

## Inside

|                                       |    |
|---------------------------------------|----|
| From the Executive Director           | 2  |
| AIC News                              | 6  |
| FAIC News                             | 8  |
| JAIC News                             | 12 |
| Allied Organizations                  | 12 |
| Health & Safety                       | 14 |
| New Materials & Research              | 16 |
| New Publications                      | 17 |
| In Memoriam                           | 17 |
| Worth Noting                          | 18 |
| Grants & Fellowships                  | 19 |
| Conservation Training Programs        | 19 |
| Courses, Conferences, & Seminars      | 22 |
| Positions, Internships, & Fellowships | 26 |

## Renew Your Membership for 2012 by Sept. 20 and Save Trees

Membership renewal packets for 2012 will be mailed out the first week of October. Renew online by Sept. 20 and you will save AIC postage fees and help save trees!

[www.conservation-us.org](http://www.conservation-us.org)

## Plastics are Forever: Wraps, Tools, Films, and Containers Used in Conservation

By Mary Elizabeth Haude, Robin O'Hern, and Sarah Nunberg

### Introduction

Nearly everything we use in the twenty-first century has a plastic component, from food and product wraps and containers to our clothes, computers, and workplaces. Although plastics are made from oil or gas—highly valued, non-renewable resources—they are manufactured into some of our most disposable, briefly used products. We see the evidence of this use along roadsides, in parks, in oceans, in the air, and in our bodies.

Plastic production is an energy-intensive endeavor. Many plastics do not degrade and will remain in our ecosystem indefinitely, adding to landfills and pollution. Some plastics can be recycled, but the process is expensive, complex, involves detailed sorting by type, and requires considerable amounts of energy and water. Changing the way we use plastics has environmental and financial incentives. Most plastics are made from non-renewable fossil fuel, so reducing plastic use will decrease dependence on finite resources.

Although there are environmental problems associated with plastics, from manufacture through use and disposal, plastics serve many important functions. They are generally inert, strong, and often a lightweight option to cardboard, metal, or glass, making them ideal for many conservation applications. The Committee for Sustainable Conservation Practices (CSCP) encourages individual conservators and cultural institutions to examine their habits regarding plastic use, such as re-using plastic materials before disposal and practicing good recycling habits.

The following article addresses only plastics used in conservation for containers, tools, packaging, and storage materials. The CSCP hopes to look at plastics such as those used in resins, suspensions, and paints in a later publication. Issues concerning the conservation of artifacts made from or including plastic materials or components are not discussed here. Instead focus is on the ramifications of production, use, and disposal.

### What are Plastics?

Modern plastics are polymers, or macromolecules, made from smaller repeating monomers. Generally, the monomers in plastics are derived from hydrocarbons made from crude oil and natural gas. To obtain monomers from hydrocarbons in fossil fuels, the hydrocarbons are broken into smaller units by a process called cracking that requires high temperatures and pressure. Separated by distillation, monomers are then obtained to create polymers, which are processed into resins and the resins are used to make the final plastic products. Thousands of plastic types exist, each made from a different type of polymer combined with a different additive and/or filler and often pigment. Many handbooks and websites describe these processes; some are listed in box 1, Additional Resources (p. 5.)

There are two main categories of plastics: thermoplastic and thermoset. Thermoplastics are polymers that soften and melt when heated, solidify when cooled, and make up the majority of plastics (approximately 80%). Thermoset resins and rubbers

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

Periodicals postage paid at Washington, D.C.

Postmaster: Send address changes to:

*AIC News*

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

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues. Opinions expressed in *AIC News* are those of the contributors and not official statements of AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

**Deadline for November editorial submissions**  
([mgilpatrick@conservation-us.org](mailto:mgilpatrick@conservation-us.org)):

October 1, 2011.

We reserve the right to edit for brevity and clarity.

#### ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads are: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695. Deadlines for advertising copy are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to Ruth Seyler at [rseyler@conservation-us.org](mailto:rseyler@conservation-us.org).

#### AIC NEWS STAFF

Lisa Goldberg, Editor

Eryl P. Wentworth, Managing Editor

James Martin, Editor, New Materials & Research

Sheila Cummins, Editor, New Publications

Morgan Gilpatrick, Production Editor

Ruth Seyler, Marketing Director

Eric Pourchot, Institutional Advancement Director

© Copyright 2011. *AIC News* cannot be reproduced in its entirety without permission from AIC. Individual articles may be reproduced if permission has been granted by the owner of copyright and proper citation attributed. The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/NISO Z39.48-1992.

## From the Executive Director



I had the honor to join a small group on a fast-paced site visit to Haiti in June to see all that has been accomplished through the **Haiti Cultural Recovery Project**, of which we have been a part for more than a year. The trip was organized by Richard Kurin, Undersecretary for History, Art, and Culture at the Smithsonian Institution, and the driving force behind this complex undertaking. Others on this remarkable trip included:

- Wayne Clough, Secretary, Smithsonian Institution
- Rachel Goslins, Executive Director, President's Committee on the Arts and the Humanities
- Johnnetta Cole, Director, National Museum of African Art
- Cori Wegener, President, U.S. Committee of the Blue Shield
- Stephanie Hornbeck, Chief Conservator, Haiti Cultural Recovery Project
- Rosa Lowinger, Conservator, Haiti Cultural Recovery Project, specializing in the recovery of the murals in the Holy Trinity Episcopal Cathedral

Olsen Jean Julien, Managing Director of the Haiti Cultural Recovery Center, was our gracious guide, generously sharing his knowledge of Haiti, its people and culture, throughout the visit.

We first visited the ruins of the Holy Trinity Episcopal Cathedral, where Rosa Lowinger described the removal of the remaining pieces of the murals, along with the process to map the pieces and pack them for transportation to the Cultural Recovery Center. Later that day, at the Center, we saw the restoration in progress and met the local artists trained by Lowinger in this work. Ultimately, when the new Episcopal Cathedral is built, the restored murals will be reinstalled, once again serving as a powerful artistic presence in the Cathedral.

Our next stop was the Centre d'Art, an artists' cooperative, most of which is in ruin. Remarkably, a great many objects of art were recovered and taken to the Center following the earthquake. Over 1,500 paintings have now been processed (inventoried and photographed, condition assessment and surface cleaning completed) and are being stored until the Centre d'Art can be rebuilt. Much of the work has been done by Haitians trained by Stephanie Hornbeck and her colleagues.

At the Cultural Recovery Center, in addition to seeing the work on the murals being done in open sheds, we were taken on a tour of the Center's three floors. Laboratories for paintings, objects, and paper have been created in addition to storage areas. There was a great deal to admire, including the work of two local artists. They were in-painting a striking 6 ft. x 8 ft. painting by Mario Benjamin that had hung in the Presidential Palace until it was seriously damaged in the earthquake.

The evening events were orchestrated by Jean Julien and included a press conference, the presentation of completion certificates for those training in collection care and appreciation plaques to many who have contributed to the Cultural Recovery Project, and a performance by a Haitian dance troupe.

The following day, we visited the Lehman Collection, consisting of folk and religious art. Plans to inventory, clean, and store this amazing collection are underway by the Center staff. Work has also been done to stabilize paintings from the Nader Gallery and to provide advice to Georges Nader in caring for his collection. The visit to his new gallery showcased the range and vibrancy of Haitian art. Our final visit was to the Musée du Panthéon National Haïtien, the national art museum. Situated underground, it didn't suffer extensive damage to its collections, but the Recovery Project has helped to restore the museum's HVAC system, in addition to providing collections treatment.

*From the Executive Director continues on page 6*

**Plastics are Forever** continues from front cover

are comprised of large, cross-linked molecules that are formed under high pressure and do not melt when heated. Thermoset plastics include polyurethanes, epoxy resins, and unsaturated polyester resins. Common thermoplastic resins include polyethylene (PE), low-density polyethylene (LDPE), high-density polyethylene (HDPE), polypropylene (PP), polyethylene terephthalate (PET), polyvinyl chloride (PVC), and polystyrene (PS). These common thermoplastics are widely used in conservation; for example storage bags for artifacts made of PE and PP, Mylar (PET), bubble wrap made of PVC, and foam board made of PS.

Conservators use plastics for treatment and storage of artifacts, among other tasks. Table 1 briefly summarizes some common plastics used in conservation for packing, as tools, as containers, for storage materials, and for display. The table also includes plastic composition, resin code, ability to be recycled/down-cycled, and whether there is a similar product available made of post-consumer recycled content. Note that most plastics used in conservation are not classified as recyclable, either due to the relatively small quantities that conservators use or the structure of the plastic itself. For many of these products, there are no options for post-consumer recycled content.

**Disposal**

Plastics disposal methods currently include recycling and down-cycling, incineration, and disposal in landfills.

**Recycling**

The recycling process for plastics is multi-stepped, energy intensive, and varies with plastic type, location, and recycling plant technology. Briefly, recycling plastics involves extensive and costly manual labor to sort plastic types, as well as large amounts of water and energy to clean, granulate, heat, melt, press, and process into a reusable form. In addition, plastic recycling cannot be truly accomplished in a “closed loop” like glass, metal, and fiber, so re-processing of plastics really results in down-cycling of the material.

Individual localities determine what types of plastics they will recycle, how they collect, and if they sort the plastic. The collection guidelines are often confusing and conflicting, resulting in minimal recycling results. One source of confusion is the Society of the Plastic Industry (SPI) numbering system, which was created in 1988 to identify the resin content of household bottles and containers. A numerical designation indicates the plastic type (denoted by resin codes 1–7) imprinted inside a triangle on the bottom of containers. The number is misleading especially because it is always inside a triangle, which closely resembles the recycling chasing arrows. Just because a plastic has a number does not mean that it can be recycled. Table 2 (see page 4) contains the seven plastic types with their resin codes and recycling potential.

**Down-cycling**

Although we refer to plastics as a uniform material group, our ability to recycle them is based on polymer type and the presence of additives. As a result, most plastics are mixed together or “single streamed” and “down-cycled”—an energy intensive process where the final product is an entirely different polymer from the original. Most importantly, once a plastic has been

**Table 1: The Recyclability and Sustainability of Common Plastics Used in Conservation**

(√ indicates yes; x indicates no; ~ indicates doubtful)

| Resin Code | Product                                     | Materials   | Recyclable | Available with post-consumer content |
|------------|---|---|------------|--------------------------------------|
| 1          | Mylar                                       | Polyethylene terephthalate  | √ *        | √                                    |
| 2          | Polyethylene bags (sealable)                | High density polyethylene   | ~          | x                                    |
| 2          | Tyvek                                       | High density polyethylene   | √ **       | x                                    |
| 2          | Bubble wrap                                 | High density polyethylene   | √ *        | √                                    |
| 3          |   | Polyvinyl chloride  | x          | x                                    |
|            |   | Polyvinylidene chloride   | ~          | ~                                    |
| 4          | Ethafoam                                    | Low density polyethylene  | √          | √                                    |
| 5          | Coroplast                                   | Polypropylene copolymer   | √          | √                                    |
| 5          | Sealable sleeves for photographs, documents | Polypropylene or  | ~          | x                                    |
| 3          |   | Polyvinyl Chloride  | x          | x                                    |
| 7          | Dartek                                      | Nylon   | x          | x                                    |
| No Code    | Gore-Tex                                    | Membrane: Polytetrafluoroethylene<br>Substrate: Hollytex (as sold by Talas) | x          | x                                    |
| No Code    | Hollytex                                    | Polyester   | x          | √                                    |
| No Code    | Latex gloves                                | Natural or synthetic latex rubber   | x**        | x                                    |
| No Code    | Marvalseal 360                              | Aluminized nylon polyethylene   | x          | x                                    |
| No Code    | Nitrile gloves                              | Synthetic rubber- copolymer   | x**        | x                                    |
| No Code    | Pellon                                      | Non-woven polyester   | x          | x                                    |
| No Code    | Plexiglas                                   | Polymethyl methacrylate   | x*         | x                                    |
| No Code    | Reemay                                      | Polyester   | x          | √                                    |
| No Code    | Silicone release Mylar                      | Silicone coated polyester film  | x          | x                                    |
| No Code    | Stabiltex                                   | Polyester   | x          | x                                    |
| No Code    | Teflon tape                                 | Polytetrafluoroethylene   | x          | x                                    |
| No Code    | Volara                                      | Cross linked polyethylene foam  | x          | x                                    |

\* Only recycled at certain centers or through the manufacturer, check your local listings.

\*\* Do not recycle or reuse gloves that have been used for tasks involving solvents, pesticides, or other potentially hazardous materials. Check with your institution, an industrial hygienist, or local recycling policies for disposal guidelines.

down-cycled, the final product cannot be recycled or down-cycled further because the original polymer chain length and configuration have been completely altered by heat and pressure. The new down-cycled product has inferior strength and purity from the original product. Consequentially, the only disposal options for down-cycled plastics are disposal via landfill or incineration, both of which have greater environmental consequences than recycling/down-cycling. This points to the value of sorting plastics for potential re-processing, and minimizing the use of virgin material.

**Incineration**

Burning plastics is essentially burning fossil fuels, the main factor in creating greenhouse gases and inducing global warming. While reducing waste bulk by approximately 80%, incineration emits massive amounts of CO<sub>2</sub>, carcinogens, and fine particulates into the air, threatening human health and ecosystems. For example, burning (and manufacturing) PVCs produces many persistent pollutants, including furans and dioxins. Proper filtration systems can capture and reduce waste from incineration, but such filtration systems are expensive, newly developed, and are often not instituted.

**Landfills**

Landfills are lined with clay and plastic, layered with soil, and capped with concrete block, thus encapsulating the deposited waste. Most landfills are anaerobic because they are so tightly compacted, creating space with minimal sunlight, moisture, and

oxygen. Consequently, plastic waste deposited in landfills, such as plastic bags, will take 500 to 1,000 years to degrade. Plastic bags exposed to air and sunlight will take 10 to 20 years to degrade. Newly developed “biodegradable” plastics do not break down, they just break up. Other problems with landfills include leakage from broken or torn plastic liners, and subsequent leaching into nearby soil or water resources. Leaching can result in the release of toxins, such as phthalates (endocrine disruptors) into the groundwater.

**The Challenge: Measuring the Cradle to Grave Impact of Plastic**

Measuring how plastics impact the environment is a complicated process. Various metrics are used to calculate carbon footprint—the total amount of greenhouse gases emitted by a company, organization, event, or person at a given time. Michael Berners-Lee defines carbon footprint as “the best estimate that we can get of the full climate change impact of... an activity, an item, a lifestyle, a company, a country, or even the whole world.” (Berners-Lee, 2011 p. 5)

For a realistic carbon footprint evaluation, the cradle-to-grave calculation must account for the entire life cycle of a particular plastic, from the “cradle” when the fossil fuels are extracted, to the “grave” when the plastic item is disposed as waste. Included in that life cycle are the transportation of the oil or natural gas, the manufacture of the plastic resins and products, and the transportation of the product to its intended destination.

Variables involved in calculating carbon footprints make it difficult to evaluate the carbon footprints for the plastics that were examined as part of this article. In his 2011 book, *How Bad are Bananas? The Carbon Footprint of Everything*, Michael Berners-Lee attempted to estimate the climate change impact of our daily lives by assigning a carbon dioxide equivalent (CO<sub>2</sub>e) in grams and pounds to specific objects and actions. These numbers are used in Table 3 to “rate” the different plastic types.

Since measuring the cradle-to-grave impact of plastics used by conservators is complicated, time would be better spent implementing waste management principles into the conservation workflow with a primary emphasis on reduction and re-use before recycling.

**Now What?: Suggestions for Development of Sustainable Plastics Practices**

**Information Distribution**

Understanding the factors that contribute to global warming and waste disposal is essential for developing sustainable practices and facilitating changes in practice. Information regarding sustainable practices should be distributed throughout workplaces.

**Recycling**

Results from the AIC 2010 Green Task Force survey indicated that recycling of materials seems to be prevalent at many institutions, but recycling of plastics remains problematic. Research about locally available options for recycling of particular types of plastics (such as PE) might be fruitful. However, implementing a different recycling program for each type of plastic may be unrealistic, so other options for reducing waste should be explored.

**Table 2: Society for Plastic Industry (SPI) 1988 Assigned Resin Codes**

| Resin Code | Plastic Polymer Type   | Common Products  | Recycling Potential  |
|------------|--|--|--|
| 1          | Polyethylene Terephthalate (PET/PETE)                              | Soft drink and water bottles, peanut butter and jam jars   | High   |
| 2          | High density polyethylene (HDPE)                                   | Milk and juice bottles, laundry detergent bottles  | High   |
| 3          | Polyvinyl chloride (PVC)   | Rigid piping, blister packaging for non-food items   | Low  |
| 4          | Low density polyethylene (LDPE)                                    | Cling films, grocery bags, squeezable bottles  | Low  |
| 5          | Polypropylene (PP)   | Yogurt containers, re-usable and disposable to-go food containers, food containers, disposable cups and plates | Low-to-medium  |
| 6          | Polystyrene (PS)   | Egg cartons, Styrofoam coffee cups, packing peanuts, disposable to-go containers                               | Medium-to-low  |
| 7          | Other (often polycarbonate or acrylonitrile butadiene styrene ABS) | Beverage bottles, compact discs  | Extremely low due to items made from a combination of plastics or from unique plastic formulas |

*Alternative Materials*

For many of the products we use in conservation, there are no alternative plastics. Conservators generally avoid using post-consumer recycled products due to concerns about product purity and consistency across batches. Evaluating post-consumer recycled products for conservation use and involving environmental considerations in our decision making process are long-term goals that merit further discussion. Reflection on these issues may lead to the use of alternative products in some of our most common activities. For example, Mylar, Ethafoam, and Coroplast are all available in alternative forms that include a percentage of post-consumer plastic content. Some products that could replace plastics are: glass pipettes, glass jars, metal jars, cotton gloves, aluminum foil, and re-purposed paper wrap.

*Reducing*

As previously mentioned, reducing use is the best practice. In carefully considering this topic, it has become clear that removing plastics from the conservation workplace is not completely possible. However, conservators can use plastics as a valued material instead of as a disposable commodity.

Institutions and individuals should consider incorporating the re-use, minimal-use and re-purposing of plastic products into their workflow. Many conservators re-use or re-purpose a variety of materials already. More thought about specific procedures may help reduce the overall bulk of plastic waste. Re-use practices at an institutional level can be implemented through collaboration with different departments. Just as recycling is now fully integrated into most institutional practices, we hope that developing re-use and minimal-use techniques will also become common practice. For instance organizing and maintaining a communal stock of scraps, such as Mylar, by size and storing them in size-specific boxes facilitates easy finding of materials when needed. In addition, re-use of materials like Mylar scraps within an institution, or a private practice, may also save money. We encourage re-use of many materials, such as the following (to name a few): Mylar sleeves, plastic gloves, plastic pipettes, sample containers, measuring tools, plastic wrap, plastic sheeting, and zip-lock bags.

**Table 3: Comparison of Plastic Product and Carbon Footprint**

| Resin Code | Product                      | Carbon Dioxide Equivalent Value (CO <sub>2</sub> e)* |
|------------|------------------------------|--|
| 2          | HDPE lightweight bag         | 3g   |
| 2          | HDPE standard disposable bag | 10g  |
| 2          | HDPE heavyweight bag         | 50g  |
| 5          | Coroplast                    | 4.4 kg   |

\* CO<sub>2</sub>e=Carbon dioxide equivalent; the total climate change impact or activity rolled into one and expressed in terms of the amount of carbon dioxide that would have the same impact (Berners-Lee p.6)

**Conclusions**

Although plastic tools and materials are an essential part of twenty-first century conservation practices, conservators should routinely re-evaluate how they use plastics and the amount of plastic waste they produce. The CSCP recognizes that finding alternative sustainable materials for plastic items—from plastic sheets such as Mylar and bubble wrap to solvent containers and fabrics—will be challenging, if not impossible in some instances. However, the hope is that the information in this article will encourage conservators to integrate environmentally conscious decision-making into their use of plastics, with a focus on minimizing waste and finding more environmentally friendly materials. For more information from the CSCP on sustainable practices, please visit [www.conservation-wiki.com](http://www.conservation-wiki.com).

—Mary Elizabeth Haude, [mhaud\[at\]loc.gov](mailto:mhaud[at]loc.gov)

—Robin O’Hern [robinohern\[at\]ucla.edu](mailto:robinohern[at]ucla.edu)

—Sarah Nunberg, [snunberg\[at\]aol.com](mailto:snunberg[at]aol.com)

the AIC Committee for Sustainable Conservation Practices (CSCP)

**Additional Resources**

**Berners-Lee, Mike** (2011). *How Bad are Bananas? The Carbon Footprint of Everything*, Vancouver, BC, Canada: Greystone Books, D&M Publishers.

**Brydson, J.** (1999). *Plastics Materials*, seventh edition. Oxford, UK: Butterworth-Heinemann.

Eco-profiles of the European Plastics Industry—Main Flow Chart. <http://www.lca.plasticseurope.org/>

**Freudenrich, PhD, C.** “How Oil Refining Works” January 4, 2001. HowStuffWorks.com. <http://science.howstuffworks.com/environmental/energy/oil-refining.htm> June 21, 2011.

**Freudenrich, PhD, C.** “How Plastics Work” December 14, 2007. HowStuffWorks.com. <http://science.howstuffworks.com/plastic.htm> June 21, 2011.

**Lundquist, L., Leterrier, Y., Sunderland, P., and E. Månson, J. E.** (2000). *Life Cycle Engineering of Plastics: Technology, Economy, and the Environment*, London, UK: Elsevier Science Ltd.

**Nicholson, J. W.** (2006). *The Chemistry of Polymers*, third edition. Cambridge, UK: The Royal Society of Chemistry.

**Royt, E.** (2005). *Garbage Land: On the Secret Trail of Trash*, New York, NY: Little, Brown and Company.

**Silence, P.** (2010). How Are US Conservators Going Green? Results of Polling AIC Members. *Studies in Conservation* 55 (3): pp.159-63.

**Williams, S. R.** (2002). “Polyolefin Foams,” *AIC News*, Volume 27, Number 1.

United States Environmental Protection Agency, Wastes—Resource Conservation—Common Waste Materials, Plastics. [www.epa.gov/osw/conserves/materials/plastics.htm#how](http://www.epa.gov/osw/conserves/materials/plastics.htm#how), June 21, 2011. draft 2 article RO, BH, SN June 1, 2011 Outline.

Letter from the Executive Director continues from page 2.

Given the heart-breaking conditions and extent of the destruction on Haiti, the progress in cultural recovery is truly remarkable. Stephanie Hornbeck's leadership and dedication to the project is impressive, as is all that she and her colleagues have accomplished. I am proud that FAIC is an integral part of this significant project. A great deal of work over the past year has gone into ordering and transporting supplies, seeking volunteer experts, and making travel arrangements. Our members who have volunteered in Haiti are to be commended. Offering their expertise in assessment, documentation, treatment, and training, they have volunteered a total of 365 days to preserving Haiti's cultural heritage!

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

FAIC is grateful for grants from NEH, NEA, and IMLS to support the purchase of supplies and the deployment of AIC members to Haiti. We thank Cori Wegener for ensuring our members' safety and for sharing her expertise in international deployment.

## AIC News

### AIC News and Social Media Survey Results

Thank you to the 510 members who participated in the AIC News and Social Media Survey.

We are pleased to report that the online version of *AIC News*, which launched just over a year ago, has become an

important tool in keeping members informed about the conservation profession and AIC. Over 80% of those surveyed open and regularly read at least parts of the online version of *AIC News* as received through email delivery. Readership of the print version is still strong, but many members seem to be using both versions of *AIC News*. Somewhat surprisingly, more established conservators expressed that they read both the print and online versions to a greater extent than newer conservators. *AIC News* and the lead article, *Worth Noting*, *New Materials and Research*, and *Courses, Conferences, and Fellowships* were rated as among the most regularly read columns in both the print and electronic versions. The survey results indicate that the content and mission of *AIC News* are no longer tied to any one format. Multiple formats are keeping the conservation community connected!

Although *AIC News* remains an important tool for disseminating the news, AIC has entered the "Facebook Age" with over 96% of those surveyed using Facebook. However, most members still prefer to receive timely information from AIC in email blasts instead of Facebook updates or tweets. AIC is considering the creation of an online venue for member-to-member communications. When asked what they would most like to accomplish with this venue, over 70% of those surveyed mentioned fostering communication across disciplines. Please note that AIC is currently building a member-to-member communication tool that should be ready for use by the fall or winter months of this year. We look forward to using all available resources to help connect the conservation community.

—Ruth Seyler  
[rseyler \[at\] conservation-us .org](mailto:rseyler[at]conservation-us.org)

## Call For Nominations

### AIC Board Elections

The AIC Nominating Committee encourages members to submit nominations for qualified individuals as candidates for election to the following positions: **Secretary**

**Treasurer**

**Director, Committees and Task Forces**

The Nominating Committee must receive completed nominations by **February 10, 2012**, three months prior to the May Members Business Meeting in Albuquerque, New Mexico. The AIC Bylaws require that candidates be Fellows or Professional Associates. Nominees must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, or in other capacities.

Committee members will be pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates. Please contact Vicki Cassman ([vcassman \[at\] udel .edu](mailto:vcassman[at]udel.edu)), Paul Messier ([pm \[at\] paulmessier .com](mailto:pm[at]paulmessier.com)), or Glenn Wharton ([glenn.wharton \[at\] nyu .edu](mailto:glenn.wharton[at]nyu.edu)).

### Nominating Committee

The Nominating Committee is seeking nominations of qualified members as candidates for the Nominating Committee election to be held at the 2012 AIC Member Business Meeting. The committee, composed of three members each serving a three-year term, has one vacant position each year. The 2012 candidate must be a Fellow of AIC. Nominations may be made in writing to Meg Craft, AIC Board president or from the floor at the Business Meeting.

## Introducing the New AIC Calendar of Events

AIC maintains listings of conservation-related conferences, courses, and seminars, which appears in the print and PDF versions of the *AIC News* and on the AIC's website. Although the printed newsletter contains an abbreviated list of new courses and seminars, a more comprehensive list of courses and seminars can be found online. Recently, we realized the online pages were under-utilized, especially the continuing education listings.

In an effort to streamline event listings, and give you a more user-friendly interface, these listings have now been placed in a calendar tool powered by Google. This gives you the ability to see the calendar in weekly, monthly, and agenda (list) views and to filter events by color-coded specialty. Clicking on an event allows you access to more information such as introductory text about the event and a live link to the organization's website. The new AIC Calendar even gives you the ability to see where the event will be held via Google Maps! The calendar tool can also be used to copy event-specific information and this makes it possible to import conservation-related events directly to your own work computer or PDA. In addition, any portion of the calendar can be printed in whichever view you wish to use. You can also search the calendar using any specific information, such as the name of the sponsoring organization.

We are still tweaking this new calendar tool so that users can find all the information they need in an easy-to-use format. Please feel free to submit any questions or concerns you have about it to [rwinfield \[at\] conservation-us.org](mailto:rwinfield@conservation-us.org). To see the new AIC Calendar, go to [www.conservation-us.org/eventcalendar](http://www.conservation-us.org/eventcalendar).

—*Ryan Windfield, AIC Membership Coordinator*  
[rwinfield \[at\] conservation-us.org](mailto:rwinfield@conservation-us.org)

## Over 1,000 AIC Members are Professional Associates or Fellows, Why Aren't You?

When Martin Burke served as AIC board president from 2007–2009, one of his primary goals was to significantly increase the percentage of Professional Associate (PA) members. He stated that, “For me the primary reason to be a PA has always been the public commitment to abide by the *Code of Ethics and Guidelines for Practice*, a centerpiece of our profession. Adherence to the *Code* is what sets our members apart from the restorers, painters, and craftspeople with whom we compete.” Currently, AIC Professional Associate or Fellow status is all the public can use to identify conservation professionals committed to practicing in an ethical manner. Increasingly, contracts for conservation services specify this status as a hiring requirement. And, Professional Associate and Fellow status is now often written into standards for the profession.

As a PA or Fellow, you are eligible to be included in the online resource AIC Find a Conservator, which is used by the public and colleagues alike to identify the appropriate conservator for a particular need. While having work as a practicing conservator is critical, keeping your skills up-to-date is just as important, and FAIC Individual Professional Development Scholarships are only available to Professional Associates and Fellows.

## Congratulations to New Professional Associates

Below are listed the Professional Associates who have been approved by the Membership Committee so far in 2011. Please join us in congratulating them. Professional Associates play an important role in AIC, and by being included in [Find a Conservator](http://www.conservation-us.org) you enable us to provide a valuable service to the public.

If you qualify for Professional Associate or Fellow status, please consider applying. If you are already a Professional Associate or Fellow and would like to volunteer to sponsor applicants, let us know by emailing [rwinfield \[at\] conservation-us.org](mailto:rwinfield@conservation-us.org).

### New Professional Associates

|                  |                   |
|------------------|-------------------|
| Mary Bogan       | Laura Larkin      |
| Michele Brown    | Lucia Morales     |
| Margaret Burnham | Chail Norton      |
| Soyeon Choi      | Wendy Partridge   |
| Ewa Devereux     | Melissa Potter    |
| Jane Gillies     | Dawn Rogala       |
| Cricket Harbeck  | Victor Rothman    |
| Heather Hendry   | Amanda Stauffer   |
| Andrea Knowlton  | Mina Thompson     |
| Kerith Koss      | Deborah Uhl       |
| Daniel Lane      | Liz Werden-Chayes |

Yet, there are other benefits to becoming a PA or Fellow. Membership in AIC is open to anyone, but leadership and decision-making in our professional association lies with conservation professionals. Only Professional Associates and Fellows can vote for bylaws revisions and serve on the AIC board of directors. Only Fellows can serve as president and vice president. By becoming a Professional Associate or Fellow, you increase your voice in the direction and decisions made by your association.

With so many members eligible to become a PA or Fellow, why aren't more applying? Yes, it takes time to submit a strong application and it might feel intimidating to some, but as an active practitioner in the field, it is your professional responsibility to commit to abide by the *Code of Ethics and Guidelines for Practice*. Membership Director Ruth Seyler is pleased to offer assistance and can even provide the names of members willing to serve as sponsors, if necessary. Contact her at [rseyler \[at\] conservation-us.org](mailto:rseyler@conservation-us.org).

AIC supports its members in many ways, including by helping them become leaders in the field. Help AIC by starting the process of becoming a PA or Fellow—or by encouraging your colleagues to join you as a Professional Associate or Fellow.

—*Eryl P. Wentworth, AIC Executive Director*

## Hidden Gems Can't Sparkle—Recognize Your Colleagues

At some point in every career the guidance, support, or encouragement of a peer makes a world of difference. Every year AIC gives awards to exemplary conservators and other professionals for their outstanding and distinguished contributions to the field. AIC members nominate the candidates for each award and the recipients are selected by the AIC Awards Committee.

Which of your colleagues deserve recognition in the following award categories?

**NEW! AIC Publications Award**—recognizes excellence in a non-AIC Journal article or book on conservation published during the preceding two years (October 1–September 31). See description below.

**Robert Feller Lifetime Achievement Award**—recognizes exceptional contributions to the conservation profession over the course of one's career.

**Sheldon and Caroline Keck Award**—for excellence in the education and training of conservation professionals.

**Rutherford John Gettens Merit Award**—for outstanding service to the American Institute for Conservation (AIC).

### AIC Publications Award— New for 2011

The AIC Board, after discussions with the AIC Publications and Awards Committees, recently created this award as a way to recognize and promote the scholarly work of AIC members that appears in various publications. The new award recognizes excellence in a non-AIC journal article or book on conservation published during the preceding two years for each year that it is given. Considered are books or articles on any topic related to the broad field of conservation and preservation of historic and artistic works (research and technical studies, treatment case studies, education, policy, philosophy and ethics, history, etc.) that demonstrate a significant contribution to the profession. Articles by multiple authors and those submitted to inter-disciplinary publications will be considered. Authors do not have to be members of the AIC, and may be allied professionals. We encourage any AIC members to submit nominations for this new award!

### November IAG Meeting

The 2011 meeting of the Internal Advisory Group (IAG) is taking place in Washington, DC on Saturday, November 5. The meeting will be held at the Doubletree Hotel, located at 1525 Rhode Island Avenue, NW. Participants will be contacted by AIC Meetings Associate Adam Allen, regarding hotel room reservations. An agenda and additional meeting information will be sent in advance of the meeting date.

Please contact the chair of your specialty group if there are any topics that you would like to have raised at the meeting.

**Conservation Advocacy Award** (formerly the University Products Award)—for the accomplishments and contributions for conservation professionals who, through substantial efforts in outreach and advocacy, have advanced the field of conservation and furthered the cause of conservation.

These AIC awards are truly special and meaningful to their recipients, especially because they represent peer recognition and distinction. Nominate someone special today!

Many institutions, organizations, and individuals support the care of collections and the field of conservation in a variety of ways important to us all. To which award category below can you submit a strong nomination?

**Forbes Medal**—for distinguished contributions to the field of conservation by a nationally prominent figure whose work on a national or international platform has significantly advanced the preservation of cultural heritage.

**Special Recognition for Allied Professionals**—in recognition of the work and contributions by professionals in other fields to the advancement of the conservation profession.

**Distinguished Award for Advancement for the Field of Conservation**—recognizes institutions for vital and long-standing support of professional development activities of conservators.

**Ross Merrill Award for Outstanding Commitment to the Preservation and care of Collections, a joint AIC and Heritage Preservation Award**—recognizing an organization large or small whose commitment to conservation has been sustained and exemplary.

For more information and award applications, please visit [www.conservation-us.org/awards](http://www.conservation-us.org/awards). The nomination deadline for all awards is December 15, 2011.

## FAIC News

### Building the FAIC Board

In late 2003, when I was hired as the AIC and FAIC executive director, I was given the mandate to transform the FAIC board into a development board to increase fundraising activities and advance the field of conservation. By November 2004, the FAIC Bylaws had been changed to reflect a new board structure. To ensure that the two organizations work in tandem, the Bylaws specify that the AIC board president, vice president, and treasurer serve on the FAIC board, although not necessarily in those positions. The FAIC executive director serves as a voting, *ex officio* member of the board. Up to fifteen members can serve on this board, and all appointed members are approved by the AIC board.

Through 2005 and 2006, work proceeded to upgrade the infrastructure of AIC and FAIC, while discussions evolved regarding the creation of this new board. What skills and experience are needed on the FAIC board? How will cultivation, recruitment, and orientation of FAIC board members take place? How will the two boards work together and independently? Gradually, plans were developed and lists of important skills and



FAIC Board of Directors, left to right: Ingrid Bogel, Julie Heath, Brian Howard, Meg Craft, Lisa Bruno, Pam Hatchfield, Jeanne Drewes, Eryl Wentworth (absent: Maxwell Anderson.) Photograph Morgan Gilpatrick for AIC.

experiences for new board members were made, along with lists of individuals who might be cultivated for board service. By 2008, a Cooperative Agreement between AIC and FAIC was created, which specifies shared costs and goals, in addition to separate areas of responsibilities. This document is reviewed annually and updated for signature by representatives of both boards.

In 2008, FAIC received a grant from the Getty Foundation to embark on a strategic planning initiative. This was followed by additional funds for strategic planning from the Institute of

Museum and Library Services (IMLS). A significant component of this initiative was to build the Foundation board. While overlap with the AIC board is specified in the FAIC Bylaws, it is critical to recruit board members who bring the additional perspectives and experience needed to achieve the goals that are outlined in the new FAIC strategic plan. The common denominator on both boards is an appreciation of the importance of conservation and preservation to understanding our cultural heritage.

While the Foundation board is in transition, the AIC officers continue to serve in their respective positions and the AIC secretary was appointed to serve as secretary on the FAIC board. This appointment will continue through Lisa Bruno's second term, when the FAIC board will determine its own officers. **Maxwell L. Anderson**, the Melvin & Bren Simon Director and CEO of the Indianapolis Museum of Art, continues his board service, having begun as an "invited" member of the board in the prior structure. Max has been instrumental in helping to shape the bylaws and expectations for an expanded FAIC board.

In 2010, two new FAIC board members were appointed, both of whom bring to us expertise in development and outreach, in addition to years of experience in the field of preservation. **Ingrid Bogel** is the executive director of the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia. She has extensive experience leading and serving on nonprofit boards, while being a strong voice for preservation to the public and those who serve as stewards of collections in

# Illuminance . Ultra-Violet Temperature . Humidity





## 4 in 1 Data Logger from TANDD

- Compact
- Lightweight
- Battery Powered
- Portable
- USB Interface
- Software Included

**Plus . . .  
Total Accumulated  
Exposure!**

**TandD US, LLC.**  
 Email: [inquiries@tandd.com](mailto:inquiries@tandd.com) Ph: (518) 669-9227 [www.tandd.com](http://www.tandd.com)

museums, libraries, and archives. **Jeanne Drewes** is the chief of Binding and Collections Care in the Preservation Directorate at the Library of Congress and previously served in preservation management positions at two university libraries. Jeanne has chaired many committees on preservation, participated in public forums on preservation, and published on the subject.

In May of this year, **Julie Heath** was appointed to the Foundation board. Currently, Julie is market manager and conservation liaison for Tru Vue, Inc., where she has developed an expertise in corporate fundraising for conservation. Prior to her work with Tru Vue, Julie spearheaded programs, interpretation, and outreach for the newly created Lunder Conservation Center at the National Museum of American Art. While there, Julie focused her energies on raising public awareness of conservation and preservation.

Cultivation of additional board members is ongoing and, currently, is focusing on individuals with expertise in art law, finance, marketing, fine arts insurance, and public relations. FAIC board members are expected to offer fresh perspectives to our work, open doors for partnership opportunities, and introduce us to people and organizations that can support our initiatives. Already, FAIC is raising its profile through its national and international activities, but we have a great deal yet to do. Please consider how you can promote and support FAIC and help us achieve our strategic goals.

—*Eryl P. Wentworth, FAIC Executive Director*  
[ewentworth\[at\]conservation-us.org](mailto:ewentworth[at]conservation-us.org)

### FAIC Tru Vue Optium Grant Awarded

The Norman Rockwell Museum was chosen to receive a \$4,000 monetary award and donation of Tru Vue Optium Museum Acrylic® to care for four large oil paintings, *The Four Freedoms*, which are part of the museum's permanent collection and are perhaps the best known of Rockwell's work.

These paintings are on view year-round at the museum, in a natural top-lit, octagonal gallery that is dedicated to the iconic paintings, and they are seen by more than 130,000 visitors a year. Located in Stockbridge, Massachusetts, Norman Rockwell Museum stewards and presents the largest, most significant Norman Rockwell holdings in the world. Hugh Glover, Conservator of Furniture and Wood Objects at the Williamstown Art Conservation Center, will be involved in preserving these pieces of American history.

Because many visitors to the Norman Rockwell Museum are first-time museum visitors, the most recognizable works of art in its permanent collection are extremely susceptible to touching or handling by visitors. Glazing the paintings will enable them to be loaned for the upcoming World War II anniversaries. Optium® acrylic glazing will provide the additional vital protection to these invaluable artworks as they travel so that a wider audience can view these works. "Protecting the paintings with Tru Vue Optium Museum Acrylic® will conserve a national treasure," said Stephanie Plunkett, Chief Curator/Deputy Director of the Museum. "Glazing will ensure access to these paintings by scholars, researchers, and the public for many years to come."

"We are excited to make a difference in the protection and conservation of these great works of art for future generations

and to enhance the viewing experience for Museum visitors with Optium's anti-reflective properties," said Jean Taaffe, Vice President of Marketing for Tru Vue, Inc. "We are looking forward to supporting future conservation initiatives with our Tru Vue Optium Conservation Grant program."

Tru Vue, Inc. has partnered with FAIC to offer grants and donated Optium Acrylic® products to support projects in glazing applications for preservation of museum and library collections. Eleven Tru Vue Optium Conservation Grant awards have been awarded since November 2008. The goals of this grant program include increasing knowledge of glazing applications, promoting Optium Acrylic® products, and encouraging the involvement of conservators in museum and library collection projects.

Not-for-profit collecting institutions (museums or libraries) located in the U.S. that have active exhibition programs are eligible to apply. Projects must involve a staff or contract conservator. The deadlines for applications are May 1 and November 1 of each year. Guidelines and forms are available on both the AIC/FAIC website, [www.conservation-us.org](http://www.conservation-us.org) and Tru Vue, [www.tru-vue.com](http://www.tru-vue.com), or by calling the AIC office at 202-452-9545.

### FAIC Samuel H. Kress Conservation Publication Fellowships

The next submission deadline for FAIC Samuel H. Kress Conservation Publication Fellowship applications is **November 1**. Fellowships of \$30,000 are designed to provide time for authors to complete a book-length manuscript. Guidelines and applications are available at [www.conservation-us.org](http://www.conservation-us.org) or from the AIC office.

Recent publications based on manuscripts supported by Fellowships include:

*American Painters on Technique: The Colonial Period to 1860* by Lance Mayer and Gay Myers. Getty Publications (available October 2011).

*From the Hand to the Machine: Nineteenth-Century American Paper and Mediums: Technologies, Materials, and Conservation* by Cathleen Baker. Legacy Press, 2010.

*Paper and Water: A Guide for Conservators* by Irene Brückle and Gerhard Banik. Elsevier, 2010.

*Books Will Speak Plan: A Handbook for Identifying and Describing Historical Bindings* by Julia Miller. Legacy Press, 2010.

*Line, Shade and Shadow: The Fabrication and Preservation of Architectural Drawings* by Lois Olcott Price. Oak Knoll Press, 2010.

*Artifacts in Use: The Paradox of Restoration and the Conservation of Organs* by John Watson. Organ Historical Society, 2010.

### FAIC Online Courses: An Overview in the Seventh Year

The FAIC Board established the Online Education program in 2004, in recognition of the growing need for conservators to build business and management skills. Initial offerings focused on such topics as the basics of business creation, reading and writing contracts, and marketing. Although still referred to as

the “Business and Management Practices for Conservators” series, the FAIC Online Education program has since expanded. Courses on recordkeeping, digital photography, ethics and laboratory safety mean the program isn’t just for the independently employed.

The FAIC Online Education courses appeal to anyone interested in better understanding the non-benchwork aspects of a conservation career. Participants have included students who want an introduction to self-employment concerns, laboratory managers interested in learning about practices in other sub-disciplines, government employees looking for ways to articulate concerns to their managers, and specialty group leaders who want to better serve the independent practitioners in their community. Of the 500 participants, about half sign up for other courses; a good indication of the value they find in the program and its offerings.

The course materials always emphasize *possibilities*. Each course provides participants with a variety of learning methods to fit their preferences, including questions, worksheets, individual and group activities, regular instant messaging (IM), and group discussions. Some people jump in immediately with posts and questions, and participate frequently by giving and taking feedback from the leader and colleagues. Some participate by working through the online material and interacting only with the leader. Others fall somewhere between the extremes. The curriculum design highlights the needs of participants with some knowledge about each topic, but every course includes activities for both less and more advanced participants. And, when a group of participants indicates a special interest, it’s possible to create a sub-group within a course to consider relevant issues. Subgroups have been created to study a specific ethical question, build more advanced marketing skills, and to discuss the problems of estimating privately-owned decorative arts collections.

These online courses also provide an opportunity to meet and interact with conservators and preservation professionals around the US—and the world. Facilitating these exchanges, as a way to alleviate the isolation of a conservation practice, is, in fact, a secondary goal of the FAIC Online program. Active course participants find that they develop rewarding relationships with colleagues in different regions and different specialties, building new networks for advice, collaboration, and clients.

FAIC Online courses were created with funding from the Getty Foundation. Continued support has been provided with funding from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation, and gifts from members and friends of the AIC.

FAIC offers five of the eight courses in rotation each calendar year. You will find a list of the remaining 2011 courses at the “Online Courses” section (<http://bit.ly/FAIC-ONLN>) of the AIC website; the 2012 series will be announced in late November or December.

—Sarah Lowengard, Course Designer & Course Instructor  
FAIC Online Education Program  
[info \[at\] researchandwriting .net](mailto:info@researchandwriting.net)

## FAIC Scholarships

### FAIC Scholarships Awarded

FAIC awarded six scholarships this summer. Four FAIC NEH Individual Professional Development Scholarships were awarded to individuals attending NEH-funded workshops this year:

|                  |   |
|------------------|---|
| D. Jordan Berson | “The Treatment of Pressure-Sensitive Tapes & Stains on Photographs” |
| Mark Erdmann     | “Conservation of Outdoor Sculpture”                                 |
| Andre Huot       | “The Treatment of Pressure-Sensitive Tapes & Stains on Photographs” |
| Tin Ly           | “Conservation of Outdoor Sculpture”                                 |

Two additional scholarships were made for the FAIC Collaborative Workshops in Photograph Conservation, funded by a grant from The Andrew W. Mellon Foundation:

|                 |   |
|-----------------|---|
| Katy Glen       | “The Treatment of Pressure-Sensitive Tapes & Stains on Photographs” |
| Stefania Ruello | “The Treatment of Pressure-Sensitive Tapes & Stains on Photographs” |

### Application Deadlines

**September 15** is the next application deadline for several FAIC scholarships and grants:

#### FAIC and FAIC/NEH Individual Professional Development Scholarships

#### FAIC Regional Angels Grants

#### FAIC Lecture Grants

#### FAIC Workshop Development Grants

#### FAIC Small Meeting Support Grants

George Stout grant applications, for students attending professional meetings, are due by December 15.

Applications and information is available on the AIC Website at [www.conservation-us.org/grants](http://www.conservation-us.org/grants).

## JAIC News

### Editorial Process Goes Online

On September 1, 2011, the *Journal of the American Institute for Conservation (JAIC)* will begin using **ScholarOne complete online peer review management** system. All submissions, reviews, and editorial transactions will be handled electronically. A link to the JAIC ScholarOne portal for submission of manuscripts can be found on the AIC website and at <http://mc.manuscriptcentral.com/jaic>. The AIC Communications Director Morgan Gilpatrick has converted all previously submitted papers for the May 1 and August 1 cycles. Authors and Peer Reviewers will be sent invitations to participate by email and will be provided with logins so that they can use the system.

This is a major step forward for the *Journal*. For perspective, let me give you a flashback. Prior to 2004, the submission requirements for a JAIC paper stated that an author should mail eight hard copies to the AIC office. Guidelines required these manuscripts to be typed in a 10–12–point standard typeface, on 8.5 x 11 inch white paper (one side only), double-spaced with a 1-inch margin, numbered pages, and stapled on the top left. These hard copies were then “snail-mailed” to various editors and reviewers who likewise responded via the postal service. In 2004, authors, reviewers, and editors were given the option to send digital files, but various stages of the administrative process still included printing and mailing of documents.

Now, as of 2011, hard copies will not be accepted or generated; all submissions must be made via the online system. Access to all manuscripts, reviews, notifications, and revisions will be handled through the ScholarOne portal. This complete online process provides an audit trail for all actions as well as an archive of all files associated with a manuscript.

There are a number of reasons that we have adopted an online submission and peer review system for *JAIC*.

- As the whole process uses the Internet, it is faster than posting manuscripts to the AIC office, editors, and reviewers. All transactions produce immediate automatic acknowledgement upon receipt at their destination. Postal speed no longer is a factor.
- Authors will easily be able to upload their manuscripts and images (low resolution images). Following submission, they can log-in to check on their paper’s progress throughout the peer review and editorial process. All correspondence will be readily accessible. Revisions will also be submitted online and tracked during the publication process.
- Peer reviewers will receive links to their assigned articles online. A standard review format will have a list of questions aimed at making the online review process easier and more efficient. The option of an open text box for pasting unlimited text will also be available for reviewers who like to write their comments offline. The system will retain JAIC’s single-blind review process—reviewers identities will not be revealed to authors.

- Editors will have immediate access to the manuscripts, schedules, reviews, and revisions. The task of reviewer selection, invitation, and assignment will be done online. All editors will be able to see the status of a manuscript and its final decision.
- All steps are managed and tracked online, so the whole process is logged and accountable. Automatic reminder notices are sent for upcoming due dates as well as overdue reminders.

The ScholarOne publishing portal provides step-wise instructions that are carefully detailed online using easy, user-friendly software that simplifies the process for everyone involved in the publication. This system will reduce the time that manuscripts spend in the editorial cycle and we anticipate that our authors, reviewers, and editors will appreciate the advantages it offers.

—Michele Derrick, Editor-in-chief, JAIC  
[mderrick\[at\]mfa.org](mailto:mderrick[at]mfa.org)

### JAIC Submission Deadlines

There are four annual deadlines for submitting manuscripts to JAIC.

- February 1
- May 1
- August 1
- November 1

To submit a manuscript for the November 1 deadline go to: <http://mc.manuscriptcentral.com/jaic>.

## Allied Organizations

### HERITAGE PRESERVATION (HP)

#### Connecting to Collections Online Community Launched

Heritage Preservation has launched the **Connecting to Collections Online Community** in partnership with the American Association for State and Local History (AASLH) and Learning Times, and with funding from the Institute of Museum and Library Services (IMLS).

The site is designed to help smaller museums, libraries, archives, and historical societies quickly locate reliable preservation resources and network with their peers as well as preservation experts. The Online Community will regularly feature a resource and an opportunity to interact with its authors and other experts through webinars in the Meeting Room. Through a special partnership, the Online Community regularly features experts and resources from the National Park Service.

Although the site is clear that it is a source for conservation information rather than treatment advice, HP encourages conservators to join the conversation. Check it out at [www.connectingtocollections.org](http://www.connectingtocollections.org). If you have online resources to recommend, feel free to contact Heritage Preservation at [chuxley\[at\]heritagepreservation.org](mailto:chuxley[at]heritagepreservation.org).

## Working with Emergency Responders C2C Community Session

On Thursday, September 8, at 2:00 pm EDT, join the Connecting to Collections Community for a live, one-hour Question and Answer session on “How Cultural Institutions Can Work with Emergency Responders for Preparedness and Response” ([www.connectingtocollections.org/calendar/?mc\\_id=mc\\_2011-09-08\\_17](http://www.connectingtocollections.org/calendar/?mc_id=mc_2011-09-08_17)). Vice President for Emergency Programs Lori Foley will discuss the importance of collaborating with emergency responders and provide guidance on how to connect with them at the local, state, and federal levels.

## 2011 Reprinting of Heritage Preservation’s Emergency Response and Salvage Wheel

Heritage Preservation is pleased to announce a new printing of the popular *Emergency Response and Salvage Wheel*, generously sponsored by BELFOR USA. The 2011 edition of the *Emergency Response and Salvage Wheel* helps you protect precious collections and significant records, find reliable information instantly, and save damaged objects. One side outlines critical stages of disaster response, such as stabilizing the environment and assessing damage, while the other provides practical salvage tips for nine types of collections: books and documents, photographs, electronic records, paintings, and more.

The Wheel is one of numerous resources on emergency preparedness and response created by Heritage Preservation on

behalf of the Heritage Emergency National Task Force, a partnership of 41 national service organizations and federal agencies created to protect cultural heritage from the damaging effects of natural disasters and other emergencies.

## Alliance for Response Forum

Salt Lake City, Utah, will host 2011’s last Alliance for Response Forum later this fall. Staff from J. Willard Marriott Library at the University of Utah heads the steering committee. Visit the Salt Lake City Alliance for Response Web pages for more information.

## 2012 Conservation Assessment Program Applications Available October 3

The 2012 Conservation Assessment Program (CAP) application will be launched on Heritage Preservation’s website at [www.heritagepreservation.org](http://www.heritagepreservation.org) on **Monday, October 3, 2011**. The deadline to submit 2012 applications is 11:59 pm on **December 1, 2011**. Participants are identified on a rolling basis, and site visits for participants can begin as early as January 1, 2012.

For more information, please contact the CAP staff at [cap\[at\]heritagepreservation.org](mailto:cap@heritagepreservation.org) or 202-233-0800. CAP is administered by Heritage Preservation and supported through a cooperative agreement with the Institute of Museum and Library Services.



PROFILE

**Location**  
The Metropolitan Museum of Art

**Exhibition**  
Picasso in The Metropolitan Museum of Art

**Time**  
April 27, 2010 — August 15, 2010

**Glazing**  
Tru Vue® Optium Museum Acrylic®

## The Finest Collections Depend on Optium® Acrylic Glazing

The result of years of collaboration with the museum community, Optium® Acrylic Glazing is the ideal solution for your demanding frame and display requirements.

**Optium combines the best of both worlds**, anti-reflective safety glass and UV filtering acrylic, in one product, for all your design and conservation needs. Find out why museums around the world depend on Optium to protect, conserve and display their most valuable and historic collections. Optium. The Difference is Clear™.

Your institution can be awarded up to \$4,000 in grants plus Optium Acrylic Glazing. For more information on the *Optium Conservation Grant program* and a list of authorized suppliers, please visit [www.tru-vue.com/museums/grants/aic](http://www.tru-vue.com/museums/grants/aic).

# Optium®

Acrylic Glazing

TRU VUE  
[www.tru-vue.com](http://www.tru-vue.com)

Follow Us:

Pablo Picasso, *The Actor*, 1904–05, Gift of Thelma Chrysler Foy, 1952 (52.175); *Saltimbanque in Profile*, 1905, Bequest of Scofield Thayer, 1982 (1984.433.269). All works from The Metropolitan Museum of Art. © 2010 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Don Pollard.

Tru Vue®, the Tru Vue logo, Optium®, Optium Acrylic® and Optium Museum Acrylic® are registered trademarks, and Optium® Museum Display Acrylic™ is a trademark of Tru Vue, Inc, McCook, IL USA. © 2010 Copyright Tru Vue, Inc. All rights reserved.

anti-reflective
anti-static
abrasion resistant
UV protection

**INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS (IIC)**

**Going Digital**

IIC is moving towards more accessible, digital publications. *News in Conservation* is now published in a digital-only format (as of the August 25, 2011 issue.) Members will receive an email reminder whenever the new-format, screen-friendly version is posted on the IIC website and will also receive information by email when transcripts of “Dialogues for the New Century,” student posters, and other web-based publications become available.

**The IIC Advocate Award—First Award Made**

This award is given in recognition of those who use their influence, resources and talents to support the efforts of heritage preservation. We congratulate the first recipient of the IIC Advocate Award, Anna Somers Cocks. This award recognizes her work to promote conservation through the growing presence of conservation news and reporting in the *Art Newspaper*, her tireless efforts as chairperson of the Venice in Peril Foundation, and her ongoing scholarship and public support of heritage conservation world-wide. More details about this award can be found on our website ([http://www.iiconservation.org/about/adv\\_award.php](http://www.iiconservation.org/about/adv_award.php)).

**THE UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION (UNESCO) WORLD HERITAGE PROGRAMME**

**The United Nations Institute for Training and Research (UNITAR)**

The United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage Programme aims to preserve exceptional areas of outstanding cultural or natural significance to the common heritage of humanity. World Heritage Sites, while inscribed on an international list, remain the responsibility of the States Party in which it is located. Maintenance of the list is administered by the UNESCO World Heritage committee, which is comprised of 21 States Parties, appointed for four-year terms.

The United Nations Institute for Training and Research (UNITAR) Series on the Conservation and Management of World Heritage Sites was instituted in 2003 and has since completed nine annual cycles. Uniquely well-placed in the eternally resonant city of Hiroshima which possesses two World Heritage Sites, the series seeks to utilize UNESCO’s Convention concerning the protection of the world’s cultural and natural heritage more effectively by focusing on national policy making and planning, and on exchanging know-how on best practices and case studies.

The 2011 Session was held on July 4–8, 2011 and was attended by 26 participants representing 19 countries.

The series offers a set of innovative approaches to heritage conservation, including:

- A values-based management approach examining the significance of the properties to be conserved;
- The fusion of cultural and natural heritage management
- The recognition of both the tangible and intangible aspects of heritage values.

The theoretical focus of the 2011 session was UNESCO’s new *Preparing World Heritage Nominations* manual and the utilization of such in regards to management, decision-making, and policy formulation. The practical focus of the session examined comparative analysis as a key element in the nominations process. Through discussion with practitioners and experts, comparative analysis has been highlighted as a major challenge in the preparation of many nominations, and one in which UNITAR’s unique training methodologies and approach to world heritage management would be particularly beneficial.

Following in-depth explanations and case studies examining the current state of the world heritage regime, UNESCO’s Operational Guidelines, the themes behind values-based management, and the *Preparing World Heritage Nominations* manual and comparative analysis, participants were split into groups and, utilizing a real-world example of a potential world heritage site, they worked on developing a nominations dossier. The interaction between representatives of different cultures, of academia, government, and sites themselves is highlighted as one of the most beneficial elements of the intensive week in Hiroshima.

The theoretical and practical sessions were augmented by study visits, and participants were granted exclusive access into Hiroshima’s Atomic-bomb (*genbaku*) Dome to examine and discuss the policy planning, as well as the conservation and management of this most iconic structure. Participants were also welcomed to the Itsukushima Shinto Shrine by a senior priest, who outlined the history and management of the site before the group was granted access to observe the traditional techniques being employed in the maintenance of the shrine itself.

UNITAR intends to hold the 2012 Session in April next year and will be launching a Call for Applications in late 2011. Any questions regarding the modalities of the course may be directed towards Mr. Berin McKenzie, Specialist at UNITAR.

—Mr. Berin McKenzie, Specialist at UNITAR  
[berin.mckenzie \[a\] unitar .org](mailto:berin.mckenzie@unitar.org)

**Health & Safety**

**NIOSH Sets Exposure Limits for Nano-Titanium Dioxide**

The National Institute for Occupational Safety and Health (NIOSH) set two recommended exposure limits for titanium dioxide (TiO<sub>2</sub>) on April 18, 2011, one for fine and one for ultra-fine materials. The two new limits are:

- **Fine particles**— 2.4 milligrams per cubic meter (mg/m<sup>3</sup>) and
- **Ultrafine or nanoparticles**— 0.3 milligrams per cubic meter (mg/m<sup>3</sup>)

“Fine” is defined by NIOSH as those particles collected by a respirable particle sampler which has a 50% collection efficiency for particles of 4 microns with some collection of particles up to 10 microns in diameter. These particles are most likely to deposit deep in the lung’s alveoli.

“Ultrafine” is defined as the fraction of respirable particles with particle diameters under 0.1 microns (100 nanometers) also called nanoparticles. The NIOSH recommended exposure limit for ultrafine particles is the first such limit set for nanoparticles.

The new limits were set forth in NIOSH Current Intelligence Bulletin 63, “Occupational Exposure to Titanium Dioxide,” which also reviewed carcinogenicity data, exposure monitoring techniques, and control strategies. NIOSH found insufficient human data to suggest fine titanium dioxide causes cancer, pointing to a lack of workplace studies. However, animal studies of ultrafine TiO<sub>2</sub> particles showed an increased incidence in tumors that NIOSH concluded constituted sufficient evidence.

**Table 1: IARC Information on Titanium-Containing Paint Product MSDSs**

| Type of Paint        | Maker               | IARC 2B listed? | Date of MSDS |
|----------------------|---------------------|-----------------|--------------|
| Acrylic              | Golden Artist Color | YES             | 2/10/2010    |
| Radiant Oils (white) | Gamblin             | NO              | 2/24/2007    |
| Oils                 | Grumbacher          | NO              | 6/23/2008    |
| Oils (general MSDS)* | Williamsburg        | NO              | 5/2/2011     |
| Artist Oil           | Winsor & Newton     | NO              | 2/12/2008    |

\*General MSDS says all colors have no hazards except cadmium, cobalt, lead & nickel

“The potency of ultrafine TiO<sub>2</sub>, which has a much higher surface area per unit mass than fine TiO<sub>2</sub>, was many times greater than fine TiO<sub>2</sub>, with malignant tumors observed at the lowest dose level of ultrafine TiO<sub>2</sub> tested (10 mg/m<sup>3</sup>).”

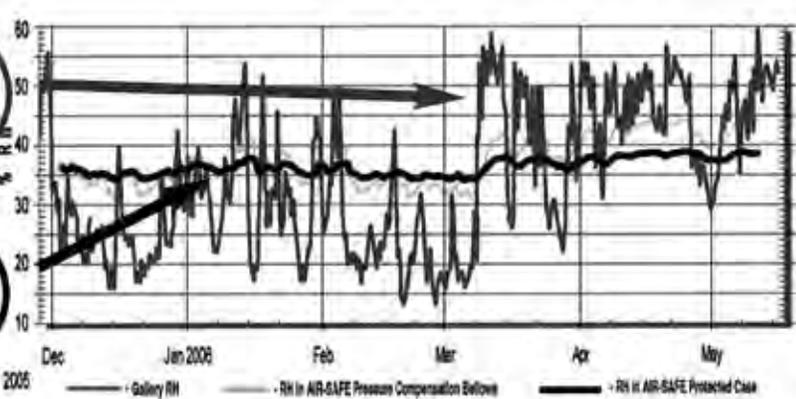
The ultrafine TiO<sub>2</sub> particles often clump together, prompting some toxicologists to assume that they behave like larger particles. However, NIOSH states that these agglomerated ultrafine particles still should be treated as ultrafine because they behave biologically like ultrafine particles, indicating that the amount of surface area is a major factor in the toxicity of TiO<sub>2</sub>.

NIOSH added that its findings suggest other poorly soluble, low-toxicity particles, such as coal dust and barium sulfate, among others, could pose hazards similar to those of TiO<sub>2</sub>.

**Comment:** NIOSH listed TiO<sub>2</sub> as a carcinogen for decades before the International Agency for Research on Cancer (IARC) rated it in February 2006. The IARC rating is “2B,” that is, possibly carcinogenic to humans based on sufficient animal data.

Once IARC lists a substance, Occupational Safety and Health Administration (OSHA) requires the rating be included in the information on material safety data sheets (MSDS) of products containing TiO<sub>2</sub>. OSHA gives manufacturers three months to revise their MSDS to incorporate any significant new data. The *Labeling of Hazardous Art Materials Act*, which addresses chronic hazards through the *ASTM D 4236 Standard*, requires chronic hazard information, (such as cancer status), to be transmitted on labels.





**Full Case  
Micro-Climate  
Protection  
with**

- No Plumbing
- No Power
- No Problems

**NoUVIR's AIR-SAFE®**

**No UV, No IR and No RH... NoUVIR!**  
**And you thought we only made pure-white, stone-cold, fiber optic lighting!**

**NoUVIR Lighting**  
**302-628-9933**

Call for: • 130 pages of products and ideas  
 • all the data and the details  
 • free help with your project

**\$495.00**

Save money.  
 Save energy.  
 Save your world!

**We invented museum lighting (and a bunch of other really cool stuff!)**

[www.nouvir.com](http://www.nouvir.com)

Art material manufacturers now have had five years to update their MSDS and labels. Unfortunately, many art manufacturers have not updated their MSDS to include IARC ratings for TiO<sub>2</sub>.

A quick look at the MSDS on the products in Table 1, page 15, is revealing.

It is clear that the *ASTM D 4236 Standard* and the *Art Materials Labeling Act* are failing to give artists even the basic information that OSHA requires they have. As per previous articles in *ACTS FACTS*, the time has come to repeal the labeling act and, instead, let art materials be covered under the *Federal Hazardous Substances Act* and have their MSDS regulated under OSHA rules.

**Note:** This information was derived from *BNA-OSHR*, 41(17), 4-28-11, pp 375-6, & *NIOSH Current Intelligence Bulletin 63*, *Occupational Exposure to Titanium Dioxide*.

Reprinted in part from *ACTS FACTS*, Vol. 25, No. 05, May 2011

## New Materials & Research

### Metrics for Museum Transport: Calculating the Carbon Footprint of Museum Loans

Recent discussions about sustainable practices in museums have focused on loans of collections and associated greenhouse gas production. In striving to meet their educational mission, museums are concerned with economic and environmental impact of transporting collections around the globe. Now, an important tool is available to help institutions measure the carbon footprint of outgoing loans.

Several months ago, Simon Lambert received the ICROM Student Conservator of the Year award for his development of methodology that estimates the environmental impact of museum loans. His work is published in *Museum Management and Curatorship* (Vol. 26, No. 3, August 2011, 1–27) and can be found on-line at [www.icrom.org](http://www.icrom.org) or <http://tinyurl.com/3etnvv4>.

Lambert offers a precise explanation of how carbon footprinting can be used as a new assessment tool by museums. He describes the Greenhouse Gas Protocol Corporate Standard (GPCS) and carefully explains how museums can define their emissions sources, such as including emissions produced by supporting third parties. This sets a precedent for reporting and assessment of other activities, and allows for comparisons in representing the true cost of sending collections on the road. The complex nature of weighing decisions based on one aspect (total greenhouse gas impact) is codified. Considerations of risk, cost, and educational value for each loan can be weighed for this factor.

Carbon footprint calculation methodology is broken down into eight steps:

1. Define the objective
2. Express who manages greenhouse gas emissions (GHG)
3. Map operations
4. Define exclusions and assumptions
5. Select GHG conversion factors
6. Calculate the footprint
7. Evaluate environmental performance
8. Report findings

Following and understanding each step takes the decision-making process out of the realm of discussion and weighing options, and moves it into the performance-based world of progress reporting. The process requires time and focused energy, and Lambert's use of "outgoing loans of the Amgueddfa Cymru (National Museum Wales) as an example allows readers to see how the metric can be successfully applied to a single institution.

Understanding how each step impacts the resultant environmental "bottom line," particularly when comparing year-to-year, loan-to-loan, and institution-to-institution is important in clarifying the overall situation. For example, Step 2 illustrates how lenders (outgoing loans) control the loan process—via ownership, policies, procedures, and conditions, and therefore manage the carbon emissions generated by the loan. Step 4, defines exclusions and assumptions, classifying the components that are measurable, including time, wrapping materials, packing cases, transport, and couriers. Establishing quantities in a consistent fashion allows for comparisons when they are overlaid with various operations that are described in Step 3 according to loan destinations, such as the UK, Continental Europe, and International Overseas.

Results of the pilot study carried out at the Amgueddfa Cymru are telling. Not surprisingly, transport accounts for over 95% of GHG production, nearly half of that for couriers. Four objects were loaned for every ton of carbon produced. Note that the metric calculation accounts for the fact that this museum has reused packing cases for 20 years, so plywood and construction materials were not considered. Lambert also offers comparisons; in the year examined (2006), the overall carbon footprint of outward loans (53 tons) is equivalent to 20 trans-Atlantic business-class flights, the personal annual footprint of six UK residents, or one hour of operations of the UK postal service.

The article concludes with excellent suggestions about how to reduce carbon emissions generated by lending operations, such as reusing packing materials, and leasing cases or crates. Asking our shipping companies to offer reusable crates is a new concept in the US, and until they are widely available, museums must struggle to store and reuse crates whenever possible. Another obvious reduction in carbon emissions can be realized using strategies to minimize fuel use by filling trucks (encouraging shuttle-type transport) and combining multiple couriers from various institutions into single loan courier trips (encouraging several institutions to trust a single one for oversight during transport). Reducing transport and travel, particularly by air, is key to reducing carbon emissions.

Museums should measure their success based on three important aspects: social value, economics, and environmental impact. A careful read of Lambert's paper offers specific information regarding the cost of loans, but more importantly it shows us how complex environmental impact evaluations can be. He offers an excellent model for how institutions can incorporate environmental stewardship into their decision-making processes.

—Patricia Silence, Colonial Williamsburg Foundation  
[psilence \[at\] cfw .org](mailto:psilence[at]cfw.org)

## New Publications

*Changing views of textile conservation* edited by Mary M. Brooks, Dinah D. Eastop. Los Angeles: Getty Conservation Institute, 2011. An anthology of 81 papers on the practice of textile conservation, from its beginnings to the present day. Many papers appear here in English for the first time. Fourth in the Readings in Conservation series. (ISBN: 9781606060483)

*Decorated surfaces on ancient Egyptian objects: technology, deterioration, and conservation; proceedings of a conference held in Cambridge, UK on 7–8 September 2007* edited by Julie Dawson, Christina Rozeik, and Margaret M. Wright. London: Archetype, 2010. This collection covers a variety of objects and media and addresses aspects of technology, investigation and treatment, as well as broader issues of preservation, storage and display. (ISBN: 9781904982579)

*House paints, 1900–1960: history and use* by Harriet A.L. Standeven. Los Angeles: Getty Conservation Institute, 2011. This book traces the development of the British and American house paint industries in the first half of the 20th century and is published as a volume in the Research in Conservation series. (ISBN: 9781606060674)

*Inside installations: theory and practice in the care of complex artworks* edited by Tatja Scholte and Glenn Wharton. Reports on the result of an international research project conducted by members of INCCA (International Network for the Conservation of Contemporary Art) from 2004 to 2007. Included among the 20 papers in the collection are case studies that examine the processes involved in preserving installations. Amsterdam: Amsterdam University Press, 2011. (ISBN: 9789089642882)

*Paper and water: a guide for conservators* by Gerhard Banik and Irene Brückle, with contributions by Vincent Daniels, et al. Amsterdam: Butterworth-Heinemann, 2011. Intended as a textbook for the study of paper conservation, this volume is highly illustrated and accompanied by a DVD. (ISBN: 9780750668316)

*Preparing collections for digitization* by Anna E. Bülow and Jess Ahmon, with contributions from Ross Spencer. This book provides guidance about the process of providing digital access to library collections, from the selection of records, to choosing equipment, to setting up the imaging operation. The authors also deal with wider issues like the use of surrogates for preservation and the long-term sustainability of digital access. London: Facet, 2011. (ISBN: 9781856047111)

*Sustainability & historic preservation: toward a holistic view* edited by Richard Longstreth. Newark [Del.]: University of Delaware Press, 2011. This book grew out of the Sixth National Forum on Historic Preservation Practice, “A Critical Look at Sustainability and Historic Preservation,” held at Goucher College in Towson, Maryland, on March 19–21, 2009. (ISBN: 9781611493375)

*Textiles y museología: aspectos sobre el estudio, análisis y exposición de los textiles antiguos y de los instrumenta textilia: Vestimenta e identidad: nuevas perspectivas sobre textiles en el Imperio Romano, (or, Clothing and identities: new perspectives on textiles in the Roman Empire) actas del I Meeting General, Valencia-Ontinyent, 3–5*

*de diciembre de 2007*. Edited by C. Alfaro, M. Tellenbach, R. Ferrero. Valencia, 2009. This volume publishes selected papers presented at the 1<sup>st</sup> general meeting of the DressID project, held in 2007. The DressID project focuses on issues related to clothing and identity in antiquity. (ISBN: 9788469189351)

—Shelia Cummins, Research Associate for Collection Development, Getty Conservation Institute  
[scummins \[at\] getty .edu](mailto:scummins[at]getty.edu)

## In Memoriam

### Murray Lebwohl (1923–2011)

Murray Lebwohl, a resident of Delray Beach, Florida, died on January 31, 2011, after an illness of several months. He had a long and distinguished career specializing in conservation of documents and works of fine art on paper. He had a special interest in on working on pith paper and was a prolific art collector.

Murray was born in the Bronx, New York. He graduated from James Monroe High School and also studied at the Art Students League. He served in the U.S. Army in Europe during World War II. When the war ended, he spent one year living in Paris where he studied at the Academie Julien. Family remembers fondly his return with a little orange Renault automobile.

In 1958, he opened a gallery with his wife, Rita, in Sarasota, Florida, showing the work of living artists such as Syd Solomon, Conrad Marca-Relli, William Pachner, Frank Rampolla, Joseph Testa-Secca, and Craig Rubadoux. While in Sarasota, he was introduced to conservation through Orly Koramy, paintings conservator at the Ringling Museum. He then studied paper conservation with Sheldon and Caroline Keck at Cooperstown and began to seriously consider conservation as a field of work. He moved to Alexandria, Virginia in 1976, opened a gallery, and soon segued into a full-time career in paper conservation.

As a private paper conservator, he worked for many notable clients in the Washington, D.C. area; and institutions such as the Library of Congress, the Smithsonian Institution, and Georgetown University. Murray gave generously of himself to the conservation profession: he contributed to the BPG Paper Catalogue, was an active member of the WCG, and served as a board member for the CIPP specialty group. He was a Fellow in the AIC and recipient of the Rutherford John Gettens Merit Award in 1991.

He often talked about how much he loved doing conservation: he never tired of it. Indeed, he announced his imminent retirement for about a decade—changing his mind for years before he finally stopped working. When he decided to leave conservation, he equipped his conservation friends with his tools and supplies, which were many and sometimes impossible to find anywhere else.

Murray Lebwohl mentored and befriended a generation of paper conservators in the Washington, D.C. area. He enjoyed discussing his current treatments and new topics in the field with colleagues and friends. He was an early benefactor of the National Gallery of Art's Paper Sample Collection, donating important publications such as *Specimens*, the 1953

Stevens–Nelson catalogue of fine papers, a rare 1928 copy of the Japan Paper Company portfolio, *Hand Made Papers*, and a collection of watermarked European papers from the seventeenth to nineteenth century that he sent to the paper historian, Peter Bower, for analysis and identification. In his later years he made generous donations of works of art to many museums and institutions including several works from Frank Rampolla's *Murder in the Cathedral* portfolio to the Smithsonian Institution, John Taylor Arm's *Lace in Stone*, *Rouen Cathedral* to the Georgetown University Library, and Childe Hassam's *The Birth of Venus, Montauk, 1922* to the Norton Museum of Art. He was also a very generous donor to the Winterthur/University of Delaware Program in Art Conservation. He contributed tools, conservation papers, and objects on which the students could experiment to the paper conservation laboratory. He regularly attended the third-year presentations given by the Art Conservation Fellows. He thoroughly enjoyed talking with them about his experiences and listening to their ideas.

Murray's generosity in spirit and friendship touched all of us. He was engaging and often went out of his way to help friends in need and to offer assistance in any way he could. After 9/11, some of us left the National Mall, walked across the bridge to Virginia, stopping at the Pentagon to watch in bewildered horror as the smoke and flames poured out, and then headed across the empty highway to Murray's apartment building. When we approached his door, it opened wide, welcoming us inside. What a relief to be with him then and sink onto his sofa, feeling safe. Murray, who was always so thoughtful and kind will be missed by all those who knew him.

He is survived by his friend and companion, Florence Wolinsky, of Miami, Florida; a sister Claire Lebowhl, of Brooklyn, New York; a cousin, Ethel Eisen, of Delray Beach, Florida; and many nieces and nephews, including Melanie Dembling, Tobie Calaman, JoAnne Sands; Paul, David and Michael Lebowhl; Marsha Ganes, Audrey Steinman, Glenn Lebowhl–Steiner, and Eugene Lebowhl; and Dennis Lebowhl and Isla Leefe. He was predeceased by his wife, Rita (nee Goldstein), and his brothers William, Fred, Philip, and George.

—Christine Smith, [consartpap \[at\] earthlink .com](mailto:consartpap[at]earthlink.com)

—Natalie Firnhaber, [talie \[at\] tajapo .com](mailto:talie[at]tajapo.com)

—John Krill, [jkrillpaper \[at\] gmail .com](mailto:jkrillpaper[at]gmail.com)

—Sydney Dembling, [magicsid \[at\] earthlink .net](mailto:magicsid[at]earthlink.net)

## Worth Noting

### Landmark Gift Establishes Institute for the Preservation of Cultural Heritage at Yale University

In June, Yale University President Richard C. Levin announced the creation of the Yale Institute for the Preservation of Cultural Heritage, funded by a gift of \$25 million from Lisbet Rausing and Peter Baldwin '78. The Institute, to be housed on Yale's West Campus, will unite the vast resources of the University's museum and library collections with the scientific and technological expertise of Yale's academic departments to advance conservation science and its practice around the world.

The work of the Institute will be supported by two core facilities in conservation and digitization. The conservation core will provide specialized research tools and will focus on new technologies and methods to reduce threats common to many objects. The digitization core will apply new technological tools to capture, store, curate, and share material in digital form. As it works to meet these basic goals, the Institute will pioneer areas of research and analytical techniques that are at present unknown to the world of conservation.

For the full story go to: <http://dailybulletin.yale.edu/article.aspx?id=8630>.

### The Drawing Institute at The Morgan Library & Museum

The Morgan Library & Museum in New York City, which holds one of the world's premier collections of drawings dating from the era of Michelangelo and Raphael to the modern period, announced in June 2011 the creation of a new institute to support research in the drawings field and nurture new generations of scholars and curators. Eugene V. Thaw, a Life Trustee of the Morgan and noted drawings collector, has donated \$5 million to launch the initiative, which will begin operation in November and will be housed at the Morgan.

The new institute, to be called the Drawing Institute at The Morgan Library & Museum, will sponsor annual fellowships and host seminars, symposia, and lectures. Plans also call for it to mount small, focused exhibitions and to support a scholarly publications program. In addition, the institute will undertake joint initiatives with the International Music and Art Foundation Centre for Drawings at The Courtauld Gallery in London, centering on old master drawings, and with the Menil Drawing Institute and Study Center in Houston, with its emphasis on modern and contemporary drawings. Linda Wolk–Simon, who was recently appointed to head the Morgan's drawings department, will oversee the venture.

The fellowship program will include four fellows each year and will be open not only to scholars of art history but also to conservators and individuals from other disciplines among the humanities. Fellows will be required to spend part of the year at the Morgan carrying out research and lecturing on subjects related to their areas of investigation as well as participating in seminars and symposia. The seminars, open to professors, curators, artists, conservators, graduate students, and others in the field, will be organized in cooperation with other New York museums and university-based art history programs and will emphasize the study of original works of art. Future Institute plans also call for awarding an annual prize for a groundbreaking publication or exhibition in the drawings field.

—Patrick Milliman  
[pmilliman@themorgan.org](mailto:pmilliman@themorgan.org)

### Student and Emerging Conservator Conference—Conservation: Futures and Responsibilities, September 16–17, 2011

The International Institute for Conservation of Historic and Artistic Works (IIC) is delighted to announce its first international conference for students and emerging conservators. While held at the Institute of Archaeology, University College, London, the format of this conference will be web broadcasts and will include the opportunity for international discussion.

The conference, Conservation: Futures and Responsibilities will focus on the relationship between conservation education and the actuality of conservation in practice. Its aim will be to offer an international perspective and to facilitate communication between students, emerging conservators, and conservation professionals active in both national institutions and museums as well as in the private sector. The themes discussed will be supported by visits to some of central London's conservation studios at both not-for-profit cultural institutions and conservation businesses.

The presentations will be held in the form of collaborative, live web-broadcasts in IIC's familiar Round Table format, which will allow an international community of speakers and participants to join the conference, either in person or on-line. Participants, including those attending via the web, will be able to ask questions and join in the debate.

More information about this opportunity can be found at: [www.iiconservation.org/students](http://www.iiconservation.org/students).

## Grants & Fellowships

### The Jan Merrill-Oldham Professional Development Grant

A new professional development grant named in honor of Jan Merrill-Oldham has recently been approved by the Association of Collections and Technical Services (ALCTS) and Preservation and Reformatting Section (PARS) of the American Library Association (ALA) and will be awarded in 2012.

Each year, the Jan Merrill-Oldham Professional Development Grant will support \$1,250 in travel to the ALA Annual Conference for a librarian, para-professional, or student new in the preservation field. The intention is to provide the opportunity to attend an ALA conference and encourage professional development through active participation at the national level. The recipient will have the chance to work with a member of the jury to identify relevant programs and interest group sessions to attend. The recipient must attend the Preservation Administration Interest Group meeting and at least one PARS discussion group meeting.

In order to make this grant a reality, the Library Binding Institute (LBI) has graciously agreed to sponsor this grant on an annual basis. Also assisting in making this grant possible is Hollinger Metal Edge, Inc., by agreeing to sponsor the George Cunha and Susan Swartzberg Award that LBI previously sponsored.

For over 30 years, Merrill-Oldham has been a recognized leader in the field of library and archives preservation. This award recognizes Merrill-Oldham's wide-ranging contributions,

deep commitment to the field, and her enduring support of young professionals by supporting participation in an ALA conference.

An announcement with more information on eligibility, application and selection will be made available in the near future. This information can also be found on the ALCTS awards [website](http://www.alcts.org).

Grant and fellowship opportunities are listed online at [www.conservation-us.org/grantsandfellowships](http://www.conservation-us.org/grantsandfellowships).

## Conservation Training Programs

### Columbia University Historic Preservation Program

#### Faculty Appointments

The architectural conservation sector of Columbia University's Historic Preservation Program has continued to develop and expand over the last two years. Building on the recent curriculum review supported by a grant from the Getty Foundation, the program has added several new faculty members:

**Susan Tunick**, long-standing president of the New York Chapter of the Friends of Terracotta, teamed with **Norman Weiss** and Director of Conservation **George Wheeler** last spring for the newly-formed Brick, Terracotta and Stone course. **Helen Thomas** of Jablonski Buildings Conservation (JBC) will join **Mary Jablonski**, president and founder of JBC, in teaching the Conservation Workshop class, which, this fall will focus on Historic House Trust of New York City sites.

**John Childs**, formerly of Historic New England and now with Art Preservation Services (APS), will teach a wood conservation course currently under development.

**Robert Silman**, renowned preservation engineer, will return to the faculty after a long absence and reprise an updated version of his course. Silman will also advise in the development of a preservation engineering program—a joint program between the Fu Foundation School of Engineering and Applied Science and the Graduate School of Architecture, Planning and Preservation (GSAPP).

#### Russel Wright Design Center Workshop

The fall 2010 Conservation Workshop class taught by Jablonski and Wheeler continued its work at Manitoga, also known as the Russel Wright Design Center. For this course, additional expertise, advice, and guidance were provided by **John Childs**; **Steven Weintraub**, president of APS; **Nancy Britton**, of the Metropolitan Museum of Art; and **Deborah Trupin**, of the New York State Office of Parks, Recreation and Historic Preservation. Conservation work is currently being performed by **Patrick Caughey**, a second year student in the program, as part of his summer internship. The program also received a grant from the Kress Foundation to develop a new course on documentation.

## Mini-Courses Introduced

A series of mini-courses (1/2 semester courses) has been introduced to the curriculum along with associated faculty appointments:

The Conservation of Stained Glass—**Julie Sloan**, Stained Glass Consultant

Historic Hardware—**Michael Lynch**, of Kaese and Lynch Architects and Engineers

Conservation Project Management—**Claudia Kavenagh**, of Building Conservation Associates

## Faculty News

The faculty has also been active recently.

**Theo Prudon**, of Prudon and Partners, published his award-winning book, *The Preservation of Modern Architecture*.

**Richard Pieper**, of Jan Hird Pokorny Associates (JHPA), helped to organize the conference *The Restoration of Cast and Wrought Iron* held at Columbia University in March 2011.

**Norman Weiss** continues his work on the editorial board of the *Journal of Architectural Conservation* and the advisory board for the National Center for Preservation Technology and Training and has more recently advised on the conservation of the St. Trophime Cloister in Arles for the World Monuments Fund.

**Michael Devonshire**, of JHPA, was appointed to the New York City Landmarks Preservation Commission.

**George Wheeler** also advised on the St. Trophime project and on New York University's outdoor sculpture collection at Villa La Pietra in Florence and received an award as a member of the conservation advisory board for the Historic House Trust of New York City from Mayor Michael Bloomberg.

## Analyzing Architecture

The program also initiated a new collaboration with the Department of Art History and Archaeology and GSAPP architecture program entitled *Analyzing Architecture*. This initiative brings together art history, architecture, and preservation students to perform archival, historical, design, and conditions research and analyses on buildings in Rome. With support from the Kress Foundation and the American Academy of Rome, six students and three faculty—**Francesco Benelli**, of art history, **Mark Rakatansky**, of architecture, and **George Wheeler**, of preservation, documented Giulio Romano's Palazzo Stati Maccarani in January 2011. The Kress Foundation also generously supported two summer internships for program students during the summer of 2011.

Looking forward, Columbia University will host the 12<sup>th</sup> *International Conference on the Deterioration and Conservation of Stone*, June 4–8, 2012. Last held in the United States in Louisville, Kentucky in 1982, the current version will offer the traditional themes related to stone deterioration and conservation as well as the following provisional themes: conservation of cast stone, selection of adhesives and pinning materials for the structural repair of stone, laser cleaning in the United States, “greening” stone conservation, approaches to stone conservation in the East and in

the West, engineering issues in stone conservation, stone conservation issues in the Modern and Post-Modern architecture, and field evaluation techniques employed by conservators.

—George Wheeler, Director of Conservation  
Columbia University Historic Preservation Program  
[gw2130\[at\]Columbia.edu](mailto:gw2130[at]Columbia.edu)

## Student News

### Columbia University Historic Preservation Program

#### Summer Internship Placements

|  |  |   |
|--|--|---|
| Laurel Albrecht                                  | The Rockefeller Estate in Tarrytown, New York  | Sculpture conservation at Kykuit                      |
| Alison Chiu                                      | The Doris Duke Estate in Hawaii  | Conditions assessment at Shangri-La                   |
| Andrew Maziarski                                 | The City Monuments Program in New York City  | Sculpture conservation                                |
| Sarah Ripple                                     | American Academy in Rome   | Monuments preservation in war zones with Laurie Rush  |
| Julie Rosen                                      | Laboratório Nacional de Engenharia Civil in Lisbon   | Historic terracotta reproduction                      |
| Sarah Rosenblatt                                 | Metropolitan Museum of Art   | Stained glass   |
| Michelle Taylor                                  | The Cloisters, Metropolitan Museum of Art, Kenisha Thomas at the Association for Preservation Technology | Database for historic trade catalogues                |
| Tony Baragona, Sarah Morrison and Alison Lafever | The monastery at Moni Perivolis, Greece  | Condition survey supported by the World Monument Fund |

#### Russel Wright Design Center, Student Projects

|   |   |
|---|---|
| Ashley Albahary and Caitlin vonHedemann               | Creating a mock-up of the lost summer season dining room light fixture  |
| Zach Lifton   | Design and conditions survey, and treatment recommendations for the winter season dining room light fixture       |
| Neela Wickremesinghe, Sarah Modiano, and Lauren Perez | Design and conditions survey, and treatment recommendations of the living room wall cabinet                       |
| Angela Curmi and Reba Ashby                           | Design, conditions survey, and treatment recommendations for the living room teal chair                           |
| Christina Varvi and Kim Demuro                        | Design and conditions survey for the living room drawer cabinet   |
| Lauren Wallis Hall                                    | Design and condition survey, and designing a new storage system for the living room and dining room winter drapes |

### New York University Conservation Center of the Institute of Fine Arts

#### Incoming Students for the Graduating Class of 2015

|                 |               |
|-----------------|---------------|
| Rita Berg       | Paintings     |
| Quinn Ferris    | Books         |
| Desirae Peters  | Undecided     |
| Megan Randal    | Objects       |
| Kari Rayner     | Books & Paper |
| Jessica Walthev | Objects       |

#### The 2011–2012 Leon Levy Visiting Fellow in the Conservation of Archaeological Materials

Shukran Mehdi Salih from Baghdad University, Iraq

*Fourth-Year Internship Placements for Current Students*

|                  |  |           |
|------------------|--|-----------|
| Linsly Boyer     | Preservation Society of Newport County |           |
| Justine Ellis    | Oka Bokkodo Co., Ltd.                  |           |
| Jessica Pace     | The Metropolitan Museum of Art         | Objects   |
| Kristin Robinson | Museum of Modern Art                   | Paintings |
| Julia Sybalsky   | American Museum of Natural History     |           |
| Kristen Watson   | Indianapolis Museum of Art             | Objects   |

**The Queens University Art Conservation Program**

*New Students*

|                  |                      |                    |           |
|------------------|----------------------|--------------------|-----------|
| Evelyn Ayre      | Artifacts            | Katherine Potapova | Paper     |
| Wendy Crawford   | Paintings            | Corinne Soueid     | Paper     |
| Ashley Freeman   | Conservation Science | Candice Tarnowski  | Artifacts |
| Timothy Greening | Paintings            | Dorcas Tong        | Paper     |
| Sonia Kata       | Artifacts            | Jayne Vallieres    | Paper     |
| Sarah Mullin     | Artifacts            | Daniela Vogel      | Paintings |

*Internship Placements*

|                          |   |           |
|--------------------------|---|-----------|
| Jeanne Beaudry-Tardif    | National Gallery of Canada and Library Archives Canada, Ottawa                                  | Paper     |
| Fiona Beckett            | National Gallery of Canada, Ottawa  | Paintings |
| Elizabeth Boyce          | Canadian Conservation Institute   | Artifacts |
| Tasia Bulger             | National Gallery of Canada  | Paintings |
| Catrina Caira            | Artifacts, Conservation of Sculpture, Monuments and Objects, Kingston                           | Objects   |
| Moya Dumville            | The Rooms Provincial Archives, St. John's NL  | Paper     |
| Amber Harwood            | Library Archives, Canada and Canadian Conservation Institute                                    | Paper     |
| Maki Ikushima            | Atelier Anita Henry, Montreal   | Paintings |
| Charles-Emmanuel Messier | Parks Canada  | Artifacts |
| Golya Mirderikvand       | Intermuseum Conservation Association, Cleveland, OH   | Paintings |
| Jennifer Morton          | Canadian Conservation Institute   | Paintings |
| Kelly O'Neill            | Atlanta Art Conservation Center, Atlanta, GA  | Paintings |
| Emmanuelle Perron        | Centre de Conservation du Québec  | Paintings |
| Ghazaleh Rabiei          | Commonwealth of Western Australia Museum, Fremantle, WA   | Artifacts |
| Jessica Regimbald        | Paper, Atelier de restauration et de conservation des photographies de la ville de Paris, Paris | Paper     |
| Jennifer Robertson,      | New York Academy of Medicine, New York, and the British Library, London                         | Paper     |
| Kate Sullivan            | American Museum of Natural History, New York, NY  | Artifacts |
| Tessa Thomas             | The Royal Ontario Museum, Toronto   | Paper     |
| Brittany Webster         | Winnipeg Art Gallery, Winnipeg  | Paintings |
| Anna Weiss               | National Museum of the American Indian, Suitland, MD  | Artifacts |

**The UCLA/Getty Archaeological and Ethnographic Conservation Program**

*New Students Entering the Fall 2011 Program*

|                 |                        |                |
|-----------------|------------------------|----------------|
| Brittany Dolph  | Caitlin Mahony         | Alexis North   |
| Ayesha Fuentes  | Catherine Mallinckrodt | Carinne Tzadik |
| Geneva Griswold | Madeleine Neiman       |                |

*The Summer 2011 Internship Projects*

|                  |                                    |                |
|------------------|------------------------------------|----------------|
| Tessa de Alarcon | the El Zotz project                | Guatemala      |
| Lily Doan        | the Gordion Excavations            | Turkey         |
| Elizabeth Drolet | Tell Tayinat                       | Turkey         |
| Dawn Lohnas      | Mt. Lykaion                        | Athens, Greece |
| Robin Ohern      | Agora Excavations                  | Athens, Greece |
| Cindy Lee Scott  | the Haiti Cultural Recovery Center | Haiti          |

*Third Year Internship Projects*

|                  |  |                      |
|------------------|--|----------------------|
| Tessa de Alarcon | University of Pennsylvania Museum of Archaeology and Anthropology      |                      |
| Lily Doan        | The Los Angeles County Museum of Art                                   | Objects Conservation |
| Elizabeth Drolet | The Metropolitan Museum of Art   |                      |
| Nicole Ledoux    | American Museum of Natural History                                     |                      |
| Dawn Lohnas      | Getty Villa (Antiquities department)                                   |                      |
| Robin Ohern      | the Pitt Rivers Museum in Oxford and at the Corning Museum in New York |                      |
| Cindy Lee Scott  | Museums of New Mexico  |                      |

**University of Buffalo Conservation Program**

*New Students, Class of 2014*

|                |                   |                     |
|----------------|-------------------|---------------------|
| Aaron Burgess  | Katherine Langdon | Megan Salazar Walsh |
| Halaina Demba  | Krista Lough      | Christina Simms     |
| Elyse Driscoll | Graham Patten     |                     |
| Terra Huber    | Rebecca Pollak    |                     |

**MiScope®-MP2 digital microscope**

Available with White, IR and/or UV illumination



12 - 140x magnification  
 < 2 micron resolution  
 USB powered  
 Custom lighting options  
 - directional or diffuse  
 - UV, IR wavelengths  
 Professional software  
 - measurement  
 - overlays  
 - annotation

[www.miscope.com](http://www.miscope.com)

**Portable digital microscopes**



1240 Sussex Turnpike, #5, Randolph, NJ 07869  
 Phone: 973-933-2043 Fax: 973-933-2336  
[www.zarbeco.com](http://www.zarbeco.com) [sales@zarbeco.com](mailto:sales@zarbeco.com)

## Courses, Conferences, & Seminars

### FAIC PROFESSIONAL DEVELOPMENT COURSES

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by [The Andrew W. Mellon Foundation](#) and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the AIC website ([www.conservation-us.org/courses](http://www.conservation-us.org/courses)) or from the AIC Office: 202-661-8070.

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

#### FAIC Workshops

**Conservation of Outdoor Sculpture**,\* Oct 18–21, Washington, DC.

**Wood Anatomy and Identification for Conservators**, Oct 20–22, Cincinnati, Ohio.

**Hands-on Digital Imaging for Conservators and Collections Professionals**,\* Nov 8–11, Washington, DC.

**Removal of Pressure-Sensitive Tapes and Tape Stains from Photographs**,\* Nov 28–Dec 2, Shepherdstown, West Virginia.  
(Supported in part by a grant from The Andrew W. Mellon Foundation)

**Preventive Conservation**, Jan 3–13, Ossabaw Island, GA.

**TechFocus II: Caring for Film and Slide Art**, will be rescheduled for 2012, Washington, DC.

#### 2011 FAIC Online Courses [www.conservation-us.org/courses](http://www.conservation-us.org/courses)

**Estimating Conservation Projects**, Sep 1–29

**Mitigating Risk: Contracts and Insurance for Conservation**, Oct 13–Nov 10

#### Co-Sponsored Events

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

**Microscopy for the Identification of Pigments and Fibers in Art and Artifacts**, Sep 12–16, Campbell Center, Mount Carroll, Illinois.

**Microchemical Analysis for Conservators**, Sep 19–23, Campbell Center, Mount Carroll, Illinois.

**Enzymes and their Targets**, Sep 22–24, Campbell Center, Mount Carroll, Illinois.

**Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator**, Sep 26–30, Campbell Center, Mount Carroll, Illinois.

**Mastering Inpainting**, Oct 3–7, Campbell Center, Mount Carroll, Illinois.

### CALL FOR PAPERS

2011

Abstracts accepted until Sep 16, 2011.

AIC 40th Annual Meeting: *Connecting to Conservation: Outreach and Advocacy*.

Albuquerque, New Mexico, USA.

(Conference dates: May 8–11, 2012)

Info: [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings)

Contact: Ruth Seyler,

[rseyler\[at\]conservation-us.org](mailto:rseyler[at]conservation-us.org)

Submission Deadline, Sep 23, 2011.

Queensland Art Gallery: *7th Book Paper and Photographic Materials Symposium*. Brisbane, Australia (Conference dates: August 29–31, 2012)

Contact: Kim Barrett,

[kim.barrett\[at\]qag.qld.gov.au](mailto:kim.barrett[at]qag.qld.gov.au),

tel: +61 (0) 7 3842 9296

Abstracts accepted until Sep 30, 2011.

ICOM-CC Working Group Sculpture, Polychromy and Architectural Decorations: *Interim Meeting*. The Burrell Collection, Glasgow, Scotland. (Conference dates: Apr 13–14, 2012.)

Info: [www.icom-cc.org](http://www.icom-cc.org), [www.sral.nl](http://www.sral.nl)

Contact: Kate Seymour, Stichting

Restauratie Atelier Limburg, +31 43 321

8444, [k.seymour\[at\]sral.nl](mailto:k.seymour[at]sral.nl)

Abstracts due: Oct 1, 2011. Textile

Society of America: *Textiles & Politics: Textile Society of America 13th Biennial Symposium*. Washington, DC. (Conference dates: Sept 19–22, 2012.)

Info: [http://www.textilesociety.org/symposia\\_2012.htm](http://www.textilesociety.org/symposia_2012.htm)

Contact: [mhardy\[at\]ucalgary.ca](mailto:mhardy[at]ucalgary.ca)

Submission Deadline: Oct 1, 2011.

Centre for Art Technological Studies and Conservation: *Copying, Replicating and Emulating Paintings in the 15th–18th Century*. National Gallery, Denmark (Conference dates: May 21–22, 2012.)

Info: [www.smk.dk](http://www.smk.dk)

Contact: Jorgan Wadum,

[j.wadum\[at\]smk.dk](mailto:j.wadum[at]smk.dk), Centre for Art Technological Studies and Conservation, Tel: +452559 7808

Submission Deadline: Oct 31, 2011. *Inter/ Costume Colloquium III: Past Dress—Future Fashion*. Florence, Italy. (Conference dates: November 2012, exact date TBA)

Info: [www.costume-textiles.com/past-dress-future-fashion-2/call-for-papers/?lang=en](http://www.costume-textiles.com/past-dress-future-fashion-2/call-for-papers/?lang=en)

[past-dress-future-fashion-2/call-for-papers/?lang=en](http://www.costume-textiles.com/past-dress-future-fashion-2/call-for-papers/?lang=en)

Contact: [info\[at\]costume-textiles.com](mailto:info[at]costume-textiles.com)

2012

**Submission Deadline: Jan 31, 2012.** Canadian Association for Cultural Property: *18th Annual Conference*. Petersborough, Ontario. (Conference dates: May 22–26, 2012.)

Info: [www.cac-accr.ca](http://www.cac-accr.ca).

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

.....  
**GENERAL**

2011

Sep 4–9, 2011. ICOM International Committee for Documentation (CIDOC): *ICOM/CIDOC, Annual Conference, Knowledge management and museums*, Sibiu, Romania.

Contact: Julia Mesea

Info: <http://cidoc2011.brukenhalmuseum.eu>

Sep 6–9, 2011. Bioaerosol: *6th International Scientific Conference on Bioaerosols, Fungi, Bacteria, Mycotoxins in Indoor and Outdoor Environments and Human Health*, Saratoga Springs, New York, USA.

Info: <http://www.bioaerosol.org/node/2>

Sep 7–10, 2011. International Preservation Trades Workshop (IPTW): *15th Annual International Preservation Trades Workshop (IPTW)*, Lancaster, Pennsylvania, USA.

Contact: Preservation Trades Network, 866-853-9335, info [at] ptn\_\_org  
Info: [www.iptw.org](http://www.iptw.org)

Sep 7–10, 2011. *LACONA IX: Lasers in the Conservation of Artworks*, The British Museum, London, UK.

Contact: info [at] lacona9\_\_org  
Info: [www.lacona9.org](http://www.lacona9.org)

Sep 12–13, 2011. Tate Modern: *Anoxia and Microfading*, London, UK.

Contact: joyce.townsend [at] tate\_\_org\_\_uk  
Info: [www.tate.org.uk/modern/eventseducation/symposia/23903.htm](http://www.tate.org.uk/modern/eventseducation/symposia/23903.htm)

Sep 14, 2011. Mary Rose Trust Museum: *Cultural Heritage Meets Science: the Interface*. Portsmouth, UK.

Info: [www.iop.org](http://www.iop.org).  
Contact: David McPhail, Department of Materials, Imperial College, Prince Consort Road, London, SW7 2AZ,  
Tel: +44 20 759 46721

Sep 14–16, 2011. ICOM-CC, Preventive Conservation Working Group and the Society for Risk Analysis: *International Symposium and Workshop on Cultural Property Risk Analysis*, Lisbon, Portugal.

Contact: Robert Waller,  
rw [at] protectheritage\_\_com  
Info: [www.protectheritage.com/Lisbon2011](http://www.protectheritage.com/Lisbon2011)

Sep 16–17, 2011. International Institute for Conservation of Historic and Artistic Works (IIC): *Conservation Futures and Responsibilities, a new international conference for students and emerging conservators*. Live webcast.

Info: [www.iiconsevation.org](http://www.iiconsevation.org).  
Contact: Graham Voce, IIC, 6 Buckingham Street, London, WC2N 6BA, UK, Tel: 442078395975

Sep 14–17, 2011. American Association for State and Local History (AASLH): *2011 Annual Meeting—Commemoration: The Promise of Remembrance and New Beginnings*, Virginia Historical Society, Richmond, Virginia, USA.

Info: [www.aaslh.org/am2010](http://www.aaslh.org/am2010)

Sep 19–23, 2011. ICOM-CC: *16th Triennial Conference, Cultural Heritage vs Cultural Identity, The Role of Conservation*, Lisbon, Portugal.

Info: [www.icom-cc2011.org](http://www.icom-cc2011.org)

Sep 22–24, 2011. The Best in Heritage: *The Best In Heritage*. Dubrovnik, Croatia.

Info: [www.thebestinheritage.com](http://www.thebestinheritage.com)

Sep 23–26, 2011. Western Museums Association: *76th Annual Meeting*, Honolulu, Hawaii, USA.

Info: <http://westmuse.wordpress.com>

Oct 9–12, 2011. Mid-Atlantic Association of Museums (MAM): *A Meeting of the Muses: Inspiration, Strategy and Sustainability*, Baltimore, Maryland, USA.

Info: [www.midatlanticmuseums.org/programs/annual-conference/](http://www.midatlanticmuseums.org/programs/annual-conference/)

Oct 12–15, 2011. Heritage Canada Foundation (HCF) and The Land Conservancy of BC (TLC): *Connecting People, Places and Stories—New Strategies for Conservation in the Changing World*. Victoria, British Columbia, Canada.

Info: [conference\[at\]heritagecanada\\_\\_org](http://conference[at]heritagecanada__org)  
Contact: 1-866-964-1066, ext. 227

Oct 17–21, 2011. Mountain–Plains Museum Association: *2011 Annual Conference*, Helena, Montana, USA.

Info: [www.mpma.net/accurrent.php](http://www.mpma.net/accurrent.php)

Oct 17–22, 2011. Canadian Conservation Institute (CCI): *Symposium 2011: Adhesives and Consolidants for Conservation*, Ottawa, Canada.

Contact: [www.cci-icc.gc.ca/symposium/2011/index-eng.aspx](http://www.cci-icc.gc.ca/symposium/2011/index-eng.aspx)

Oct 19–21, 2011. Australian Institute for the Conservation of Cultural Material (AICCM): *Annual Meeting*, Canberra, Australia.

Info: [www.aiccm.org.au/index.php?view=details&id=255%3Aaiccm-national-conference-2011&option=com\\_eventlist&Itemid=34](http://www.aiccm.org.au/index.php?view=details&id=255%3Aaiccm-national-conference-2011&option=com_eventlist&Itemid=34)

Contact: Ian Batterham, Assistant Director, Preservation, National Archives of Australia, PO Box 7425, Canberra Business Centre, ACT, 2610, p. (02) 6212 3424  
ian.batterham [at] naa\_\_gov\_\_au

Oct 19–22, 2011. Western Association for Art Conservation (WAAC): *Annual Meeting*, Austin, Texas, USA.

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

Oct 25–27, 2011. Southeastern Museums Conference (SEMC): *2011 Annual Meeting*, Greenville, South Carolina, USA.

Info: [www.semcdirect.net](http://www.semcdirect.net)

Oct 26–28, 2011. The Conservation Department, Die Neue Sammlung, The International Design Museum Munich: *Future Talks 2011: Technology and Conservation of Modern Materials in Design*, Munich, Germany

Contact: Tim Bechthold,  
bechthod [at] die-neue-sammlung\_\_de

Oct 26–28, 2011. *Pest Odyssey 2011: 10 Years Later*, The British Museum, London, UK.

Info: [www.pestodyssey.org](http://www.pestodyssey.org)  
or [www.icon.org.uk](http://www.icon.org.uk)

Oct 26–28, 2011. The International Design Museum: *Technology and Conservation of Modern Materials in Design*. Munich, Germany.

Info: [www.die-neue-sammlung.de/event](http://www.die-neue-sammlung.de/event)  
Contact: Tim Bechthold, Die Neue Sammlung—The International Design Museum, Munich, Tuerkenstr. 15, D-80333 Munchen +49 89 27 27 25 0

Nov 2–4, 2011. The New Zealand Conservators of Cultural Material (NZCCM): *Parallel Universes: Exploring the collaborative process in conservation, NZCCM National Conference 2011*. Wellington, New Zealand.

Info: [www.carterobservatory.org](http://www.carterobservatory.org)  
Contact: Jennifer Koerner, Archives New Zealand, 10 Mulgrave St., PO Box 12 050, Wellington, 6144, +64 04 496 1398,  
nzccmconf2011 [at] gmail\_\_com

Calls for Papers, Conferences, Seminars, and Courses can be found online at [www.conservation-us.org/ccs](http://www.conservation-us.org/ccs).

Nov 10–11, 2011. ICON Archaeology and Science Groups: *Imaging in Conservation: Looking at artefacts under new light*. STFC Rutherford Appleton Laboratory, Harwell Campus, Oxfordshire, UK.

Info: [www.icon.org.uk](http://www.icon.org.uk)

Contact: Dr Evelyne Godfrey, The Open University, Walton Hall, Milton Keynes, MK7 6AA, England, Te: +44 7931 196524

November 14–16, 2011. Colonial Williamsburg Foundation: *Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation*, Williamsburg VA.

Info: [http://www.history.org/history/institute/institute\\_about.cfm](http://www.history.org/history/institute/institute_about.cfm)

Contact: Emily Williams, 757-220-7079, [ewilliams\[at\]cwf.org](mailto:ewilliams[at]cwf.org)

Nov 16–18, 2011. New England Museum Association (NEMA): *Museums in the Mirror, Reflecting Relevance in a Diverse Society, 2011*, Hartford, Connecticut, USA.

Info: [www.nemanet.org](http://www.nemanet.org)

Nov 16–19, 2011. The American Schools of Oriental Research (ASOR), *Annual Conference: Organic Residue Analysis in Archaeology*, San Francisco, California, USA.

Info: [www.asor.org](http://www.asor.org)

Contact: Susanne Grieve, Director of Conservation, East Carolina University, Department of History, [grieves\[at\]ecu.edu](mailto:grieves[at]ecu.edu)

2012

Jan 4–8, 2012, Society for Historical Archaeology (SHA): *2012 SHA Conference on Historical and Underwater Archaeology, By the Dawn's Early Light: Forging Identity Securing Freedom and Overcoming Conflict*, Baltimore, Maryland, USA.

Contact:

[SHA2012programchair\[at\]gmail.com](mailto:SHA2012programchair[at]gmail.com)

Spring 2012, TBA, Northeast Document Conservation Center (NEDCC): *Digital Directions*, Andover, Massachusetts, USA.

Info: [www.nedcc.org/education/conferences.upcoming.php](http://www.nedcc.org/education/conferences.upcoming.php)

To register your interest email: [jmartin\[at\]nedcc.org](mailto:jmartin[at]nedcc.org)

Feb 15–16, 2012. National Center for Preservation Technology & Training (NCPTT): *Divine Disorder, Conserving the Chaos: Conference on the Conservation of Folk and Outsider Art*, Natchitoches, Louisiana, USA.

Contact: Jason Church, NCPTT, 645 University Parkway, Natchitoches, LA 71457,

[jason\\_church\[at\]contractor.nps.gov](mailto:jason_church[at]contractor.nps.gov)

Feb 22–26, 2012. College Art Association (CAA): *Trading Zones: Strategies for the Study of Artists and Their Art-Making Practices*, Los Angeles, California USA.

Info: [www.collegeart.org](http://www.collegeart.org)

Contact: Francesca Bewer, [francesca\\_bewer\[at\]harvard.edu](mailto:francesca_bewer[at]harvard.edu)

Mar 9–12, 2012. ICOMOS International Heritage Committee: *Conservation Challenges, Solutions and Collaboration Opportunities in Uncontrolled Environments*. Hobart, Australia.

Contact: Nigel Watson, [n.watson\[at\]nzah.org](mailto:n.watson[at]nzah.org)

April 26–27, 2012. The Field Museum: *3rd International Mountmakers Forum*. Chicago, Illinois, USA.

Contact: Pam Gaible, 312-665-7368, [pgaible\[at\]fieldmuseum.org](mailto:pgaible[at]fieldmuseum.org)

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

Info: [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings)

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

Info: [www.renaissanceworkshop2012.org/registration](http://www.renaissanceworkshop2012.org/registration)

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

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

Info: [www.cac-accr.ca](http://www.cac-accr.ca)

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

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

Info: [www.spnhc.org/](http://www.spnhc.org/)

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

Info: [www.courtauld.ac.uk](http://www.courtauld.ac.uk)

Contact: Tel: +31 43 321 8444

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

Info: [www.ciha2012.de](http://www.ciha2012.de)

Contact: p/f. 0049-(0)911-1331210, [info\[at\]ciha2012.de](mailto:info[at]ciha2012.de)

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

Info: [www.iiconservation.org/congress/](http://www.iiconservation.org/congress/)

Contact: Graham Voce, Executive Secretary, IIC, 6 Buckingham Street, London, WC2N 6BA UK, [iic\[at\]iiconservation.org](mailto:iic[at]iiconservation.org)

Oct 15–17, 2012. IIC Nordic Group: *XIX International Conference—Planning to Move? Processes and consequences for collections, objects and society*. Oslo, Norway

Info: [www.nkf-n.no](http://www.nkf-n.no)

Nov 22–23, 2012. Art Technological Source Research (ATSR)/ICOM: *“A new lease on life: Documented transformations of works of art*, Royal Institute for Cultural Heritage, Brussels-Belgium.

Contact: Helene Dubois, [helene.dubois\[at\]kikirpa.be](mailto:helene.dubois[at]kikirpa.be)

## ARCHITECTURE

Sep 21–25, 2011. Frank Lloyd Wright Building Conservancy: *2011 Annual Meeting: Art, Craft, Modernism, and Frank Lloyd Wright on the East Coast*, Philadelphia, Pennsylvania, USA.

Contact: Professor Richard Cleary, [cleary\[at\]mail.utexas.edu](mailto:cleary[at]mail.utexas.edu) p. 512-471-6165

Sep 23, 2011. ICON: *Conservation of Architectural Plasterwork*, Bristol, England.

Contact: [swannsh\[at\]btinternet.com](mailto:swannsh[at]btinternet.com) Info: [www.icon.org.uk](http://www.icon.org.uk)

Oct 11, 2011. The Church Buildings Council of England: *The challenges of conservation of artworks in churches—an international symposium*. Westminster Abbey, London UK.

Info: [www.churchcare.co.uk](http://www.churchcare.co.uk)

Oct 19–22, 2011. *Salt Weathering on Buildings and Stone Sculptures*, Cyprus

Info: [www.swbss2011.org](http://www.swbss2011.org)

Contact: Eveline Weilert, [e.weilert\[at\]smb.spk-berlin.de](mailto:e.weilert[at]smb.spk-berlin.de) p. +49 30 326719 f. +49 30 32674912.

2012

June 4–8, 2012. Columbia University's Historic Preservation Program: 12<sup>th</sup> International Conference on the Deterioration and Conservation of Stone. Columbia University, New York, NY.

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

**BOOK & PAPER**

Oct 13–14, 2011. International Association of Book and Paper Conservators (IADA): *Conservation of Tracing Paper*, Institut für Papierrestaurierung, Berlin, Germany.

Contact: Hildegaard Homburger, Krefelder Str. 17, 10555 Berlin, Germany, p/f. +49 30 3912503, hombu[at]freenet.de

November 2–3, 2011. Conservation Center for Art and Historic Artifacts (CCAHA) and The Athenaeum of Philadelphia: *Exploring Maps: History, Fabrication and Preservation*. Philadelphia, PA.

Info: [www.ccaha.org/education](http://www.ccaha.org/education)  
Contact: Kimberly Magyar,  
tel: 215-545-0613

2012

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

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

**ELECTRONIC MEDIA**

Nov 23–24, 2011. UNESCO: "I Know Where I'm Going"—Remote Access to World Heritage Sites from St Kilda to Uluru, Edinburgh, Scotland, UK.

Info: <http://inspace.mediascot.org/beholder/iknowwhereimgoing>  
Contact: Isabelle UNY, Conference Manager, c. +44(0) 777 380 8912, rawhsc11[at]gmail.com

**OBJECTS**

Sep 13–19, 2011. ICOM-CC: IV Latin American Congress on Conservation and Restoration of Metal, Madrid, Spain.

Info: [www.mcu.es/patrimonio/MC/CLCRM/Temas](http://www.mcu.es/patrimonio/MC/CLCRM/Temas)  
Contact: Soledad Diaz Martinex,  
+34 91 55 04 518

Sep 26–28, 2011. ICOM: *Stained Glass after 1920: Technology and Conservation*, Lisbon, Portugal.

Info: [www.dcr.fct.unl.pt/eventos/forum-conservation-stained-glass-windows](http://www.dcr.fct.unl.pt/eventos/forum-conservation-stained-glass-windows)

Oct 2–5, 2011. International Committee of Museums of Ethnology (ICOM-ICMA): *Dissolving boundaries. Museological approaches to national social and cultural issues*. Banz Monastery, Dad Staffelstein, Upper Franconia, Germany.

Info: <http://icme.icom.museum>.

Oct 7–8, 2011. ICOM: *Reverse Painting on Glass*, Wurzburg, Germany.

Contact: Der. Verena Friedrich,  
verena.friedrich[at]uniwuerzburg.de

Oct 16–19, 2011. N.C.S.R. "Demokritos"/Institute of Materials Science and The National Technical University of Athens (NTUA)/Department of Chemical Engineering: *History, Technology and Conservation of Ancient Metals, Glasses and Enamels*, Athens, Greece.

Info: [www.ims.demokritos.gr/gme2011](http://www.ims.demokritos.gr/gme2011)

November 11–12, 2011. The German Conservator's Association (VdR), the State Academy of Art and Design Stuttgart, and the Linden-Museum: *The Life of Things: The Preservation of Ethnographic Objects and their Stories*. Stuttgart, Germany.

Info: [www.ethnographic-objects.abk-stuttgart.de](http://www.ethnographic-objects.abk-stuttgart.de)

Contact: Andrea Fischer, Staatliche Akademie der Bildenden Künste Stuttgart, AM Weissenhof 1, D - 70191 Stuttgart, +49 711 28440 265,  
a.fisher[at]abk-stuttgart.de

2012

April 13–14, 2012. ICOM-CC Working Group Sculpture, Polychromy, and Architectural Decorations: *Polydrome Sculpture: Artistic Tradition and Construction Techniques*. The Burrell Collection, Glasgow, Scotland.

Info: [www.icom-cc.org](http://www.icom-cc.org)  
Contact: Kate Seymour, Stichting Restauratie Atelier Limburg, Avenue Ceramique 224, 6221 KX Maastricht, The Netherlands, +31 43 321 8444,  
k.seymour[at]sral.nl

**PHOTOGRAPHIC MATERIALS**

2013

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

**RESEARCH & TECHNICAL STUDIES**

Nov 14–17, 2011. Eastern Analytical Symposium: *Celebrating Innovation in Analysis*, Somerset, New Jersey, USA.

Info: [www.EAS.org](http://www.EAS.org)  
Contact: John Scott,  
nyconsnctr[at]aol.com

2012

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

Info: [www.mcri.org](http://www.mcri.org)

**TEXTILES**

Oct 12–14, 2011. University of Derby Enterprise Centre and The Royal Society of Chemistry Historical Group: *Dyes in History and Archaeology - DHA 30*. University of Derby, UK.

Info: [www.chriscooksey.demon.co.uk/dha/mtitles.html#dha29](http://www.chriscooksey.demon.co.uk/dha/mtitles.html#dha29)  
Contact: Chris Cooksey

Nov 7–12, 2011. 8th Biennial North American Textile Conservation Conference (NATCC): *Plying the Trades: Pulling Together in the 21st Century*. Oaxaca de Juarez, Oaxaca, Mexico.

Info: [www.NATCCconference.com](http://www.NATCCconference.com)  
Contact: Christine Giuntini, Metropolitan Museum of Art, USA, 212-650-2594

2012

Nov 8–11, 2012. *Costume Colloquium III: Past Dress—Future Fashion*, Florence, Italy.

Info: [www.costume-textiles.com/past-dress-future-fashion-2/?lang=en](http://www.costume-textiles.com/past-dress-future-fashion-2/?lang=en)  
Contact: [info\[at\]costume-textiles.com](mailto:info[at]costume-textiles.com)

Sept 19–22, 2012. The Textile Society of America: *Textiles & Politics: Textile Society of America 13th Biennial Symposium*. Washington, DC.

Info: [http://www.textilesociety.org/symposia\\_2012.htm](http://www.textilesociety.org/symposia_2012.htm)

**NEW COURSE LISTINGS**

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

**The American Academy of Bookbinding Courses**

Telluride, Colorado, USA  
[www.ahhaa.org](http://www.ahhaa.org)  
Contact: 970-728-3886,  
staff[at]ahhaa.org

Oct 31–Nov 11, 2011. *Forwarding and Covering of Textblocks with Don Etherington*  
Nov 14–18, 2011. *Advanced Paper Conservation with Renate Mesmer*

## *Positions, Internships, & Fellowships*

### CONSERVATION AND SCIENTIFIC RESEARCH FELLOWSHIPS 2012-2013

#### **The Metropolitan Museum of Art**

The Metropolitan Museum of Art's Conservation and Scientific Research Fellowships provide practical training and hands-on treatment of works of art to junior conservators and scientific researchers in the field. Junior fellowships are intended for those who have completed graduate-level training in conservation. The fellowships also support senior scholars carrying out independent research projects related to the Museum's collections. Senior fellowships are intended for well established professionals, with advanced training in the field and a proven publication record. The fields of research for conservation candidates include paintings, paper, objects (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), textiles, musical instruments, and scientific research.

#### **The deadline for conservation and scientific research fellowships is December 2, 2011.**

For further information about how to apply for this and other fellowships at The Metropolitan Museum of Art, please visit our website: <http://www.metmuseum.org/education/conservation.html> or email us at [Education.Grants\[at\]metmuseum.org](mailto:Education.Grants[at]metmuseum.org).

### RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION 2012-2014

#### **The Metropolitan Museum of Art**

A two-year research scholarship in photograph conservation is offered in alternate years. Applicants for this position are expected to have a graduate degree in conservation or equivalent experience and should be completely committed to the conservation of photographs as their area of specialization. The scholar will work on-site in the photograph conservation lab of the Sherman Fairchild Center for Works on Paper and Photograph Conservation.

#### **The deadline for research scholar applications is December 2, 2011.**

For further information about how to apply for this and other fellowships at The Metropolitan Museum of Art, please visit our website: <http://www.metmuseum.org/education/conservation.html> or email us at [Education.Grants\[at\]metmuseum.org](mailto:Education.Grants[at]metmuseum.org).

### FELLOWSHIPS IN CONSERVATION, 2012 – 2013

#### **Harvard Art Museums, Straus Center for Conservation and Technical Studies**

Harvard Art Museums, Straus Center for Conservation and Technical Studies offers two to three fellowships, at our new off-site facility in Somerville, MA. The 10-month fellowships, with the possibility of renewal for a second year, will be offered in either objects, paintings, or paper conservation beginning September 1, 2012. The Fellow will perform treatment and conduct research on works of art in the Museums' collections. Please note that during this period the Museums' will be planning and beginning implementation of the move back to our new building in Cambridge. Collections movement activities should be expected. There will be an emphasis on treatment activities, and research activities will be limited to 10% of the fellowship period.

The current pay rate is \$1,200 bi-weekly and a modest travel/research allowance is provided. Fellows are eligible for Harvard University benefits, including contributory dental and health insurance and access to University resources.

**Eligibility:** Applicants should be graduates of a recognized conservation training program (master's degree) or have equivalent experience; have a proven record of treatment and research; and proficient English language skills (written and spoken).

**Application Procedure:** Applicants are responsible for submitting all of the following materials in English:

- Curriculum vitae
- A statement, not to exceed one page single-spaced, summarizing the applicant's interests and intent in the fellowship and their chosen specialization
- Transcripts of both undergraduate and graduate courses of academic study with an explanation of the evaluation system if it is not equivalent to that of the U.S.
- Three letters of recommendation in separate sealed envelopes sent directly from the recommender or included with your application materials
- All applicants must also submit their statement of interest and curriculum vitae online. Job postings can be found at [www.employment.harvard.edu](http://www.employment.harvard.edu). Please search Administrative/Staff Jobs (External Candidates) by keyword "conservation."

#### **Deadline for receipt of application materials and supporting documents is January 13th, 2012.**

Incomplete applications will not be considered. Please send application materials and supporting documents to:

Kathleen Kennelly  
Harvard Art Museums  
Straus Center for Conservation and Technical Studies  
32 Quincy Street, Cambridge, MA 02138-3383  
Inquiries may be directed to [kathleen\\_kennelly\[at\]harvard.edu](mailto:kathleen_kennelly[at]harvard.edu)  
(Telephone: 617-495-2392; fax: 617-495-0322).

# PROTECTING THE PAST

Safeguard the past well into the future with our full line of **ARCHIVAL STORAGE ESSENTIALS.**



Take advantage of our expertise in preservation to fortify all of your historical records, newspapers, photographs and collections. We offer a broad range of quality materials and carefully crafted designs to suit your every need.



1 | Document Cases 2 | Microfilm Boxes  
3 | Record Storage Cartons 4 | Envelopes

**Gaylord**  
Your Trusted Source®

CALL: 1-800-448-6160 | FAX: 1-800-272-3412 | WEB: GAYLORD.COM

Request your **FREE 2011 Archival Catalog** to see our full line of products or visit our **NEW DIGITAL CATALOG** at [Gaylord.com/2011ArchivalCatalog](http://Gaylord.com/2011ArchivalCatalog).

## PROSORB HUMIDITY STABILIZER



Available in preconditioned 500 and 950 gm cassettes, as well as 1 kg bags. Long-lasting, inexpensive, chloride-free and especially effective in the 40% to 60% RH range. **NOW IN STOCK** in North America.

## MINI ONE MICROCLIMATE GENERATOR

**NEW!** Delivers constant positive pressure flow at preset humidity level. Effective on large or small cases. Reliable, extremely effective, spike-free, locate in showcase plinth or remotely (up to 75 feet from showcase), suitable for nitrogen or argon.



## AGELESS OXYGEN ABSORBER

We stock Ageless and RP type oxygen absorbers, as well as Escal transparent film. Use for the treatment of insect pests and storage of oxygen-sensitive materials such as archeological metals, organic materials, pyrites, etc.

Coming Soon: **ANOXIC FRAMES** from the Tate Gallery

Jerry Shiner 800 683 4696 [www.keepsafe.ca](http://www.keepsafe.ca)

Relevant Information, On-Site Consulting, Case Leakage Testing, Honest Answers

**KEEPSAFE**  
MICROCLIMATE SYSTEMS

AIC

AMERICAN  
INSTITUTE FOR  
CONSERVATION  
OF HISTORIC AND  
ARTISTIC WORKS

American Institute for Conservation  
of Historic & Artistic Works

1156 15th Street, NW  
Suite 320

Washington, DC 20005

info@conservation-us.org  
www.conservation-us.org

PERIODICAL



the NEW shape of silica gel

[www.apsnyc.com](http://www.apsnyc.com)