and Textile Conservator (May 14–18); Masonry Restoration, Historic (May 16–19); Exhibit Development & Design, Introduction to (May 21–23); Environmental Monitoring & Control (June 5–8); Mounts for Exhibition, Design and Construction of (June 6–9); Cemeteries, Preservation of Historic (June 11–12); Paintings, Care of (June 11–13); Exhibit Design for the Small Museum (June 11–14); Packing and Shipping (June 11–14); Writing Interpretive Exhibit Labels (June 15–16); Exhibition Lighting (June 18–20); Archives, Preservation of (June 18–21); Leather and Fur, Care of (June 18–21); Inorganic & Organic Materials: Exam. & Doc. (June 21–23, 25–27); Emergency Preparedness, Response & Recovery (July 9–12); Works of Art on Paper I, Care of (July 10–13); Material Pathology: Timber (July 10–13); Historic Maintenance & Structures Reports (July 12–14); Works of Art on Paper II, Care of (July 16–19); Furniture, Care of (July 16–19); Photographic Documentation & Digital Imaging of Museum Collections (July 16–19); Building Pathology: Structural Systems (July

16–19); Flat Plaster (July 23–25); Deacidification of Paper (July 23–25); Ornamental Plaster (July 26–28); Funding Collections Care: A Grant Writing Workshop (July 26–28); Gilding III (July 27–30); Photographic Collections I, Care of (Aug 6–8); Plastics I, Preservation of (Aug 6–8); Plastics II, Preservation of (Aug 9–11); Computer Software for Collections Management (Aug 9–11); Photographic Collections III, Care of (Aug 9–11); Paper Artifacts, Care of (Aug 13–16); Collection Management in Storage (Aug 13–17); Textiles I, Care of (Aug 21–24); Gilding II (Aug 24–27); Textiles II, Care of (Aug 27–29); Matting, Advanced for Exhibition & Decorative Mounts (Sept 17–21); Material Pathology: Metal and Metal Alloy (Sept 25–28); Building Pathology: Horizontal Closure (Oct 1–4); Mastering Inpainting (Oct 1–4); Spot Testing (Oct 1–5); Book Collections Maintenance & Repair (Oct 8–11).
Mt. Carroll, IL—Contact: Campbell Center; (815) 244-1173; Fax: (815) 244-1619;
registrations@campbellcenter.org;
www.campbellcenter.org

Canadian Conservation Institute (CCI)
Les Normes en Conservation (Fall 2007); Modern Information Carriers (TBD); Care of Archival Materials (TBD); Eradication of Pests (TBD).
Canada—Contact: cci-icc_edu@pch.gc.ca; 1-866-998-3721
www.cci-icc.gc.ca

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

Centro del Bel Libro
Ascona, Switzerland—Contact: info@cbl-ascona.ch;
www.cbl-ascona.ch

COURSES, CONFERENCES, AND SEMINARS

College of Microscopy
COM100 Polarized Light and Chemical Microscopy (June 11–15, November 5–9); Microscopical Identification of Pigments for Art Conservators (September 10–14); Scanning Electron Microscopy (October 15–19); Microscopic Particle Handling (October 1–5); Infrared Microscopy (November 6–8); Raman Microscopy (October 2–4). Located in Westmont, IL—Contact: (630) 887-7100; Fax: (630) 887-7414; courses@collegeofmicroscopy.com; www.collegeofmicroscopy.com

Conservation Center for Art and Historic Artifacts (CCAHA)
Saving the Image: Identifying and Caring for Photographs (May 23); Protective Enclosures for Simple Storage Solutions (June 20); Matting and Framing: Techniques for Preservation (September 19); Caring for Three-Dimensional Objects (October 17); Housekeeping Basics for Historic Interiors (November 12). Philadelphia, PA—Contact: (215) 545-0613; www.ccaha.org

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

Heritage Conservation Network
Traditional and Colonial Building Conservation in Ghana (June 24–July 7, Ghana); Historic Finishes of the Old West (July 9–13, Montana); Preservation Work at the Kornthal Parsonage (July 15–28, Illinois); Saving the Stark House (September 23–October 6, Ontario). Contact: (303) 444-0128; info@heritageconservation.net; www.heritageconservation.net

The Historic Preservation Institute:
Summer Program in Italy
Contact: Lisa Muccigrosso,

lisa.mucci@gmail.com; Willaim Krueger, wk1313@juno.com; Max Cardillo, mcard@uwm.edu; www.sangeministudies.info

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

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)
Reducing Risks to Collections (June 18–July 6); Safeguarding Sound and Image Collections (August 6–31); Architectural Records, Inventories and Information Systems for Conservation ARIS07 (September 12–October 12).
Contact: ICCROM, +39 06 585531; iccrom@iccrom.org; www.iccrom.org

International Academic Projects
Chemistry for Conservators (by correspondence, 4 months starting January 1st, March 1st, September 1st); Indo–Persian Paintings Workshop (London, May 21–25); Storage of Collections/Almanaje de Colecciones (Tenerife, May/June in English/Spanish). Making High Quality Resin Replicas of Museum Objects (Denmark, May 28–June 1); Cross-section Microscopy for Art and Architectural Materials (Winterthur, DE, June 11–15); Making High Quality Electroform Replicas (Denmark, June 11–15); Conservation Ethics for the 21st century (London, June 19–20); Courses in Europe: Biodeterioration (London, June 19–20); Identification of Paper Workshop (London, July 2–3); Pigments and the Polarising Microscope (Somerset, UK, July 2–6); Giltwood Frame and Object Restoration Workshop (London, July 2–6); Conservation and Preservation of Photographs (London, July 3–5); Identification of Wood in Furniture

(London, July 9–13); Mounting Museum Objects for Exhibition (London, July 17–19); New Methods of Cleaning Painted Surfaces (London, July 16–20); Preservation of Medieval Books (Italy, July/August); 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.laskarismml.gr

Malta International Excellence Courses
Valletta, Malta—Contact: Joseph Schiro, +356 218076756; joseph.schiro@gov.mt; or Dr. Santino Pascuzzi, +393472621948; pascuzzi@palazzospineli.org

McCrone Research Institute
The Chemical Microscopy of Art and Artifacts (New York, July 23–27); Polarized Light and Forensic Microscopy (Chicago, June 11–15; August 13–17; October 15–19; December 3–7); Hair and Fiber Microscopy (Chicago, June 4–8); Sample Preparation and Manipulation for Microanalysis (Chicago, June 25–29); Paint Microscopy (Chicago, August 6–10); Raman Microscopy (Chicago, August 13–15); Practical Infrared Microspectroscopy (Chicago, December 10–14).
Contact: Lauren Newbrough, 2820 South Michigan Avenue, Chicago, IL 60616-3292; (312) 842-7100 (phone); registrar@mcri.org; www.mcri.org

COURSES, CONFERENCES, AND SEMINARS

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 (May 14–15, September 10–11, November 19–20).
Contact: Martin Cooper, Conservation Technologies, National Conservation Centre, Liverpool, National Museums Liverpool, Whitechapel, Liverpool L1 6HZ; +44 151 478 4904; Fax: +44 151 478 4810;
martin.cooper@liverpoolmuseums.org.uk

National Preservation Institute
Conflict Resolution and Negotiation Tools for Cultural and Natural Resource Projects (May 15–17, Phoenix, AZ); Identification and Management of Traditional Cultural Places (May 17–18, Seattle, WA; September 27–28, Anchorage, AK); Green Strategies for Historic Buildings (June 21; Denver, CO); Historic Structures Reports: A Management Tool for Historic Properties and Preservation Maintenance: Understanding and Preserving Historic Buildings (combined) (July 12–14, Mount Carroll, IL); Consultation and Protection of Native American Sacred Lands (September 10–11, Madison, WI); Cemetery Preservation (September 17–18, Washington, DC); Cemetery Landscapes: A Practical Guide to Care and Maintenance (September 19, Washington, DC); Green Strategies for Historic Buildings (September 20, Santa Fe, NM); Conflict Resolution and Negotiation Tools for Cultural and Natural Resource Projects (September

25–27, San Simeon, CA); Section 106: The Secretary of the Interior's Standards: Treatment Considerations (September 26–27, Phoenix, AZ); Note: Scholarships available for select seminars through the NEA.
Contact: Jere Gibber, Executive Director; National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100;
info@npi.org; www.npi.org

Northern States Conservation Center
Online Courses/Online Museum Classes
MS 107: Introduction to Security: Protecting Museums, Collections, Staff and Visitors (September 3–28); MS 209: Collections Management Policies for Museums and Related Institutions (September 3–18); Materials for Storage and Display (October 1–26); Disaster Plan Research and Writing (October 29–December 7).
Contact: Helen Alten,
helen@collectioncare.org;
www.museumclasses.org

Pacific Northwest Preservation Management Institute
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
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;
www.textileconservationcentre.soton.ac.uk

West Dean College
Conservation of Plastics (July 2–5);
Decorated Papers (October 29–November 1); Conservation Skills: Conservation Skills: Sharpening Edge Tools (November 5–8); Preventive Conservation (November 26–29).
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

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 Professional Development is at Work for You!

AIC The listings on page 23 indicate 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 www.aic-faic.org for full details, updates, and registration materials, or call Eric Pourchot, (202) 452-9545, ext. 12.

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

ATLANTA ART CONSERVATION CENTER (AACC)

Conservator of Photographic Materials

The Center seeks a Photograph Conservator to run the newly created photograph conservation department within a large lab shared by two paintings conservators.

Preference will be given to a candidate who has experience with current paper conservation techniques.

Located in Atlanta, Georgia, AACC is a regional center serving institutional members and private clients in the Southeast. It is hosted by the High Museum of Art and operated by the Williamstown Art Conservation Center (WACC).

The position requires occasional travel for on-site condition assessments and consultation. There will be opportunities for preparing and conducting workshops, teaching graduate students and supervising interns. The photo conservator will have opportunities to serve photo collections of WACC member institutions in the Northeast as well.

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

Title and salary will be commensurate with experience. AACC offers excellent benefits plus an annual research stipend of \$1,000 and 5 research days for professional development.

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

KIMBELL ART MUSEUM

Assistant Paintings Conservator

The Kimbell Art Museum seeks Assistant Paintings Conservator to care for a collection of European paintings (1300-1946) that rivals in quality and scope, although not size, the most prestigious art museum in North America, in addition to the comprehensive collection of masterworks of American paintings (1800-1964) at the neighboring Amon Carter Museum, with an opportunity to work on important paintings from other public collections. Completion of a conservation graduate program or comparable training with at least one additional year of professional experience required.

Responsibilities include care, examination, and treatment of European and American paintings, as well as working with the curatorial staffs of both museums and assisting in active loan and exhibition programs. Applicant should demonstrate both visual and technical understanding of paintings, sound judgment, and skills in treatments. Understanding of the care of museum collections is important. Knowledge of objects conservation and Adobe Photoshop an advantage.

Beautiful, well-equipped studio designed by Louis Kahn in Kimbell Art Museum, one of the most distinguished museum structures erected in recent times; excellent library. The Amon Carter Museum, designed by Philip Johnson, recently completed a major expansion. In addition to its extensive holdings of paintings of the American West, the museum surveys the development of American art from post-colonial times through the first half of the twentieth century, featuring works by Homer, Eakins, Cole, Heade, Harnett, Peto, Eastman Johnson, O'Keefe, Hartley, and Stuart Davis. Both museums offer a full program of loan exhibitions, publications, and educational services to the greater Fort Worth/Dallas metropolitan community.

Salary and title commensurate with qualifications and experience. Full benefits. Start summer 2007 or by mutual agreement. Letter of application together with resume should be sent to: Kimbell Art Museum, Human Resources, 3333 Camp Bowie Blvd., Fort Worth, TX 76107; (817) 332-8451. For information call Chief Paintings Conservator, Claire Barry, (817) 332-8451, ext. 215.

YALE UNIVERSITY ART GALLERY

Chief Conservator

The Yale University Art Gallery seeks applicants for the position of Chief Conservator. Reporting to the Director, the Chief Conservator formulates, develops, and implements conservation and preservation treatments, programs, and policies, manages the conservation studio involving the documentation, research, analysis, preservation, and treatment of the collection. The Chief Conservator supervises conservation department staff, interns, and students, and works with curatorial, registrar and installations staffs to assure that conservation standards are followed across the collections.

Applicants should have an advanced degree from a recognized conservation program or equivalent training, be highly skilled in painting or object conservation, and have ten or more years experience conserving museum quality collections. Applicants should be able to perform a range of analyses appropriate to their discipline including such techniques as x-radiography, infrared reflectography, optical or chemical microscopy, as well as 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, and be eager to publish new research and teach with the

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Gallery's collection.

Salary and Benefits: The position will carry the title of Chief Conservator and a competitive salary that will be based on the candidate's qualifications and experience. A full benefits package; comprehensive health care; retirement benefits; and relocation assistance.

For immediate consideration, please apply online at www.yale.edu/hronline/stars/ application.

Closing date for applications will be May 15, 2007. Yale is an Affirmative Action, Equal Opportunity Employer.

YALE UNIVERSITY LIBRARY

Chief Conservator Preservation Department/Conservation Laboratory, Sterling Memorial Library, Rank: Conservator IV or Librarian III/IV

The University Library, which is a highly valued partner in teaching and research at the University, has more than 12.5 million volumes housed in the Sterling Memorial Library and 22 school and departmental libraries. It employs a dynamic and innovative staff of nearly 600 FTE who have the opportunity to work with the highest caliber of faculty and students, participate on committees and are involved in other areas of staff development. A full spectrum of library resources, from rare books and manuscripts to rapidly expanding network of electronic resources, constitutes one of Yale's distinctive strengths. The Library is engaged in numerous digital initiatives designed to provide access to a full array of scholarly information. Yale is a member of the Program for Cooperative Cataloging and contributes to the NACO and BIBCO Programs. For additional information on the Yale University Library, please visit the Library's Web site at: <http://www.library.yale.edu/>.

THE PRESERVATION DEPARTMENT

Yale University Library's Preservation Department, started in 1971, is one of the oldest in the country. www.library.yale.edu/preservation/ It has strong administrative support and has played a major role in the development of the preservation field. The department consists of units covering special collections conservation, collections care and reformatting with system wide responsibilities for the treatment of rare and special collections materials and circulating materials, mass deacidification, staff and user-education and consultation on wide variety of preservation concerns.

CONSERVATION LABORATORY

The Yale University Library's Conservation Laboratory is one unit within the Preservation Department and is responsible for item level treatment and housing of rare and special materials throughout the Library system including the Beinecke Rare Book & Manuscript Library, one of the world's largest buildings devoted entirely to rare books and manuscripts. In addition to treatment, the Lab provides support for exhibits and consults and provides assistance Library-wide on conservation issues such as the safe care and handling of non-circulating collections, emergency response and recovery, and provides information on Yale University Library conservation practices to the public.

RESPONSIBILITIES

Under the direction of the Head of the Preservation Department and Chief Preservation Officer, the Chief Conservator plans and directs the activities of the Conservation Laboratory including the conservation of the Yale University Library's special collections. S/he serves as a member of the Preservation Management Team (PMT) comprising of the Chief Preservation Officer, Head of Reformatting & Media Preservation (RaMP), Head of Collection Care, and the Field Service Librarian.

The Chief Conservator will

work closely with PMT members, as appropriate, in the development, implementation and/or administration of policies and procedures governing the preservation and conservation of all paper-based special collections materials; e.g. rare books, manuscripts, maps, atlases, photographs, posters, art on paper, prints and drawings. Working with librarians and curators, the Chief Conservator establishes treatment priorities for special collections materials and facilitates access and long-term preservation of special collections by managing the flow of materials through the Conservation Laboratory. The Chief Conservator supervises a staff of three conservators, three conservation assistants, and student workers and oversees the planning and performing of conservation treatments on the full range of special collections materials. The Chief Conservator provides recommendations to collections specialists and curators on whether objects should be acquired, loaned and/or exhibited. S/he assists with and oversees the planning and installation of exhibits throughout the library system and advises on the handling and shipping of materials. The Chief Conservator is expected to create and maintain a complex network of professional relationships inside the library and throughout the conservation and library professions to identify and perfect appropriate conservation treatments to increase the capability of the library system to care for its special collections. As part of PMT, s/he advises on problems associated with environmental control, climate control and light levels in storage, exhibit, reading areas and materials used in the processing and storage of library and archival collections; advises special collections staff on preservation principles and practices and the preservation of other cultural properties such as furniture and art work; and assists in maintaining the emergency response plan and responds to emergencies as needed. The Chief Conservator manages the

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

Conservation Lab budget.

QUALIFICATIONS

For consideration at the Librarian III level: Master's degree in Library Science from an ALA-accredited program and minimum five years professional conservation experience; or an equivalent combination of education and experience; a Librarian IV requires eight years professional conservation experience; an Advance Certificate in Conservation may substitute for one year professional experience. For consideration at the Conservator IV level: Master's degree in Conservation, Materials Science, or related field, and six years professional conservation experience; or an equivalent combination of education and experience. Experience should include a record of professional membership, participation and contribution.

Candidates are required to have a comprehensive knowledge of the organization and administrative policies and procedures of libraries and archives, as well as substantial supervisory experience with technical and/or professional staff demonstrating increasing management and supervisory responsibilities. Candidates should have advanced knowledge of conservation ethics, principles, techniques and procedures relating to library materials, as well as advanced knowledge of chemistry, the mechanism of deterioration of library materials, book and printing history, and descriptive bibliography. In addition, candidates should have well developed organizational, research, oral and written communication, analytical, teaching and supervisory skill and demonstrated ability to work collegially with a wide range of staff.

Candidates asked to interview will be expected to present a portfolio of work.

Offer is contingent on the successful completion of a background check.

SALARY & BENEFITS

Rank and competitive salary will be based upon the successful

candidate's qualifications and experience. Full benefits package including 22 vacation days; 18 holiday, recess and personal days; comprehensive health care; TIAA/CREF or Yale retirement plan; and relocation assistance. Applications will be accepted until the position is filled. To be considered, complete Yale's on-line application and provide a cover letter and resume including the names of three references from professionals in the field at <http://www.yale.edu/hronline/stars/application/external/index.html>. Questions regarding application and/or job description may be directed via email to hrlibrary@yale.edu.

Yale University is an Affirmative Action/Equal Opportunity Employer

THE DETROIT INSTITUTE OF ARTS

Andrew W. Mellon Fellowship in Objects Conservation 2007-2008

The Detroit Institute of Arts (DIA) seeks applicants for advanced training in the conservation of sculpture and decorative arts. The successful candidate will participate in all departmental activities including object examination, analysis, and treatment, as well as exhibition and loan preparation. He/she will also work with conservation and curatorial staff, focusing on art historical, aesthetic, and ethical considerations. The fellowship will include a research project with the opportunity for related travel. The initial phase of the fellowship will concentrate on treating objects scheduled for reinstallation following the DIA's recent expansion and renovation.

The position requires graduation from a recognized conservation training program or equivalent education and work experience. The salary is \$30,000/year with full benefits and up to \$3000 travel/research allowance. Fellowships may be extended for a second year. Submit a résumé to Organization Development/Human Resources,

Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI, 48202, or FAX (313) 833-0343. EO/AA Employer.

INTERMUSEUM CONSERVATION ASSOCIATION (ICA)

Painting Conservator

The Intermuseum Conservation Association (ICA), a regional not-for-profit art conservation center, is seeking a full-time Painting Conservator. The Painting Conservator reports to the Senior Painting Conservator and is responsible for the conservation of modern and contemporary art projects. The painting conservator will be required to carry out examinations and conservation treatments on works from the collections of the ICA's member institutions, corporate clients, and private collectors, and to assist in the preservation planning for the paintings collections in our 51 member's collections. Candidates must have a Master's degree in Art Conservation from a recognized graduate conservation program plus two years post-graduate conservation experience to include working on modern and contemporary art.

For more information please visit www.ica-artconservation.org, Resume may be submitted to: Amanda Mikolic, ICA, 2915 Detroit Avenue, Cleveland, OH 44113. Closing Date 5/25/2007

INTERMUSEUM CONSERVATION ASSOCIATION (ICA)

Objects Conservator

The Intermuseum Conservation Association (ICA), a regional not-for-profit art conservation center, is seeking a full-time Objects Conservator. The objects conservator will be required to carry out examinations and conservation treatments on a variety of objects from the collections of the ICA's member insti-

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tutions, corporate clients, and private collectors, which include ceramics, glass, stone, metals, plaster, plastic, etc., and to assist in the preservation planning for the object collections of ICA's 51 member institutions.

Candidates must hold a master's degree in art conservation with a minimum of three years experience in the field. The ICA provides a competitive benefits package and salary will be commensurate with experience.

For more information please visit www.ica-artconservation.org. Resume may be submitted to: Amanda Mikolic, ICA, 2915 Detroit Avenue, Cleveland, OH 44113.

MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN

Conservator

The RISD Museum (a division of the Rhode Island School of Design) seeks an object conservator who can run the conservation lab and provide technical expertise and support to curators and museum staff members on issues relating to care of the permanent collections. The Museum's collections includes a broad range of media and objects, including works on paper, paintings, sculpture, glass, ceramics, metalwork, furniture, and textiles. The Conservator will be a key member of a major reinstallation effort. Candidates should enjoy the benefits and challenges of working in one of the foremost schools of art and design. Excellent communication skills and collaborative working style are essential. Responsibilities include supervision of interns and students.

The RISD Museum is an integral part of the Rhode Island School of Design. The Museum has a full-time staff of fifty-five, 84,000 works of art, and sees 100,000 visitors annually.

This is a full-time position with occasional travel (domestic and international). Applicants must have an advanced degree in art conserva-

tion and at least five years of professional experience. Salary is commensurate with qualifications and experience. A complete job description and additional information about the Rhode Island School of Design is available at www.risd.edu/about_jobs.cfm

Send letters of interest and curriculum vitae to:

Office of Human Resources
Rhode Island School of Design
2 College St.
Providence, RI 02903

THE MUSEUM OF FINE ARTS, HOUSTON

Conservation Scientist

Reports To: MFAH Conservation Director

Date Needed: June 2007

Pay Type: Salaried, Exempt, Full Time, 35 hours/week

Salary: Commensurate with Experience and Education

Benefits: Group Medical and Dental Insurance, Life and Long Term Disability Insurance, Pension Plan, Credit Union, Flexible Compensation Plan, Paid Time Off, Reserved Time Off, and Holiday Pay
Work Schedule: To Be Determined
Work Location: Rosine Building, a smoke-free building

Responsibilities: The Museum of Fine Arts, Houston (MFAH), through the support of the Andrew W. Mellon Foundation, is offering a five-year appointment for a Conservation Scientist. The scientist will report to the Conservation Director of the MFAH and will be based at the MFAH, with additional access to the facilities and staff of the participating institutions.

- Provide analytical support to conservation staff of the MFAH and The Menil Collection
- Serve as adjunct faculty in the Department of Chemistry at Rice University
- Conduct and disseminate art conservation-related research

Skills, Knowledge, and Abilities:

- Knowledge of the structure, properties, and behavior of the materials used in the creation and conservation of works of art is required, as is experience with various methods used in their analysis and identification, including, but not limited to: FTIR, GC-MS, RP-HPLC, XRD, XRF, and SEM w/EDS
- Excellent communication, interpersonal, organizational and research skills required
- Ability to work both independently and as part of a team

Education and Experience:

- Ph.D. in a physical science
- Experience and ability in research and teaching at the graduate level, including a substantial record of publication

How to Apply: Send resume to Human Resources, Job 148, P.O. Box 6826, Houston TX 77265-6826; Fax 713-639-7597 or email: jobs@mfaah.org or apply at www.mfaah.org/employment

Didn't find the right job for you here?

More job listings for conservation professionals are listed on the AIC website.

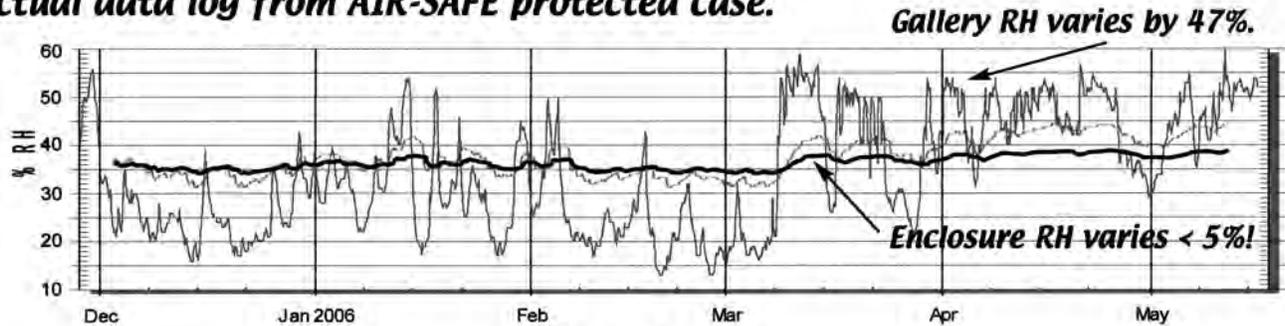
AIC News Online Jobs are constantly updated whenever a new position becomes available and are free to browse.

Take a moment to visit www.aic-faic.org to browse the recent openings and see if one is the opportunity you've been looking for!

AIR-SAFE®

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The perfect complement to NoUVIR's pure-white, stone-cold, zero UV, zero IR lighting!

Actual data log from AIR-SAFE protected case.



AIR-SAFE is...

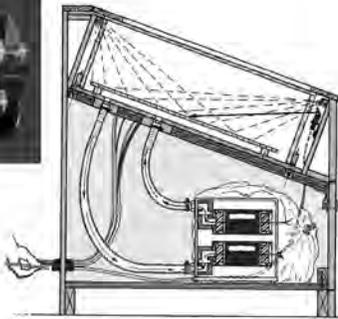
- *Passive - requires no power or plumbing.*
- *Positive - cycles entire case volume every 72 hours.*
- *Easy to install - works with any normally sealed case.*
- *Eliminates all museum pollutants - chemical and particulate.*
- *Low cost - \$495.00 complete.*

Call for details

NoUVIR RESEARCH®

(302) 628-9933

or visit www.nouvir.com



American Institute
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Historic & Artistic Works

1717 K Street, NW
Suite 200
Washington, D.C. 20036

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

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