

Inside

From the Executive Director 2

AIC News 5

Annual Meeting News 6

FAIC News 6

JAIC News 7

Allied Organizations 7

Sustainability Committee 9

New Publications 12

People 12

In Memoriam 12

Worth Noting 14

Grants & Fellowships 15

Conservation Training Programs 16

Specialty Group Columns 20

Network Columns 26

Courses, Conferences, & Seminars 29

Dates to remember!

Sept. 16, 2013 - Abstract
submissions due for annual
meeting presentations

Nov. 1, 2013 - Kress Publication
Fellowship proposals due; Rome
Prize competition application due

Nov. 23, 2013 - IAG Meeting in
Washington, DC

Feb. 28, 2014 - Nominations due
for open board positions

The AIC Health and Safety Committee in the International Arena

By Joanne Klaar Walker, Kathryn Makos, and James Roy Smith

In June 2013, the Laboratoire de Conservation, Restauration et Recherches (LC2R, Draguignan, Provence, France) held a symposium in Figanières, France, devoted to an international discussion about health and safety in the museum environment. This symposium provided an exchange of ideas and knowledge on safety practices, hazard analyses tools, and online resource sites that were found to be effective internationally. In a symposium where 45 nations and five continents were represented, the AIC Health and Safety Committee (H&S) was the sole registrant from the United States.

Although the laws vary from country to country, the basic tenets of an effective Safety Management Program are universally recognized, and the international resources and organizations that provide safety guidance for management and for workers are well established. These resources include professional safety organizations, public health research websites, and the aid of occupational safety professionals to develop, organize, administer, manage, evaluate, train, and implement lab safety programs. Conservators working for academic, government, or larger private institutions will benefit from on-staff safety professionals. Smaller museums can also avail themselves of government assistance, fire department inspections, private safety contractors, or insurance risk inspectors. Globally, private conservators generally need to rely on whatever safety support systems exist within their project sites or be self-taught in safety (especially for home studio set-up) through literature, classes, and professional organization resources.

The following outlines recommended safety resources available to the international community, national U.S. regulations and the various means used by American institutions to manage the health and safety needs of their employees, and the critical elements of a good, pro-active Safety Management Program. It also provides insight into AIC's professional commitment to the well-being of their membership through the H&S Committee's efforts to educate the AIC membership about the responsibilities and risks involved in the conservation field. *[see Resource List]*

International and American Safety Guidelines

Every developed nation has some regulations regarding worker safety that, in turn, have led to establishment of public health professions including occupational medicine. From the United Nations World Health Organizations and International Labour Organization, (both publish environmental health studies and standards) to each country's individual public health standard-setting agencies, there are robust sets of occupational disease registries and surveillance guidelines in many countries.

In America, safe work practice is a legal requirement for all employers to establish, provide, and maintain a safe and healthful environment not only for staff, but also for volunteers, interns, apprentices, visiting researchers, and the visiting public. The U.S. Occupational Safety and Health Act of 1970 was passed to prevent workers from

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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
(bnaugle@conservation-us.org):
September 1, 2013.

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.

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From the Executive Director



With the end of summer and our thoughts already turning to goals for the coming year, AIC board and staff members continue to guide new and ongoing initiatives in support of both AIC members and the field of conservation. While the 2013–2015 Strategic Plan lays out broad goals and strategies, decisions about specific activities that affect budgets and staff time are made throughout the year. AIC leadership continually assesses priorities, opportunities, and goals for the organization and its members.

One major initiative already underway is to position AIC in its role of clarifying issues surrounding collection environments. AIC has already worked collaboratively with individuals and institutions over the past four years to create the AIC Environmental Guidelines for Exhibition and Loan. These guidelines were presented by Rick Kerschner—serving as AIC’s representative—to the AAMD at their May annual meeting and were adopted by them that day. Previous AIC News columns have outlined the activities that led to the creation of the guidelines and a summary is in the environmental guidelines wiki at www.conservation-wiki.com/wiki/Environmental_Guidelines. Please also see Rick’s article on page 8 in this issue for a description of more global links to discussions about environmental guidelines.

In support of this initiative, AIC leadership is now assessing its broader role in providing access to information and helping to shape the discussions about collection environments. Critical components include determining priorities for research; gathering and disseminating information about work that has been completed or is in progress by institutions and individuals both nationally and internationally; and, importantly, education on all fronts. AIC seeks to provide its members with the tools needed to assist the staffs of collecting institutions to determine the optimal environments for their particular collections and situations.

A collaborative approach to this complex issue is essential. Conversations have already begun with the leaders of the Getty Conservation Institute’s Managing Collection Environments initiative. AIC will continue to work internally via the Environmental Guidelines Working Group, utilizing the Working Group listserv and the wiki, among other communications tools, in serving to educate both members and other collection care specialists. In addition, the 2014 Annual Meeting in San Francisco will include presentations that address collection environments. Through collaborative efforts, education, and communication, AIC will continue to provide help to those who are responsible for collections and the environment in which they exist, whether in storage or on exhibition or loan.

Once the new website and database launch, AIC can take advantage of improved online communication tools. Look for forum discussions in the coming months, along with access to the latest annual report and much, much more!

—Eryl P. Wentworth, ewentworth@conservation-us.org

The AIC Health and Safety Committee in the International Arena *continued from front cover*

being killed or seriously harmed at work. The Act created the Occupational Safety and Health Administration (OSHA), which sets and enforces protective workplace safety and health standards. Regulations created by OSHA require employers to have a safety program in place to prevent workplace illnesses and injuries and prevent overexposures to hazardous substances and conditions. OSHA also provides information, training, and assistance to workers and employers. Workers may file a complaint to have OSHA inspect their workplace if they believe their employer is not following OSHA standards or that there are serious hazards. Workers also have the right to obtain copies of their medical records, results of testing for hazards in the workplace, and to review records of work-related illnesses and injuries at their workplace.

Safety, industrial hygiene, and fire protection professionals on staff at institutions in the U.S. are responsible for evaluating and monitoring workplace risks, developing and designing controls to reduce those risks, training staff on recognizing hazards and properly using the control methods, and continually re-evaluating whether the controls are effective in preventing illness or injury to workers. An important professional resource includes the field of occupational medicine. An occupational physician examines a worker with regard to the chemicals and exposure risks in accordance with work tasks. The University of Illinois School of Public Health's "Health in the Arts" program is an example of occupational physicians specializing in this field.

Comprehensive Health and Safety Programs for Museums

In any country, an effective safety program starts at the top and is propelled by pro-active commitment from management to build and sustain a strong safety culture throughout all levels of the organization. Morally, management also must believe, commit to, and impress upon its staff the ethic that no job, exhibit displays, or research project is so important or so urgent that one cannot take time to perform that function safely and in compliance with environmental regulations. In the U.S., an effective safety and health program is morally and legally required, boosts employee productivity and involvement, and enhances the financial bottom-line by reducing workers compensation claims and liability insurance premiums. (Smithsonian 2013)

Each organization's safety program should address the following four elements:

Management Commitment:

- Establishing and communicating a written program, including measurable goals for reducing illnesses and injuries.
- Committing a budget to ensure the success of the safety program, including hiring or contracting with safety and health professionals to operate the program.
- Making sure all staff levels, particularly supervisors, understand their responsibilities for working safely.

- Actively seeking staff input in decisions that affect their health and safety. Management should reward input and create a vehicle (like a safety committee) that allows for a meaningful exchange of best practice ideas.

Risk Evaluation and Management:

- Understanding and controlling your risks are the most important steps any conservator can take – especially those in private practice or working in 2-3 person shops. A **Job Hazard Analysis** or **Lab Safety Plan** will organize the hazards and controls needed and serve as constant training and reminder. Conservators must recognize and realize the value of their participation in this process of identifying health hazards for themselves and for their coworkers.

Job Hazard Analysis: commonly used decision logic procedure breaking down a job by tasks, materials used, possible safety/health/fire risks from tasks and materials, and controls/safe work practices required to prevent harm from those risks.

Lab Safety Plan, or Chemical Hygiene Plan: OSHA required plan for prevention of all lab related risks including chemical overexposures or reactions, hood malfunctions, restrictions on working alone, high hazard/cancer causing agent special controls. A Job Hazard Analysis forms the basis of a Lab Safety Plan.

- Prevention and constant monitoring to be sure hazard controls are working properly remain the primary tools for minimizing work related health disorders. Early detection of work illnesses is especially important. The key is in sharing complete work histories with your personal and company physician(s), including information on the chemicals and processes that may give rise to adverse exposures. [see *Resource List*] Needless testing and costs may be avoided by providing your doctor with a comprehensive work history. This is very important because many illnesses have long latency, and work history from prior years will be vital in successfully diagnosing cause and effect.

Training:

- All staff must be provided with the safety skills and training necessary to conduct an effective safety program, work safely and maintain a safe work environment. Workers need to fully understand the implications of not using controls properly or not reporting unsafe conditions. Involving workers in the process of contributing and discussing safe work practices will invest everyone in the process and responsibility for protecting co-workers. Periodic and random drills will keep training fresh, and periodic group reviews of lab safety plans or other measures will make safety a regular expectation within work culture. In the U.S., one of the basic requirements is the Hazard Communication Standard, which states that every worker has the "right to know" what hazardous chemicals they are working with and what controls have been put in place to protect them from harm.

The AIC Health and Safety Committee in the International Arena *continues on page 4*

The AIC Health and Safety Committee in the International Arena *continued from page 3*

Injury and Incident Reporting and Investigation:

- Injury and incident reporting and investigating are crucial for an effective safety program. The purpose and intent is to establish root causes for a specific injury or incident and protocols that will prevent repeat occurrences. It is imperative that the reporting process not be used as a way to assign blame or fault for the injury or incident. If employees perceive the reporting process as way to punish staff members, some will be hesitant to report the facts, which could result in improper findings from the investigation. Everyone involved in the work process is responsible for assisting in investigation when an accident occurs, so that they all can understand probable causes and work toward preventing re-occurrence.

Most museum, artistic, historic, and cultural institution work-sites are protected by OSHA regulations. However, it is critical for conservators to know that the OSHA Act does not cover those who are self-employed. Conservators in private practice are protected by safety regulations when they work for or within companies or institutions that are covered by these laws, and conservators need to read the safety fact sheets on the OSHA website [see *Resource List*]. Self-employed workers without the benefit of an employer safety and health office must rely on professional organizations like AIC to supply important safety education and training.

Resources Offered by AIC's Health and Safety Committee

AIC is a fortunate to have a committee charged with this purpose. As such, it has an important role in the education not only of its members, but also for the global conservation community.

AIC's H&S Committee is charged with increasing the knowledge of safety hazards and general health issues related to the conservation profession by providing educational and technical information to the AIC membership. The Committee maintains current information through research and by collaboration with health and safety professionals and with other health and safety organizations. AIC's H&S Committee is a crucial resource to keep conservators and conservation professionals informed about their rights and responsibilities, including the best ways to prevent accidents, clean up spills, and dispose of hazardous materials. In addition, this committee provides a crucial link for those conservators who are in private practice and do not have the benefits that an institutional safety committee or department can offer.

Future goals of the H&S Committee include replicating our respirator fit testing workshop for distribution to regional conservation groups throughout the U.S. We will provide conservators throughout the country with access to the OSHA-required lecture online through AIC (without having to attend AIC's annual meeting). The online lecture will conclude with an exam to make sure the participant(s) understand what was taught. Most crucially, the AIC H&S Committee will act as a liaison between users of the online lecture and trained safety professionals in their area who are able to perform a respirator fit test.

The H&S Committee is also currently planning a new initiative to encourage conservators to incorporate stretching and movement into their workdays. In a field where people are often in uncomfortable positions for long periods of time, it is important to remember to stretch and move out of these poses periodically to avoid injury and discomfort. We plan to introduce this idea through an article in the *AIC News*, and to incorporate it into AIC's annual meeting in San Francisco in 2014.

SELECT INTERNATIONAL HEALTH & SAFETY WEB-BASED RESOURCES

RESEARCH, NATIONAL STANDARDS, AND PROFESSIONAL CONTACTS

World Health Organization:

www.who.int/occupational_health/en/

International Labour Organization:

www.ilo.org/global/lang-en/index.htm

International Agency for Research on Cancer: www.iarc.fr

International Commission on Occupational Health:

www.icohweb.org/site_new/ico_homepage.asp

International Occupational Hygiene Association: www.ioha.net/

International Network of Safety and Health Practitioner

Organisations: www.inshpo.org/index.php

Institution of Occupational Safety and Health: www.iosh.co.uk/

Canadian Centre for Occupational Health and Safety:
www.ccohs.ca

Health Canada: www.hc-sc.gc.ca

U.S. National Institute for Occupational Safety and Health (NIOSH): www.cdc.gov/NIOSH

American Industrial Hygiene Association: www.aiha.org

American Society of Safety Engineers: <http://asse.org>

U.S. Occupational Safety and Health Administration (OSHA):
www.osha.gov

U.S. Environmental Protection Agency (EPA): www.epa.gov

USEFUL REFERENCES FOR CONSERVATORS

Prudent Practices in the Laboratory: Handling and Management of Chemical Hazards, Revised Edition (2011).

Free download at <http://dels.nas.edu/Report/Prudent-Practices-Laboratory-Handling/12654>

Arts, Crafts, and Theater Safety: www.artscraftstheatersafety.org

Report on Carcinogens: U.S. DHHS, National Toxicology Program: <http://ntp.niehs.nih.gov/?objectid=035E57E7-BDD9-2D9B-AFB9D1CAD8D09C1>

AIC Health and Safety Committee:

[HealthandSafety \[at\] conservation-us.org](mailto:HealthandSafety@conservation-us.org) and
www.conservation-us.org/healthandsafety

Smithsonian Institution Safety Manual: www.ofeo.si.edu/safety_health/Safety_manual/safety_manual_toc.asp

Conclusion

The information gleaned from the papers presented at this symposium and communication between the AIC H&S Committee and international health and safety professionals have informed us of trends and new information in the field. Throughout the world, health and safety are of the utmost importance for a productive workplace, and this extends to all of us who work in museums and private conservation laboratories. Standards published by OSHA guide U.S. organizations such as museums to develop comprehensive safety plans to protect their employees. If these standards are not followed, the institution is held accountable through OSHA investigations and potential fines. However, OSHA does not have jurisdiction over those self-employed, and there are a few exemptions for small businesses with fewer than 11 employees, making many small conservation laboratories and museums vulnerable to unsafe work practices.

We encourage AIC's members to take responsibility for themselves and their coworkers, regardless of government oversight or lack thereof, and to pay attention to health and safety in their work practice. A comprehensive safety plan, and the different ways in which an individual can advocate to create a safe workplace, are similar in the museum community worldwide. Please participate in AIC's next Laboratory Safety for Conservation Course (beginning September 5) for a more practical approach to creating a laboratory safety plan of your own.

—Joanne Klaar Walker ([jklaar22 \[at\] hotmail.com](mailto:jklaar22@hotmail.com)), Kathryn Makos ([kamakos \[at\] verizon.net](mailto:kamakos@verizon.net)), James Roy Smith ([Smithjr \[at\] si.edu](mailto:Smithjr@si.edu))

REFERENCE

Smithsonian Institution Safety Manual. 2013. Chapter 3: Elements of a comprehensive safety, health and environmental management program. www.ofeo.si.edu/safety_health/Safety_manual/safety_manual_toc.asp

ACKNOWLEDGMENTS

Note: an extended version of this paper was first presented at: "Conservation-Restoration and Health/Security of people and the environment," Draguignan-Figanières (Provence/France), June 2013.

The authors would like to thank AIC and FAIC for their support of our participation in this symposium.

AIC News

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, Professional Education

Director, Specialty Groups

The Nominating Committee must receive completed nominations by February 28, 2014, three months prior to the May Members Business Meeting in San Francisco, CA. The AIC Bylaws require that candidates for these positions be Fellows or

November 2013 IAG Meeting

The 2013 meeting of the Internal Advisory Group (IAG) will take place on Saturday, November 23, in Washington, DC. The Doubletree, located at 1525 Rhode Island Avenue, NW, is serving as the host hotel. Additional information will be provided in advance of the meeting date.

Professional Associates. The Nominees for all positions 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 Glenn Wharton ([glenn.wharton \[at\] nyu.edu](mailto:glenn.wharton@nyu.edu)), Ellen Pearlstein ([epearl \[at\] ucla.edu](mailto:epearl@ucla.edu)), or Nancie Ravenel ([nravenel \[at\] shelburnemuseum.org](mailto:nravenel@shelburnemuseum.org)).

NOMINATING COMMITTEE

The Nominating Committee is seeking nominations of qualified members as candidates for the Nominating Committee election to be held at the 2014 AIC Member Business Meeting. The committee, composed of three members each serving a three-year term, has one vacant position each year. The 2014 candidate must be a Fellow Member of AIC. Nominations may be made in writing to Pam Hatchfield ([phatchfield \[at\] mfa.org](mailto:phatchfield@mfa.org)), AIC Board President, or from the floor at the Business Meeting.

Club Quarters has New NYC location at Grand Central

AIC members have access to Club Quarters, full service hotels designed for business travelers that offer low fixed rates, for both business and personal travel. A new location in New York City is opening September 2013 across from Grand Central Station.

To book a room, visit www.clubquarters.com/MemberHome.php and log in using "AIC" as the password.

Annual Meeting News

AIC in the City by the Bay: AIC's 42nd Annual Meeting to be Held in San Francisco

Golden Gate Bridge. Tony Bennett's heart. Rice-A-Roni. What do all of these things have in common? They can be found in San Francisco, California, where AIC will be holding its next Annual Meeting!

We are making our way to the Golden Coast May 28–31, 2014, for our 42nd Annual Meeting. The theme for this meeting will be "Conscientious Conservation: Sustainable Choices in Collection Care." This year's meeting is being co-coordinated by AIC's Sustainability Committee and the new Collection Care Network. With the ever-changing role of the conservator in relation to new technology and practices, this year's theme coincides perfectly with the current global and economic climate. Don't miss out on a great meeting in a great city.

We realize that you are probably now just squeezing those last moments out of summer. Although fall brings with it layered clothing, a new school year, and football season, it also signals the end of our Preview Rate registration period. Be sure to register now, while the rate for members is only \$299; as of January 2014, the rate increases \$50. That's \$50 that you could be spending on a trip to the conservation labs at the de Young Museum, or \$50 towards a wine tour in Napa Valley. Be sure to register by December 31st to get the lowest registration rates available. Hotel reservations can also be made as early as September, so you can plan your trip now.

Are you interested in presenting at the 42nd Annual Meeting? The deadline for abstract submissions has been extended to September 16. Please visit the Submit an Abstract page on the AIC website to view the abstract submission requirements and the specialty sessions' Call for Papers. Presenting at the Annual Meeting will give you an opportunity to share your work, and allows others within the field to benefit from your experiences.

This year's meeting will be held at the Hyatt Regency San Francisco in the Embarcadero District, located in downtown San Francisco. With waterfront views, deluxe amenities, and a 24-hour fitness center, the Hyatt Regency Embarcadero is surely one of the best hotels that AIC's Annual Meeting has used thus far. The hotel is on a major hub of public transportation, so getting around the city should be a breeze. With so many beautiful parks, wonderful museums, and great eateries, you will be busier than ever. Don't forget to make your reservation in our room block so that you can take advantage of our hotel's great location and amenities. Go to the Annual Meeting page on our website to make your reservation today.

We are very pleased to announce that the 42nd Annual Meeting Opening Reception will be held at the de Young Museum in the heart of Golden Gate Park. Built in 1895 and totaling an impressive 293,000 square feet, the de Young Museum includes several commissioned works from leading contemporary artists and a new structure comprised of warm, natural materials such as copper, stone, wood, and glass. The event will be a great way to kick off our 42nd Annual Meeting and will provide all of us the opportunity to visit this San Francisco classic. Who could ask for more?

We are so excited to be hosting our Annual Meeting in San Francisco, and cannot wait for the opportunity to share this experience with you. We look forward to seeing you there.

—Adam Allen, Meetings Associate, [aallen\[at\]conservation-us.org](mailto:aallen[at]conservation-us.org)

San Francisco Tours Too Big for One Day

In celebration of all things San Francisco, AIC will be expanding its tour offerings to two pre-conference days. The 2014 Annual Meeting will be held Wednesday, May 28, to Saturday, May 31, at the Hyatt Regency in San Francisco.

In addition to offering tours on May 28, the traditional pre-conference workshop and tour day, AIC will be offering additional tours on Tuesday, May 27. Plan to come to San Francisco early to sample everything the city has to offer! AIC tours will be all-encompassing, from behind-the-scenes tours at some of San Francisco's world famous museums, to AIC-tailored architectural walking tours, to a private tour of an historic estate—and how

could we not include a visit to Napa Valley?

Watch your email for an announcement of the tour offerings and opening of tour registration. By the end of September, the room block at the host hotel—the Hyatt Regency Embarcadero—will be opened. Be sure to reserve your room early at our low rate of \$199. This rate is available for rooms booked for May 25 through June 3, so plan on making your trip to San Francisco a well-rounded one! (Don't forget to book your tours ahead of time, as they always sell out). Rooms at this hotel often go for over \$300, and the location can't be beat. Back by popular demand, we will be offering our Stay & Win room block contest.

So come early, stay late, and soak up all that San Francisco has to offer. We look forward to welcoming you!

—Ruth Seyler, Membership & Meetings Director,
[rseyler\[at\]conservation-us.org](mailto:rseyler[at]conservation-us.org)

FAIC News

FAIC Samuel H. Kress Conservation Publication Fellowship Applications are Due November 1

Since 1994, FAIC, with funding from the Samuel H. Kress Foundation, has awarded 40 Conservation Publication Fellowships. The fellowships are designed to give authors the time necessary to complete a book-length manuscript on a conservation topic.

The next deadline for proposals is November 1. Applicants must be an AIC Fellow or an AIC Professional Associate member.

Complete guidelines and application forms can be found on the AIC/FAIC website at www.conservation-us.org/grants, along with the names of past fellowship recipients and a list of books published based on the fellowships. For specific questions, contact Eric Pourchot in the FAIC office at [epourchot\[at\]conservation-us.org](mailto:epourchot[at]conservation-us.org) or 202-661-8061.

Latin American/Caribbean Scholarships to be Awarded for AIC's 42nd Annual Meeting

FAIC has received funding from the Getty Foundation to offer scholarships to conservation professionals from Latin America and the Caribbean to participate in the 2014 AIC Annual Meeting in San Francisco. Conservation professionals in the region with a minimum of three years of experience and currently employed in the conservation field may apply.

The scholarship program has been offered since 1996, with financial support from the Getty Foundation. In that period, 213 conservators from Latin America and the Caribbean have been offered support to attend nine AIC Annual Meetings. It is expected that the current grant will help to support travel costs for 18 additional professionals.

Beatriz Haspo serves as the project coordinator. AIC members, especially those with Spanish, Portuguese, French, or Creole language skills, are invited to help the scholars prepare their abstracts, posters, or oral presentations.

The deadline for scholarship applications was August 22. Recipients will be announced in late October.

Individual Professional Development Scholarships Awarded

FAIC awarded eight Individual Professional Development scholarships, totaling \$7,325, in June. Awards were made in two different categories, supporting attendance by conservators at FAIC workshops. Funding for the scholarships was made possible by a grant from the National Endowment for the Humanities and a grant from The Andrew W. Mellon Foundation.

FAIC/MELLON COLLABORATIVE WORKSHOPS IN PHOTOGRAPH CONSERVATION SCHOLARSHIPS

Maria Alejandra Garavito Posada	Conservation of Glass in Photography
Andrea Wise	Conservation of Glass in Photography

FAIC/NEH INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Theresa Andrews	Conservation of Glass in Photography
Diana Lorena Diaz	Conservation of Glass in Photography
Rosemary Fallon	Modern/Contemporary Print Identification
Joan Hostetler	Conservation of Glass in Photography
Jamye Jamison	Modern/Contemporary Print Identification
Teresa Mesquit	Conservation of Glass in Photography

—Eric Pourchot, Institutional Advancement Director,
epourchot [at] conservation-us.org

JAIC News

From Presentation to Publication

The AIC Annual Meeting was chock-full of exciting and interesting presentations. These presentations represent work and research about the practices and innovations within and related to the conservation field—and many of these can extend beyond Indianapolis and foster future advances.

Please consider reviewing your research, gathering some input from colleagues and mentors, and submitting a manuscript to the Journal. Associate editors in each specialty area are available for prospective authors to contact for discussion about an idea or article prior to submission. Authors can also contact Bonnie Naugle for this purpose.

Postprint editors can also closely review submissions to help prod authors whose articles would benefit through the greater audience exposure of JAIC. Remember, postprints do not receive

the same peer review, nor are as widely cited or searched as JAIC articles and the Journal provides the best way to advance research and practice within the field.

There are a few exciting new developments that we hope will encourage new submissions.

- **Online publication:** No longer will articles be languishing privately for years until there is room in a print edition. All accepted articles are published online, and become available for citations while they wait for space in the next print issue. Maney Publishing offers a “fast-track” service, and there are currently several articles ready for online prepublication; we encourage you to look at the Journal’s online edition for more information.

- **Supplemental materials:** Authors can upload data sets, videos, models, or animations (and more) to accompany the online version of their articles. These should support arguments advanced in the article and must not refer to other work nor contain discussion or conclusions that go beyond the content of the article. Please note that supplementary material will be reviewed by the editors and should be referred to in the main text, but must be self-contained and supplied as separate files.

- **Full color:** As of the February 2013 issue of JAIC, all issues are in full color, which allows figures to really enhance the articles they accompany. The next two issues on Picasso and his contemporaries will look really beautiful in color!

As authors do their research, remember that JAIC’s full archives are available for free (both online versions and downloadable pdfs) to all AIC members. Please contact me if you have any difficulty downloading the article you need.

—Bonnie Naugle, Communications Manager,
bnaugle [at] conservation-us.org

Allied Organizations

Heritage Preservation

HERITAGE HEALTH INDEX II

Heritage Preservation has begun laying the groundwork, in cooperation with IMLS, to conduct a second Heritage Health Index. The original survey, conducted nearly 10 years ago, was the first comprehensive study to assess the condition of U.S. collections. Heritage Preservation and IMLS have entered into a cooperative agreement to complete the study in 2015 with additional support from the National Endowment for the Humanities.

ANNUAL MEMBERSHIP MEETING AND HERITAGE DEFENDER AWARD

Join Heritage Preservation for its Annual Membership Meeting in New York City on Thursday, October 17, 2013. Following the meeting, Heritage Preservation will present the prestigious Heritage Defender Award to the NYC Office of Emergency Management and Department of Cultural Affairs for their outstanding commitment to preserving cultural heritage in the face of difficult circumstances, namely Hurricane Sandy. Learn more about the award and the annual meeting at www.heritagepreservation.org/awards/defender.html.

AIC Working Group Informs IIC and ICOM-CC Work on Museum Environmental Guidelines

Members of the American conservation community have been included in a new joint effort on environmental control in museums by the International Institute for Conservation (IIC) and the International Council of Museums International Committee for Conservation (ICOM-CC). The following information is excerpted from a letter that was sent to senior conservators and conservation scientists worldwide who are working with environmental control in museums. This excerpt outlines the IIC/ICOM-CC efforts and requests assistance in gathering information about these issues.

Re: Environmental Control in Museums

Collections worldwide are struggling to find the best means of caring for their holdings given rising energy costs and the increasing global concern about inefficient energy consumption. Museum directors are turning to the conservation profession for advice on how to determine best practices for the responsible and sustainable care of collections. This issue impacts organisations worldwide, ranging from major national museums with large conservation departments to institutions with little or no conservation resources struggling to do the right thing.

IIC and ICOM-CC, as international organisations representing conservation professionals across the world, recognise the wide-ranging opinions and lack of consensus on this complicated issue. The IIC Council and the Directory Board of ICOM-CC have therefore charged a small working group with jointly assessing the current situation and asked that they recommend a path forward by providing useful and relevant advice to museums both large and small.

The initial charge for this working group is to:

- 1) Provide a report on the various positions being taken on the issue worldwide regarding the relative humidity and temperature levels deemed safe for collections, as well as the acceptable range in which these set points can be allowed to drift without endangering collections.
- 2) Identify a methodology by which a fresh and relevant review of these current positions can lead to practical outcomes.
- 3) Encourage a dialogue with the broader museum profession to arrive at new pragmatic guidelines.

The letter excerpted above was addressed to me as an expert in museum environmental control and a member of the AIC Environmental Guidelines Working Group, and what follows is a significant portion of my response, as sent on June 9, 2013. I will strive to keep American conservators apprised of the IIC/ICOM-CC working group's progress on the three goals stated in their charge.

The purpose of this Statement is to inform the IIC/ICOM-CC working group on Environmental Control in Museums as to the status of this subject in the United States. Over the past 3 years, the American Institute for Conservation has discussed environmental guidelines mainly as they apply to the Bizot Group's Interim Guidelines for classes of objects containing organic materials on international loan.

Prompted by the Bizot Interim Guidelines, the Association of Art Museum Directors (AAMD) requested input on environmental requirements for artifacts on loan from the U.S. conservation community, and a meeting of representatives of large museums in North America and The United Kingdom and scientists working in the field of museum climate was held at the Boston Museum of Fine Arts in April 2010 to formulate a response to the AAMD. In May 2010, the AIC established an Environmental Guidelines Working Group to draft environmental guidelines for loans. The following guidelines were issued by AIC in 2010 and endorsed by the AAMD at their annual meeting in Montreal in May, 2013:

For the majority of cultural materials, a set point in the range of 45–55% relative humidity with an allowable drift of +/-5%, yielding a total annual range of 40% minimum to 60% maximum and a temperature range of 59–77°F (15–25°C), is acceptable.

- *Fluctuations must be minimized.*
- *Some cultural materials require different environmental conditions for their preservation.*
- *Loan requirements for all objects should be determined in consultation with conservation professionals.*

Significant work has also been done in North America over the past decade to take a realistic risk management approach to museum environmental standards based on important research on the response of organic materials to changes in temperature and humidity. In 2011, this work culminated in publication of a chart in Chapter 23 of the Handbook of the American Society of Heating, Refrigeration, and Air Conditioning Engineers (ASHRAE) specifically addressing *Temperature and Relative Humidity Specifications for Museum, Library, and Archival Collections*. The guidelines recommended by AIC for consideration and recently accepted by the AAMD were based on the "A" class of control (A*) that was an annual average or set point between 40–60% RH and 59–77°F with minimal short-term fluctuations. This allows for seasonal gradients but does not recommend daily fluctuation across the entire range. Daily fluctuation recommendations are for no greater than +/-5% RH and +/-4°F degrees. There is general agreement that moving forward, conservators should strive for these Class A conditions that are now guiding engineers in their design of museum environmental control systems.

—Richard L. Kerschner, IIC Council Member, Director of Preservation and Conservation,
Shelburne Museum, Shelburne, VT, rkerschner@shelburnemuseum.org

NEW ONLINE COURSES

In January, Heritage Preservation launched a new series of free, online courses on the Connecting to Collections Online Community. The series, called *Caring for Yesterday's Treasures—Today*, focuses on the preservation of archival and historical collections. To date, five multi-part courses have been conducted and more than 1,500 participants have earned certificates of completion. All five of these courses, which include webinar recordings and extensive resources, are now archived on the Online Community and can be viewed at any time.

Three new courses will be conducted in the fall and include:

- Fundraising for Collections Care
- Caring for Audiovisual Materials
- Outreach Activities for Collections Care.

Registration is now open on the Online Community:

www.connectingtocollections.org

84 MUSEUMS TO PARTICIPATE IN THE CONSERVATION ASSESSMENT PROGRAM

The Conservation Assessment Program (CAP) is pleased to announce that 84 museums from 34 states have been selected to have the condition of their collections and historic structures assessed as part of the 2013 CAP program. CAP is administered by Heritage Preservation and funded by the Institute of Museum and Library Services (IMLS) through its National Leadership Grants for Museums program.

American Alliance for Museums (AAM)

MUSEUMS ON CALL REPORT RELEASED

American Alliance for Museums has issued a new report describing innovative ways that museums are serving their community's health care and health research needs. The report—*Museums On Call: How Museums are Addressing Health Issues*—highlights 10 areas where museums are offering researchers access to relevant collections such as osteo or botanical specimens, helping patients, training medical professionals and educating the public about health and wellness issues.

Some examples:

- The Minneapolis Institute of Arts developed art kits for hospital patients as part of a research study on how arts improve well-being. The museum also offers a program, *Discover Your Story: Tours for Visitors with Memory Loss*, in partnership with the Alzheimer's Association Minnesota-North Dakota. This program also connects future doctors with the memory loss population as part of the University of Minnesota Medical School's first year curriculum.
- The Milwaukee Public Museum works with Carroll University's physician assistant graduate program to help the students understand cultural differences in prevention, health and healing from a medical anthropology perspective. The University requested this program because many of its students lacked experience in treating or understanding people from other cultures or religions.

Download the report at www.aam-us.org/docs/default-source/advocacy/museums-on-call.pdf.

Sustainability Committee

The Conscientious Conservator: Can White Paper Be “Green”?

Why should conservators care about sustainable paper certifications? The global paper industry not only consumes enormous amounts of energy and produces greenhouse gas emissions, but also has fueled social conflict around the world between modern industry and local communities, including indigenous peoples. As responsible conservators, we cannot very well preserve cultural heritage at the expense of vulnerable social and cultural groups and our living environment. Article 12 of the American Institute of Conservation (AIC) Code of Ethics states that the conservation professional must practice in a way that minimizes risks to the environment. Making smart choices as paper consumers positively impacts the environment and society and also influences the development of better paper industry standards. This article will tease out the meaning behind four of the most common green certification seals seen on office paper and some conservation grade, machine-made, Western papers, and offers practical recommendations for making greener paper choices. These certifications include:

- Forest Stewardship Council™ (FSC®),
- Sustainable Forestry Initiative® (SFI®),
- Programme for the Endorsement of Forest Certification (PEFC), and
- Green Seal™.

When it comes to identifying environmentally responsible or “green” paper, there is a marked divide in the information available at office supply stores versus through conservation suppliers. For example, Staples, Office Max, and Office Depot all identify recycled office paper using several different certification standards. Additionally, the majority of these retailers also include information about the paper's percentage of post-consumer recycled content, one of the most important and reliable factors to consider when choosing an environmentally friendly paper product. Post-consumer recycled content refers to the percentage of the final paper product sourced from previously-made paper products. Most suppliers of conservation papers (such as those used for bookbinding endsheets, interleaving materials such as buffered and unbuffered tissues, glassine, and blotting papers) do not typically include any information about sustainable certifications or recycled content. Many of these paper products are specified as being made from virgin materials, which is preferable for most conservation applications, since conservators must choose materials which are the least likely to harm the artifacts with which they are used. The demand for virgin paper materials in conservation practice may seem irreconcilable with sustainable initiatives. However, at least one company, Conservation Resources, has found a solution in carbon neutral boards. Certifications that evaluate the chain of custody for virgin pulp papers focus on the fiber content and its sources. Additionally, FSC, SFI and PEFC all provide methods for chain of custody certification of paper with recycled content.

FOREST STEWARDSHIP COUNCIL CERTIFICATION (FSC)

In 1993, a group of businesses, environmentalists, and community leaders came together to create the Forest Stewardship Council (FSC), which has grown to over 100 member countries including the United States. The FSC board of directors is comprised of leaders in the for-profit forest industry as well as directors of non-profit organizations. FSC Certification of forests, paper manufacturers, printers, and distributors is carried out by third-party accredited, certifying bodies, including such for-profit entities as PricewaterhouseCoopers and non-profits like the Rainforest Alliance. Certification enables companies to print the FSC logo on their products. The FSC website lists FSC-certified papers and printers (see <https://us.fsc.org/paper-printing.212.htm>).



There are two types of FSC certification that are relevant to paper made from virgin materials and post-consumer materials:

- Forest Management Certification, which requires forestland managers to meet certain standards of environmental and social responsibility; and
- Chain-of-Custody Certification, which tracks raw materials from their FSC-certified source forest along the production pathway from FSC-certified manufacturers to distributors to retailers.

To achieve FSC certification, companies must comply with all applicable domestic laws, international treaties, and FSC criteria and principles, as well as defining ethical behaviors with respect to treatment of the environment, interactions with indigenous peoples, support of the economic and social well being of workers and local communities, and forest management practices. The principles and criteria for various aspects of FSC certification of paper products are available online as downloadable PDFs [<https://us.fsc.org/download.fsc-us-forest-management-standard-v1-0.95.htm>].

The Rainforest Alliance, one of the certifying bodies for the FSC, uses the FSC-Certified seal as well as two additional seals with images of green frogs.

- The Rainforest Alliance Certified seal signifies farms or forestland that have met the standards of either the FSC (for paper products) or the Sustainable Agriculture Network (for food products).
- The Rainforest Alliance Verified seal is awarded to projects which meet additional criteria such as Smart Logging and Legal Origin.



SUSTAINABLE FORESTRY INITIATIVE CERTIFICATION (SFI)

The Sustainable Forestry Initiative (SFI) is a non-profit, fully independent, charitable organization. The organization was originally founded in 1994 by industry leaders and



is overseen by a three-chamber board. Its original principles and implementation guidelines began in 1995, and it evolved as the first SFI national standard backed by third-party audits in 1998. Thirty-seven Implementation Committees that represent local interests make up the North American network. Accredited, third-party bodies carry out the SFI certification process.

There are three types of SFI certification, two of which are relevant for virgin paper and two of which are applicable for paper with post consumer content:

- SFI Forest Management Certification applies to owners or managers of forestland and requires certified participants to demonstrate sustainable long-term harvest goals, minimize chemical use, protect water resources, conserve biodiversity, and comply with all federal and local laws and regulations, among other criteria.
- SFI Certified Sourcing is a program designed to address non-certified forest content, such as pre- and post-consumer recycled content, and fiber sourced from non-controversial sources. The full 2010-2014 SFI Program Technical Standards are available for download on the SFI website [www.sfi-program.org/sfi-standard/sfi-standards], and includes criteria about transparency. Certification documentation for any SFI-certified entity is available to the public [www.sfi-program.org/sfidatabase].
- SFI Chain-of-Custody Certification verifies companies' claims about certified forest content and post-consumer recycled content in products by tracking fiber content from source to end product.

PROGRAMME FOR THE ENDORSEMENT OF FOREST CERTIFICATION (PEFC)

The Programme for the Endorsement of Forest Certification (PEFC) is to be the world's largest forest certification endorsement system. Particularly popular in Europe, the PEFC system is implemented in 36 countries. Both the SFI and American Tree Farm System (ATFS) in the U.S. have been endorsed by PEFC after a detailed examination by a PEFC-approved assessor. PEFC is an umbrella organization endorsing other national systems. The sustainability benchmarks for PEFC were developed through a multi-stakeholder and international process.

PEFC is an umbrella organization. It works by endorsing national forest certification systems developed through multi-stakeholder processes and tailored to local priorities and conditions.

- For Chain of Custody certification, every entity along the supply chain, from sourcing all the way to the final product, must meet PEFC standards. To date, nearly 10,000 companies have received PEFC Chain of Custody certification. Recycled raw material can be included in products with a PEFC Chain of Custody certification, but it must also be PEFC certified for the absence of contaminants and its percentage available to consumers.
- For Forest Management certification, biodiversity must be maintained or enhanced, ecosystem services preserved, chemicals minimized, worker welfare protected,



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indigenous peoples' rights protected, and all operations legal according to international law. Technical standards are available on the PEFC website for download as PDFs [www.pefc.org/standards/technical-documentation/pefc-international-standards-2010/676-sustainable-forest-management-pefc-st-10032010].

GREEN SEAL™ CERTIFICATION

The non-profit organization Green Seal was founded in 1989 and its board is made up of environmentalists from both non-profit and for-profit companies. No paper industry leaders sit on the Green Seal board, although stakeholders from various sectors were consulted in the development of the Green Seal standards. The current edition of the Green Seal standard for writing and printing paper, the GS-7 Standard, was released July 12, 2013. [www.greenseal.org/Portals/0/Documents/Standards/GS-7/GS-7_Ed6-1_Printing_and_Writing_Paper.pdf]



Green Seal evaluates specific products based on life-cycle sustainability assessments. The requirements for Green Seal Certification of paper include specifications about product performance, post-consumer recycled content, chlorine bleach use, and the amount of heavy metal components used in the packaging. The Green Seal website offers a list of its certified papers.

CONCLUSIONS

While there has been some criticism of standard setting organizations (FSC, SFI, PEFC, and Green Seal) as having a financial interest in the certification process (Gunther 2011), the standards organizations refute that criticism. The certification bodies, which are auditing firms separate from the standards organizations, must complete an accreditation program before they are approved to perform certification audits, and they are accredited and audited annually by either the American National Standards Institute or Standards Council of Canada. SFI and FSC are both non-profit organizations, and PEFC, which does not profit from its activities, is not a direct certifying agency like the other groups. It endorses national systems. Mohawk, which produces office papers as well as papers used by some conservators for book and paper conservation applications, has received both FSC and Green Seal certification, but the company outspokenly favors Green Seal as a more significant indicator of environmental responsibility than FSC certification (Mohawk 2010). Certification is a good sign that a paper's fiber content was made with support for sustainability efforts, including Forest certification and chain of custody, but the manufacturing process adds a layer of opacity that is worthy of further investigation.

Given the number of certifying bodies and product seals, it can be difficult choose a truly "green" paper. Since a certification seal alone may not convey enough clear information, there are several additional questions to consider when purchasing sustainably sourced paper that has been manufactured using environmentally friendly processes.

- What type of green certification is on the paper product?
- What percentage of post-consumer recycled content does the paper contain?

- Was the paper manufactured without the use of chlorine?
- If virgin pulp paper must be purchased (for example, for conservation applications), has the paper been certified as sustainably sourced?
- Is the paper carbon neutral?

By asking these additional questions rather than taking green certification seal at face value, we can make more responsible choices that actively support a more sustainable paper industry.

ACKNOWLEDGMENTS

We would like to thank the members of the Sustainability Committee (formerly the Committee on Sustainable Conservation Practice) for their comments and encouragement throughout the process of writing this article: Geneva Griswold, Mary (Betsy) Haude, Christian Hernandez, Sarah Nunberg, Denise Stockman, and Jia-Sun Tsang.

—Melissa Tedone (*tedone [at] iastate.edu*) and Robin Ohern (*robinohern [at] ucla.edu*)

Further Reading

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New Publications

Etica della conservazione e tutela del passato. Vlad Borrelli, Licia. Roma:Viella, 2012. ISBN: 9788883347566. This volume of mostly recent essays by the Italian archaeologist and critic Licia Vlad Borrelli was edited by Giuseppe Basile, Giuseppina Lauro, and Almamaria Tantillo Mignosi. The author discusses, among other topics, the legacy of Cesare Brandi, the fate of ancient theaters, the cleaning of the Elgin marbles, and the horses of San Marco.

Dipinti su tavola: la tecnica e la conservazione dei supporti. Ciatti, Marco, Ciro Castelli, and Andrea Santacesaria. Collana Problemi di conservazione e restauro, 36. Nuova ed. Firenze: Edifir: Opificio delle pietre dure, 2012. ISBN: 9788879705561. This edition updates the 1999 volume on the conservation of paintings on wooden supports.

Collaborative endeavors in the chemical analysis of art and cultural materials. Lang, Patricia L., and Ruth Ann Armitage, eds. ACS Symposium Series, 1103. Washington, DC: American Chemical Society, 2012. ISBN: 9780841227309. This volume publishes the papers delivered at the Chemistry of Art Symposium, held at the 2011 Central Regional Meeting of the American Chemical Society in Indianapolis, Indiana. A collection of case studies documenting the chemical analysis of cultural and art objects, the book also aims to show the value of collaboration among scholars, scientists, curators, and other specialists in answering questions about a work of art.

American painters on technique: 1860-1945. Mayer, Lance, and Gay Myers. Los Angeles, CA: J. Paul Getty Museum, 2013. ISBN: 9781606061350. The authors have compiled firsthand descriptions of materials and techniques used by American painters and divided them roughly into two parts: 1860-1910 and 1910-1945. A brief epilogue brings the discussion up to the present day. The preparation of this book was funded in part by an FAIC Samuel H. Kress Conservation Publication Fellowship.

The albumen and salted paper book, 2nd edition. Reilly, James M. Rochester, NY: RIT Press, 2012. ISBN: 9781933360782. This second edition is a descriptive history of the major photographic printing processes that were used between the years 1840-1895. Albumen print and salted paper print were the ordinary, all-purpose materials of the time—albumen print is the second most common type of photograph ever made. This book describes both the technical information of these historical materials and offers the reader a very organized approach to this interesting process. There is an afterword featuring the author's updates to the original 1980 edition.

Studies in pest control for cultural property. Strang, Thomas. Göteborg studies in conservation, 30. Gothenburg: University of Gothenburg, Acta Universitatis Gothoburgensis, 2012. ISBN: 9789173467346. This thesis is arranged in two parts. The first four chapters examine historical developments in pest control within the field of museology. Chapters five and six introduce seven previously published works by the author that address problems and advances in pest management.

Biodeterioration of historic objects by microorganisms and insects: prevention and control. Strzelczyk-Braszkiewicz, Alicja. Torun, Poland: Adam Marszałek, 2012. ISBN: 978837780343. The first half of this volume focuses on the impact of microbiological

and insect damage to various materials found in historic objects, including wood, stone, glue, and paint. The second half looks at preventative and protective actions, as well as methods of de-infestation and disinfection.

—Sheila Cummins,
Research Associate for Collections Development,
Getty Conservation Institute, SCummins [at] getty__edu

People

Jana Dambrogio joins the MIT Libraries in September as the Thomas F. Peterson (1957) Conservator. In this role she will manage MIT's special collections conservation program planning, execute conservation treatments and will contribute to the Libraries' overall preservation strategy. Dambrogio comes from the National Archives and Records Administration (NARA) where she has been a senior conservator since 2004. In addition to her work at NARA, she brings an impressive array of experience from consultancies, fellowships, and internships at other well-known national and international institutions.

Marc Walton has been appointed the inaugural Senior Scientist for the Northwestern University-Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS). In this role, Marc will be responsible for providing intellectual and operational leadership to the Center. Marc will also assume the title Research Associate Professor in the Department of Materials Science and Engineering.

Marc was formerly an associate scientist at the Getty Conservation Institute where he was responsible for the scientific study of antiquities at the J. Paul Getty Museum. He established and ran the analytical laboratory at the Getty Villa site, and served as co-PI on a National Science Foundation Cultural Heritage Science grant on ancient Athenian pottery. Marc also previously worked at the Los Angeles County Museum.

In Memoriam

Jane S. Long (1946–2013)

The cultural community mourns the loss of Jane S. Long, long-time champion of emergency preparedness at Heritage Preservation and, most recently, the National Archives and Records Administration. Jane passed away in Arlington, VA, on July 25 from cancer. We have lost a dear colleague whose contributions continue to have a powerful impact both in the U.S. and abroad. Thanks to her vision and dedication, today's cultural institutions are better prepared to face disasters and respond to them when they occur.

Born in Tiffin, Ohio, Jane received a B.A. in English from the College of Wooster in 1968 and an M.A. in Social Work Administration from the University of Chicago in 1970. From 1984 to 1987, she was the Assistant Director at the National Institute for Conservation of Cultural Property, which evolved into Heritage Preservation, and the Director of the National Committee to Save America's Cultural Collections. From 1987 to 1991, she was the Coordinator of Special Projects for the

President's Committee on the Arts and the Humanities. After a three-year interlude as a freelance editor while residing in France, she returned to the U.S. as a consultant to the Getty Conservation Institute and the National Institute for Conservation. She joined Heritage Preservation in 1995 as the Vice President of Emergency Programs, a position she held until 2011 when she became the National Preservation Program Officer in Preservation Programs, Research Services at the National Archives.

Jane's remarkable accomplishments in promoting emergency preparedness and response during her 20 years at Heritage Preservation are many and justifiably earned her the moniker "Disaster Maven" among her colleagues nationwide. They include the following:

- Jane shaped and sustained the **Heritage Emergency National Task Force**, a partnership of 42 government agencies and national associations sponsored by Heritage Preservation and FEMA. Formed to help libraries, archives, museums, and historic sites protect their collections from disasters, the Task Force has guided the response of the cultural community through such devastating disasters as the Northridge earthquake and Hurricanes Katrina, Ike, Irene, and Sandy.
- Jane created and obtained funding for **Alliance for Response**, an innovative national initiative to build partnerships with emergency first responders. A decade ago, Jane recognized that one of the keys to preparedness is a relationship with first responders and emergency managers who are integral to response and recovery.
- Jane was the driving force behind the **Emergency Response & Salvage Wheel**, a concise tool for salvaging art, artifacts, and records.
- Jane devised the **Field Guide to Emergency Response**, a quick-reference handbook and companion DVD. It provides clear and practical advice to help cultural institutions with initial response and salvage steps.
- Jane oversaw the research and writing of **Cataclysm and Challenge**, a comprehensive report on the impact of September 11, 2001, on the nation's cultural heritage.
- Jane oversaw the development of the **Risk Evaluation and Planning Program** (REPP), comprising assessment tools and planning guidelines for use by any institution to improve preparedness and to facilitate communication with preservation and emergency professionals who may be working with them.

Jane was also devoted to providing information for the public about how families can care for their heirlooms. In 2002, she co-authored with her husband *Caring for Your Family Treasures*, a concise guide to caring for personal possessions of great value, whether sentimental or monetary. In 1999, Jane authored "Saving Your Family Treasures" as part of *My History is America's History*, an initiative of the National Endowment for the Humanities. In 1992, she oversaw the publication of *Caring for Your Collections* while she was Special Projects Coordinator at the President's Committee on the Arts and the Humanities.

Jane's passion for cultural and historic preservation was a natural outgrowth of her lifelong interest in literature and history, pursued through foreign travel with her husband, Dick, including

a three-year stay in Paris while he was on assignment to the Organization for Economic Cooperation and Development. However, Jane will be best remembered for being Jane – energetic, warm, thoughtful, caring, witty, classy, fun, and funny. She embraced life with an infectious commitment and enthusiasm that encouraged the best from her colleagues and endeared her to friends. She found humor in every situation and was known for her limericks that perfectly captured any occasion.

She is survived by her husband of 37 years, Richard W. Long, their son, Christopher, his wife, Lisa, and their children, Marissa and Alex. Jane's family has honored Heritage Preservation by requesting the establishment of the **Jane S. Long Memorial Fund for Emergency Programs** to honor the life she lived with purpose and commitment. Contributions will be used to fund Heritage Preservation's emergency preparedness and response initiatives, which Jane embraced and advanced so passionately.

To donate to the Jane S. Long Memorial Fund for Emergency Programs, visit www.heritagepreservation.org/janelong.

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—Lori Foley, Vice President, Heritage Preservation, [lfoley\[at\]heritagepreservation.org](mailto:lfoley[at]heritagepreservation.org), with help from Mary Ellen Lynch

Elizabeth H. Jones (1918–2013)

On May 20, Elizabeth H. Jones passed away peacefully in her early 18th-century house in Woodbury, Connecticut, in her sleep, with her beloved grandniece, Leslie, at her side.

She was born in nearby Waterbury, Connecticut, where she graduated from St. Margaret's School, and she earned a degree in fine arts from Vassar College in 1940. She then studied painting at the Art Students League of New York for two years before joining the war effort in the drafting department of Pratt & Whitney in Hartford.

After the war, Betty decided that she was "not cut out to be an artist" and apprenticed with art conservator Caroline Keck, while studying chemistry at New York University. She received her master's degree in fine arts from Radcliffe in 1948 and immediately began working in the Conservation Department of the Fogg Museum. In 1951, she directed a National Parks Service restoration project at Independence Hall in Philadelphia and later the National Portrait Gallery in Washington. In 1952, she returned to Harvard and served for 22 years as Head of the Conservation Department and Keeper of Silver of the Harvard Art Museums. After an early retirement to Woodbury, she was called back to Boston to serve as Chief Conservator at the Museum of Fine Arts. While there, she prepared the paintings from the museum's collection for the Copley and Monet shows. She was a Fellow of the International Institute for Conservation and the American Institute for Conservation (AIC). She served as vice president of the AIC board of directors in the early 1960s.

Beginning in 1967, Betty devoted many months to the preservation and restoration of paintings, sculptures, and structures that were ravaged by floods in Venice, Italy. Working under the auspices of the Committee to Rescue Italian Art (CRIA), she spent the summers of 1969, 1971, and 1972 in Venice. During the academic

year, when she was based in Cambridge, she participated in a number of events to raise funds for CRIA.

Betty was trained in a university museum, where scholarship was a primary concern. Using scientific instrumentation, she was able to examine the artist's sketches, follow their creative processes, and analyze the chemical composition of pigments. In consultation with her colleagues and scholars, she preserved the original work of the artist as differentiated from that of later restorers and the results were sometimes startling. Betty took a special interest in the history of ultramarine and lead-tin yellow and her research established their usage as reliable tools for dating and authentication. Her publications include technical articles on picture varnishes and their solvents as well as exhibition catalogues.

Betty felt that students should learn from the artist and took special care always to welcome them into the conservation laboratory. From 1957 until her retirement, she held a lectureship in the Harvard Fine Arts Department through which she educated many graduate students who would go on to careers in museums. These museum professionals and also the academic art historians that she educated never forgot her first lesson: allow the work of art, in the original, to tell you all it knows.

She is survived by her nephews, Bennett Jones, Daniel Jones, and numerous grandnieces and grandnephews, and their families. Donations in her name can be made to the Fogg Museum, Institutional Advancement, 32 Quincy Street, Cambridge, MA 02138. Please contact Thomas H. Woodward, Director of Development, at (617) 384-7317 with any questions about making your gift.

Reprinted in part from the Conservation Distribution List, Instance 27:8.

—*Marjorie Cohn, Carl A Weyerhaeuser Curator of Prints, Emerita, Harvard Art Museums, cohn [at] fas.harvard.edu*

Worth Noting

National Preparedness Month Has Arrived

September is National Preparedness Month. More than 3,000 organizations are supporting emergency preparedness efforts and encouraging all Americans to get involved. To find suggestions for activities and events that your organization can use to promote and take part in National Preparedness Month, check out the 2013 NPM Toolkit. To access the Toolkit, you must become a member of the FEMA's National Preparedness Coalition; learn more and join the Coalition at community.fema.gov/connect.ti/readynpm/grouphome.

The Federal Emergency Management Agency (FEMA) created the National Preparedness Coalition to allow individuals and organizations to participate in emergency preparedness awareness throughout the year. Coalition members have access to exclusive resources and the ability to collaborate with thousands of fellow members across the country. The Heritage Emergency National Task Force has joined the National Preparedness Coalition and urges others to do the same. Join the Coalition and "Pledge To Prepare."

New Master's Program in International Cultural Heritage Management

The Department of Archaeology, at Durham University, England, is launching a new MA in International Cultural Heritage Management, designed for people interested in exploring how cultural heritage shapes and reflects people's lives, hopes, and memories around the world, and also interested in contributing to the complex challenges of developing cultural heritage in a changing world. This program aims to introduce students to the issues involved in global cultural heritage management as a foundation for both professional and academic future paths. It builds on Durham University's unique situation, living and studying within a World Heritage Site, to examine tangible and intangible heritage with an international, national, and local focus. Students will explore the concepts underlying the idea of cultural heritage and investigate the social, political, and economic impact of a variety of heritage organizations using international case studies, typically undertake a placement, and choose either a detailed management plan or a dissertation to complete their degree. A few places are still available for the October 2013 entry, together with some bursary funding to support international (non-EU) students' fees. Find out more at www.dur.ac.uk/archaeology/postgraduate/taughtprogrammes/maichm.

Conservation in the Blogosphere

Blogs—the term comes from a shortening of "weblog"—have been in popular usage since the late 1990s. The value of sharing information with a worldwide audience in real time is undeniable. Many conservators, whether on their own or through institutions, have found blogging to be an ideal medium to present opinions and findings. Blogs offer a handy way to share up-to-the-minute information with colleagues and can also serve as powerful tools for public outreach, offering ample opportunity for education and dialogue.

AIC hosts the blog *Conservators Converse* (www.conservators-converse.org), which serves as a clearinghouse for news, announcements, stories, and other information of interest to its membership. Postings can easily be shared via other social media outlets, allowing for wide and efficient distribution of content.

Blogs more specifically focused on major treatment projects are of particular value to the field. A well-written blog in this context has the potential to be much more than just a dry recitation of results and data. Rather, it allows readers to be a fly on the wall during the entire treatment process, following conservators as they perform background research, test different approaches, and hone in on successful techniques.

A recent blog from the Oxford University Museum of Natural History entitled "Once in a Whale" (<http://onceinawhale.com/>) is a perfect example. This lively and well-illustrated blog charts the cleaning and conservation of five whale skeletons acquired by the museum in the 1800s. Rich in background information and technical detail, it describes the special cleaning challenges posed by ageing whalebone and outlines the research, testing, and rationale used to develop a successful treatment protocol. The information is detailed enough to be useful to fellow conservators—a fact to which this author can attest, having recently participated in a similar project at the National Aquarium in Baltimore—but presented in such a way to still be of interest to the general public.

Though this project would serve as the basis for a superb article in a more traditional publication format, blogging gives it an immediacy and accessibility it would not otherwise have. This perhaps is where the true value of blogs lies. Commendation is due to conservators who are already committed bloggers. There is no doubt that blogging in our field will continue to grow and evolve as more of us begin to reach out with our keyboards and explore the possibilities of online posting.

—Lara Kaplan, [larakaplan\[at\]gmail.com](mailto:larakaplan[at]gmail.com)

Grants & Fellowships

NEH's Sustaining Cultural Heritage Collections Program Encourages Sustainable Approaches to Preventive Conservation

The National Endowment for the Humanities Division of Preservation and Access recently announced a new round of grants through its Sustaining Cultural Heritage Collections program, which encourages institutions to plan and implement preventive conservation strategies in sustainable ways. Ten planning and seven implementation awards were made this year to such institutions as the San Francisco Museum of Modern Art, the Monhegan

Historical and Cultural Museum, George Eastman House, Dance Theatre of Harlem, and the University of Illinois. This brings the total number of awards given in the first four years of the program to 69. You can find a list of awards at www.neh.gov/files/divisions/preservation/sustaining_cultural_heritage_collections_awards.pdf.

What has been learned from the grant program so far?

Cultural heritage organizations need to develop preservation goals and strategies that are specific to their own institutions and based on risks to particular collections rather than on ideal or prescriptive targets. It's essential to understand your collections and their condition, and to consider the nature of the building envelope, local climate, and institutional capacities as you identify strategies for preservation.

Interdisciplinary teams that work collaboratively are more likely to identify sustainable approaches to preservation, which pragmatically balance effectiveness, cost, and environmental impact. It's this kind of balance that can contribute to an institution's financial health, reduce its use of fossil fuels, and benefit its green initiatives, while ensuring that collections are well cared for and available for use.

It's important to evaluate and measure the effectiveness of various approaches to preservation by collecting data on conditions, energy use, and costs, and to share this information with other cultural heritage organizations.

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Cultural institutions of all sizes and types have received support through Sustaining Cultural Heritage Collections, and the sustainable strategies they have explored or employed have been wide-ranging, as one would expect. Examples of what recipients of these grants are doing include:

- passive (nonmechanical) strategies for creating more stable collection environments
- reevaluating specifications for relative humidity and temperature
- establishing realistic and achievable targets that are seasonally adjusted
- repairing building envelopes
- improving site drainage to prevent moisture infiltration
- investigating how the environmental management features of historic buildings might be used, especially those related to ventilation and control of solar gain
- studying the natural variations in a building to identify spaces best suited for collections
- employing the concept of multiple levels of buffering to create more stable conditions for stored collections
- reorganizing collections by material type, locating more vulnerable collections in spaces that are more naturally stable
- considering how docent-led tours might be re-routed to minimize the introduction of unconditioned air
- evaluating the condition of mechanical systems and optimizing their performance
- exploring control strategies and programming of building automation systems for operating HVAC systems more efficiently, and adopting more simple and easy to maintain mechanical systems and controls.
- designing mechanical systems that are “right sized”
- implementing managed setbacks and shutdowns of climate control systems in well insulated spaces
- installing energy efficient lighting and employing occupancy sensors for control in storage spaces and galleries.

Conservators are essential members of the interdisciplinary planning teams that are guiding these projects, and they can also help shape competitive proposals. The next deadline for applications to Sustaining Cultural Heritage Collections is December 3, 2013, for projects beginning in October 2014. Look for revised guidelines as posted on the NEH website at www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections. Sample narratives from successful applications are also online, linked to the guidelines. Applicants are encouraged to contact program officers, who can offer advice about preparing the proposal and review preliminary proposal drafts.

—Laura J. Word, Senior Program Officer, Division of Preservation and Access, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W. Room 411 Washington, D.C. 20506
Email: [lword\[at\]neh.gov](mailto:lword[at]neh.gov)

University of Michigan Library Cathleen A. Baker Fellowship in Paper Conservation

The Cathleen A. Baker Fellowship provides financial support for conservators at various levels in their careers to enable them to spend time in the University of Michigan Library's Conservation Lab to increase their knowledge about the conservation of

paper-based collections. Projects that center on the conservation of related non-paper materials, such as papyrus or parchment/vellum, will also be considered. While most fellows will work with U-M Library conservators to increase their own knowledge and skills, a fellow may also join the lab primarily to pass on her/his expertise to the U-M conservators. Building and sharing knowledge are the primary goals of this fellowship. Deadline for applications is January 31, 2014, for projects to be completed between September 1, 2014, and August 31, 2015. For more information, visit www.lib.umich.edu/cathleen-baker-fellowship-conservation.

More grant & fellowship opportunities plus deadlines are listed online at www.conservation-us.org/grantsandfellowships

Conservation Training Programs

ANAGPIC Annual Meeting Held at UCLA/Getty Program on April 25–27, 2013

The UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials faculty, staff, and students hosted the first annual meeting of the Association of North American Graduate Programs in Conservation (ANAGPIC) to ever be held on the west coast, on April 25–27, 2013. ANAGPIC has held annual meetings in the northeast for more than 30 years, causing our students to aptly nickname this year's meeting “L-A-NAGPIC” and to design the logo accordingly. This meeting brought together 150 students and faculty from academic programs in conservation, including Buffalo State College, NYU (Conservation Center of the Institute of Fine Arts), Queens University, UCLA/Getty, the Winterthur-University of Delaware Program in Art Conservation, and the Straus Center at Harvard University.

Following an opening reception and laboratory tours at the Getty Villa on April 25, the program began on April 26 at the Getty Center with welcoming remarks by Tim Whalen, director of Getty Conservation Institute. Twelve student papers addressed a broad range of cultural heritage conservation topics, including research into structures and innovative stabilization methods for materials including silk textiles, a 17th heraldic century manuscript, a Georges Seurat painting, an orangutan taxidermy specimen, pinball art, as well as issues in the conservation of plant-based contemporary art. UCLA/Getty student Caitlin Mahony ('14) presented her research and treatment of an American Indian quillwork leather vest in the collection of the Fowler Museum, and Casey Mallinckrodt ('14) presented her technical research and condition assessment of a Ptolemaic Egyptian sarcophagus from the San Diego Museum of Man. Following a day of strong intellectual exchange, guests enjoyed a banquet with dancing at the Getty Café.

The second day of talks at the UCLA Lenart Auditorium in the Fowler Museum began with a warm welcome by Marla Berns, museum director. The Angelica Zander Rudenstine Lecture, delivered annually to honor an esteemed former Program Officer

CONSERVATION TRAINING PROGRAMS

at the Andrew W. Mellon Foundation, was entitled “Why conservation is critical to the future of our planet,” presented by Robyn Sloggett, Director of the Centre for Cultural Materials Conservation at the University of Melbourne Australia. The lecture encouraged students to think about how conservation could be embedded into more processes than is presently the case. A panel session entitled “Conserving Communities” followed, incorporating alternative views of conservation from Tongva archaeologist Desiree Martinez and Maori textile conservator Rangi Tena koe, as well as L.A. muralist Judy Baca and Robyn Sloggett, all scholars who incorporate community viewpoints into their preservation work. The panel was organized and moderated by UCLA Andrew W. Mellon Education Resident Tharron Bloomfield. The final poster session filled the halls of the Cotsen Institute of Archaeology with 17 posters, including three posters authored by UCLA/Getty students.

We extend warm thanks to the Getty Conservation Institute, the Fowler Museum, TruVue, Inc., and the Cotsen Institute of Archaeology for their generous support of the conference. To view more images from L-A-NAGPIC 2013, please visit <http://on.fb.me/ZYhcDp>

—Ellen Pearlstein, Department of Information Studies;
UCLA/Getty Program in Archaeological and Ethnographic
Conservation; Cotsen Institute of Archaeology



Tim Whalen, Director of the Getty Conservation Institute, offering welcoming remarks against a backdrop of the 2013 “L-A-NAGPIC” student designed logo. (photo by Ellen Pearlstein)



Ayesha Fuentes ('14) describes her research on a Tibetan bone apron from the UCLA Fowler Museum during tours of the UCLA/Getty Conservation Labs at the Getty Villa. (photo by Ellen Pearlstein)

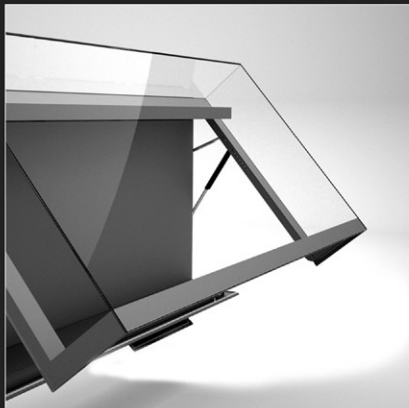
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CONSERVATION TRAINING PROGRAMS

ANAGPIC Student Internship Placements

BUFFALO STATE COLLEGE AT SUNY BUFFALO

Third Year Student Internship Placement

Aaron Burgess	The Henry Ford	Objects Conservation
Halaina Demba	National Archives and Record Administration	Paper Conservation
Elyse Driscoll	The Morgan Library & Museum, Thaw Conservation Center	Paper Conservation
Terra Huber	The Newberry Library	Paper Conservation
Katherine Langdon	Museum of Fine Arts, Boston	Objects Conservation
Krista Lough	The Metropolitan Museum of Art	Paper Conservation
Rebecca Pollak	Philadelphia Museum of Art	Paper Conservation
Graham Patten	Weissman Preservation Center of the Harvard University Library	Paper Conservation
Megan Salazar-Walsh	The Walters Art Museum	Paintings Conservation
Christina Simms	Philadelphia Museum of Art	Objects Conservation

THE CONSERVATION CENTER OF THE INSTITUTE OF FINE ARTS AT NEW YORK UNIVERSITY

Fourth Year Student Internship Placement

Rita Berg	with Ken Moser and Kristin Patterson, Brooklyn Museum	Paintings Conservation
Caitlin Breare	with Elise Effmann Clifford, de Young Museum	Paintings Conservation
Brian Castriota	with Ticca Ogilvie, National Museums of Scotland	Archaeological Objects Conservation
Amy Hughes	with Marjorie Shelley, Metropolitan Museum of Art	Paper Conservation
Emily Lynch	with Alan Puglia, Weissman Preservation Center, Harvard University Library,	Book Conservation
Maggie Wessling	with Martin Juergen, Rijksmuseum; and Monique Fischer, Northeast Document Conservation Center	Photograph Conservation

THE HISTORIC PRESERVATION PROGRAM AT THE UNIVERSITY OF PENNSYLVANIA (HSPV)

Second Year Student Internship Placement

Patton Roark	Stokes Architecture	Preservation Design
Ruthie Embry	UCI Architects, Inc.	Design Emphasis

Kevin Wohlgenuth	Integrated Conservation Resources, Inc.; UPenn Conservation Praxis Course at Archie Bray Foundation	Architectural Conservation
Naima Sweeting	UPenn Western Preservation Institute	Conservation of archaeological sites
Naima Iyer	US/ICOMOS - Preservation Design Partnership; UPenn Conservation Praxis Course at Archie Bray Foundation	Conservation Science
Winston Clement	National Park Service/Independence National Historical Park; UPenn Conservation Praxis Course at Archie Bray Foundation	Architectural Conservation
Amanda Mazie	The Reinvestment Fund, Development Partners	Planning & Development
Maggie Smith	Tacony Community Development Corporation	Planning & Development
Dana Rice	Partners for Sacred Places	Conservation
Parima Sukosi	Shofuso Japanese House; Garden, Fairmount Park	Preservation Design
Johanna Sztokman	Kreilick Conservation, LLC; UPenn Conservation Praxis Course at Archie Bray Foundation	Conservation
Sarah Cole	Kreilick Conservation, LLC; UPenn Conservation Praxis Course at Archie Bray Foundation	Conservation
Sarah Belkoski	Fairmount Park Historic Preservation Trust; UPenn Conservation Praxis Course at Archie Bray Foundation	Conservation Science
Sarah Blitzer	The Port Authority of New York & New Jersey	Undeclared
Monique Colas	Materials Conservation Co. (MCC); UPenn Conservation Praxis Course at Archie Bray Foundation	Conservation Science
Reina Chano	Holywell Trust - City Walls Heritage Project	Planning
Nathaniel Schlundt	KieranTimberlake	Preservation Design
Lauren Burton	The Woodlands	Planning & Management
Ryan Cleary	Old Structures Engineering	Conservation
Huachen Shao	Cultural Heritage Conservation Center (Research Center for Vernacular Architecture) in Tsinghua Tongheng Urban Planning and Design Institute	Preservation Planning
Lee Riccetti	Wynnefield Overbrook Revitalization Corporation; Germantown United CDC	Planning
Lindsey Bates	UPenn Conservation Praxis Course at Archie Bray Foundation	Design Emphasis
Shuyi Yin	UPenn Conservation Praxis Course at Archie Bray Foundation	Conservation Science

Shanshan Gao	WHITRAP (World Heritage World Heritage Institute of Training and Research for the Asia and Pacific Region under the auspices of UNESCO)	Preservation Planning
Matt Morgan	UPenn Conservation Praxis Course at Archie Bray Foundation	Conservation Science
Benjamin Doubleddee	Teton County Historic Preservation Board; UPenn Conservation Praxis Course at Archie Bray Foundation	Conservation Science
Nathaniel Hammitt	Philadelphia Redevelopment Authority	Planning (dual degree with M.Arch)
Irene Matteini	UPenn Conservation Praxis Course at Archie Bray Foundation	Conservation Science
Di Gao	Cooper's Ferry Partnership; Heritage Consulting, Inc.	Planning
Rachel Isacoff	Intermountain Regional Office, NPS Park Cultural Landscapes Program	Planning

QUEEN'S UNIVERSITY

First and Second Year Student Internship Placement

Evelyn Ayre	Canadian Conservation Institute	Artifacts
Stephanie Barnes	Canadian Conservation Institute	Paintings
Marie-Lou Beauchamp	Cleveland Museum of Art	Paper
Melanie Cloutier	Library and Archives Canada; AE Henry Inc.	Paintings
Wendy Crawford	National Gallery of Canada	Paintings
Samantha Fisher	Asian Arts Museum; Fine Arts Museum of San Francisco	Artifacts
Laurence Gravel-Gagne	Montreal Museum of Fine Arts	Paintings
Timothy Greening	AE Henry Inc.	Paintings
Sonia Kata	McCord Museum	Artifacts
Erin Kraus	University of Kansas Libraries; Harry Ransom Center	Paper
Sarah Mullin	Canadian Museum of Civilization	Artifacts
Katharine Potopova	Provincial Archives of Alberta	Paper
Emily Ricketts	Caere Excavation; Agora Excavation at the American School of Classical Studies	Artifacts
Aimee Sims	Birmingham Museum & Art Gallery	Artifacts
Corine Soueid	Caere Excavation; Central Lydia Archaeological Survey	Artifacts
Dorcas Tong	National Gallery of Canada	Paper
Aimie Turcotte	Fraser/Spafford Ricci	Paintings
Emily Turgeon-Brunet	British Columbia Archives/Royal British Columbia Museum	Paper
Jayne Vallieres	Library and Archives Canada	Paper
Daniele Vogel	Museu de Arte de Sao Paolo	Paintings

WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

Third Year Student Internship Placement

Heather Brown	Museum of Fine Arts, Houston	Photograph Conservation
Jessica Ford	Smithsonian American Art Museum, Smithsonian Institution	Painting Conservation
Tessa Gadomski	Library of Congress	Paper Library and Archive Materials Conservation
Rebecca Kaczowski	National Museum of Natural History, Smithsonian Institution	Objects Conservation
Jennifer Schnitker	The Metropolitan Museum of Art	Objects Conservation
Vicky Schussler	Corning Museum of Glass and Brooklyn Museum of Art	Objects Conservation
Elizabeth Shaeffer	Art Institute of Chicago	Textile Conservation
Samantha Skelton	Museum of Fine Arts, Houston	Paintings Conservation
Courtney Von Stein	Denver Art Museum	Objects Conservation
Marlene Yandrisevits	The Metropolitan Museum of Art	Objects Conservation

UCLA/GETTY CONSERVATION PROGRAM

Third Year Student Internship Placement

Brittany Dolph	Ayn Gharandal Archaeological Project and ACOR Conservation Cooperative in Amman, Jordan; the Kelsey Museum of Archaeology
Ayesha Fuentes	Fowler Museum on the UCLA Campus; working with the Department of Cultural Properties in Thimphu, Bhutan
Ayesha Fuentes	Geneva Griswold at the Herculaneum Field Project in Italy (directed by GCI); The Walters Art Museum
Caitlin Mahony	Hibulb Cultural Center and Natural History Preserve; the American Museum of Natural History
Casey Mallinckrodt	Rijksmuseum van Oudheden, Leiden, Netherlands; the Museums of New Mexico in Santa Fe, NM
Madeleine Neiman	Anchorage Museum in Alaska; the Alaska State Museum in Juneau; the Arizona State Museum
Alexis North	Michael C. Carlos Museum at Emory University; the University of Pennsylvania Museum of Anthropology and Archaeology
Carinne Tzadik	Israel Antiquities Authority in Jerusalem, Israel; the Metropolitan Museum

Specialty Group Columns

Book and Paper Group (BPG)

2014 AIC Annual Meeting: Abstract Review and Selection for BPG Specialty Group Sessions

As we look forward to the 2014 Annual Meeting in San Francisco *Conscientious Conservation: Sustainable Choices in Collection Care*, you might be curious about how BPG selects abstracts. The BPG Abstract Review Committee (ARC), led by the Program Chair, has seven members from among BPG Officers and Committee Chairs. The members of the review committee change annually on an ad hoc basis to ensure a diversity of backgrounds and insights. Members of the group read and assess all abstracts. Abstracts are assessed for qualities such as their relevance to current practice in book and paper conservation and broad appeal to the membership, evidence of new ideas substantial enough to warrant a 20-minute presentation (as opposed to a topic more appropriate for a tip, poster, or idea that needs more development), quality of writing and likelihood of successful presentation. All abstracts are rated, and the Program Chair then uses those ratings to inform selection of a cohesive group of papers that reflect the high standards of and current issues within our profession, and to balance topics within the whole program (e.g. book vs. paper, treatment vs. research and theory, a variety of materials, historical vs. modern, and library/

archive vs. museum context). Last year's committee selected 12 abstracts out of the 33 that were submitted through the AIC office.

If you have any questions about the BPG abstract review process, please contact 2014 Program Chair **Emily Rainwater**.

If you would like to submit an abstract, please follow the AIC-wide process: Email it to Ruth Seyler, Membership and Meetings Director, at [rseyler\[at\]conservation-us.org](mailto:rseyler[at]conservation-us.org).

Please send an abstract of no more than 500 words, along with a bio of no more than 300 words by Monday, September 16, 2013. In the case of multiple authors please list all authors and include an email address for each author. Details are available on AIC's Submit an Abstract webpage at www.conservation-us.org/abstracts.

—Priscilla Anderson, BPG Chair, (2012-2014)

Conservators in Private Practice (CIPP)

Gratitude

A big bow of appreciation goes out to outgoing CIPP chair **George Schwartz**, the CIPP Board, Ruth Seyler and the AIC planning committee for their work in organizing the AIC 41st Annual Meeting in Indianapolis. For those who could not attend, please see **Sarah C. Stevens'** much appreciated review on the AIC

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blog at www.conservators-converse.org/2013/06/41st-annual-meeting-cipp-seminar-wednesday-may-29th-presented-by-alexandra-darraby/. Her article details the many offerings of the CIPP Workshop, "Business Organizations and Strategies," as presented by Alexandra Darraby of the Art Law Firm, Claire Marmion from Haven Art Group, and representatives Sam Pugatch and Mary Pontillo from DeWitt Stern. Note that the workshop's crowning moments were the fine performances of CIPP members **Susan Blakney**, **Gordon Lewis**, and **Yuri Yanchyshyn**, whose interactive skit helped guide participants through the challenges conservators in private practice often face in risk management scenarios.

In addition to his years of service on the CIPP Board, **George Schwartz** will continue his leadership in both the Nominating Committee and on a task force designed to update our Mission Statement and CIPP Rules of Order.

New Brew

A warm welcome to our CIPP Board for 2013-14.

Maria Sheets	Chair
Gudrun Aurand	Vice Chair
Melanie Sanford	Secretary
Daisy Craddock	Treasurer
Cher Goodson	3rd Year Director
Nina Roth-Wells	2nd Year Director
Scott Haskins	1st Year Director

While we prepare CIPP content for the exciting new AIC website, the board is reviewing questions for a "wish list" survey

that will be presented to the CIPP membership. The purpose of this survey is to request specific information on how we can better serve an increasingly multi-faceted membership in all phases of their careers. We currently have funds available that can provide support in a wide variety of areas and are asking members to guide us with their input.

San Francisco is sure to be one of the most well attended AIC conferences! We are planning a busy year in preparation, as well as an exciting and informative conference workshop. In order for this to happen, we really need membership experience, guidance, and feedback through the results found in the survey.

Rantings and Ravings

With post AIC Convention decompression and summer vacation came a deceptively quieter, gentler listserv discussion with its typically informative substance. A few of the topics were:

- Purchasing a Vacuum Cleaner
- Expanding to Commercial Space from Home Base
- Sources for Cotton Twill Tapes
- Cuba Trip Inquiries
- Information about a wide choice of course offerings from all over the world.

Keep an eye out on the listserv for the coming CIPP survey and we will put that information to work for YOU!

Just remember... "Promotion and perception are synonymous twins of (art) marketing" —Jack White

—Maria Sheets, CIPP CHAIR, [mvsheets \[at\] verizon.net](mailto:mvsheets[at]verizon.net)

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Electronic Media Group (EMG)

2013 AIC Annual Meeting Sessions

The Electronic Media Group sessions in Indianapolis were excellent, with 12 presentations given over two days on a wide range of topics. Among them were case studies on the preservation of interactive software-based art and audiovisual materials, strategies for exhibiting and conservation of time-based media, documentation of source code, and conservation of custom video equipment. Postprints from the 2013 sessions will be published in the *Electronic Media Review Vol. III*, which will be distributed to EMG members who held membership in 2013, and will also be available for purchase.

Many thanks to all of the terrific speakers who presented at the EMG sessions, and thanks to FAIC and the Samuel H. Kress Foundation for helping to support our international speakers.

2013 EMG Business Meeting

EMG held its annual business meeting bright and early on Friday morning of the AIC Annual Meeting. **Christine Frohnert** presented brief results of a survey that was sent to the AIC membership and AMIA listserv as part of the TechFocus III Symposium planning process. The planning group is still evaluating the results, but there were over 270 responses to the survey, indicating that this is an area of significant interest and there is a definite audience for the symposium as it moves forward.

We discussed the EMG website, which is one of a few stand-alone specialty group websites that will need to be migrated to the main AIC website when it moves to the new platform. EMG has some unique content related to previous TechFocus symposia that may be challenging to the new site. Webmaster **Sarah Norris** requested feedback on the current EMG website to help guide changes to the site as it is migrated, and suggested that EMG members email her with comments.

Anisha Gupta, ECPN Outreach Officer, attended the business meeting to discuss the Emerging Conservation Professionals Network and propose a formal liaison between EMG and ECPN. The person holding this position would attend ECPN events and promote the EMG to new professionals, while also relaying news and issues from ECPN back to the EMG board. **Rose Cull** volunteered to take on this role for 2013.

Complete minutes from the business meeting will be posted on the EMG website. Please email **Helen Bailey** with comments or questions.

2014 AIC Annual Meeting

Program Chair **Rose Cull** recently sent out a call for presentations for the 2014 EMG sessions in San Francisco. The EMG board is very excited about the 2014 meeting and we are hard at work planning unique sessions, tours, and activities that will capitalize on the wealth of media arts and technology resources in the Bay Area. Please consider submitting a proposal for next year's meeting, the theme of which is *Conscientious Conservation: Sustainable Choices in Collection Care*. Abstracts will be accepted until September 16, and submission instructions are on the AIC website. Please email **Rose Cull** with questions. We look forward to seeing you in San Francisco!

—Helen Bailey, EMG Chair, [hakbailey\[at\]gmail.com](mailto:hakbailey[at]gmail.com)

Objects Specialty Group (OSG)

Thanks

I would like to extend my gratitude to all past OSG officers, especially **Mina Thompson**, who had an exceptional year as OSG Chair. Her work determining how to best utilize surplus reserves has resulted in much-needed new initiatives, such as the digitization of past *Postprints* to make them more accessible and user-friendly.

2013 AIC Annual Meeting

The OSG sessions at the 2013 meeting in Indianapolis were a great success! I would like to applaud all our speakers for their hard work in delivering informative and thought-provoking talks. The OSG lunch tips session was particularly well received and generated a great deal of useful discussion. If you missed a talk, nearly every presentation has been covered on the AIC blog, which can be found at www.conservators-converse.org. All abstracts, including the tips, have been posted on the OSG website at cool.conservation-us.org/coolaic/sg/osg/abstracts/ab2013.html.

2014 AIC Annual Meeting

Preparations are underway for the 2014 AIC meeting in San Francisco, and Program Chair **Suzanne Davis** is already busy planning what promises to be an outstanding series of sessions. In addition to an OSG session, there will be two joint sessions: one with the Architectural Specialty Group (ASG) and the other with the Research and Technical Studies Group (RATS). Both of the joint sessions will follow the general theme of the conference, *Conscientious Conservation: Sustainable Choices in Collection Care*, with the OSG/ASG session focusing on preservation strategies for cultural heritage sites, and the OSG/RATS session on the role of research and analysis in preventive conservation. Abstract submissions are due September 16th, 2013. Please see Suzanne's calls for papers, posted on the OSG ListServ on August 5th, for more details on the session themes and how to submit an abstract.

Looking Ahead

In addition to digitizing past *Postprints*, OSG is planning to form a new editing committee to ensure the efficient and timely publication of future issues. We would like to keep the momentum going from last year's incredible effort in publishing backlogged volumes. Our heartfelt thanks go out to all those who contributed to the process!

ECPN/Social Media Liaison

We are very pleased to announce that **Francis Lukezic** has been appointed as OSG's ECPN/Social Media Liaison. This new position combines the existing liaison to ECPN with the recently established Social Media Working Group. We look forward to welcoming Francis to the team and working with her to develop the position.

—Lara Kaplan, OSG Chair, [larakaplan\[at\]gmail.com](mailto:larakaplan[at]gmail.com)

Paintings Specialty Group (PSG)

PSG Business News

At the 2013 PSG Business meeting, the membership discussed possible changes to the role of the PSG Catalog Director, a position traditionally appointed by the PSG Chair. After much discussion, no changes were made and I am pleased to announce that **Judy Dion** has agreed to continue work on the PSG catalog project. For those of you interested in contributing to upcoming volumes of the catalog, please watch the PSG distribution list for a message from Judy; she will soon be seeking volunteers to help with upcoming and ongoing volumes.

Additional information regarding the 2013 PSG business meeting can be found in the business meeting minutes. The minutes have been posted on the PSG Webpage. Thank you to PSG Secretary/Treasurer **Lauren Bradley** for preparing them.

PSG Postprints

By this time, all presenters from the 2013 annual meeting in Indianapolis should have received a message from our Postprint Publications Chair, **Barbara Buckley**. The deadline for submitting your papers is September 9th. If you have not yet submitted your paper to Barbara, please do so as soon as possible. Guidelines for authors can be found the PSG page of the AIC website at www.conservation-us.org/paintings. Please help us

to get this and future postprints to our membership in a timely manner by submitting before this deadline.

A special thank you to Barbara and everybody who helped with or submitted a paper for the *2010 Postprints* (Volume 23). By now you should have all received a CD of this publication in the mail. I am pleased to report that things are also well under way for publication of Volumes 24 and 25.

2014 AIC Annual Meeting:

The 42nd Annual Meeting will take place May 28-31, 2014, in San Francisco, CA, at the Hyatt Regency Embarcadero. A general call for papers has already gone out. Please consider submitting a paper for the general session or for the PSG session. The 2014 theme will be *Conscientious Conservation: Sustainable Choices in Collection Care*. You are welcome to submit to PSG with topics both related and unrelated to this theme. We are also considering opportunities for joint sessions with other specialty groups. Program Chair **Kate Smith** and Assistant Program Chair **Tricia O'Reagan** are working on the PSG portion of the conference. If you have ideas, a paper in mind, or a tip, please contact Kate or Tricia at [kateccsmith\[at\]gmail.com](mailto:kateccsmith[at]gmail.com) or [toregan\[at\]famsf.org](mailto:toregan[at]famsf.org) with any questions, or read the guidelines and how to submit an abstract at www.conservation-us.org/abstracts.

As always, please feel free to contact me with any questions or concerns regarding the Paintings Specialty Group.

—*Katrina Bartlett Rush, PSG Chair, [kbartlett\[at\]menil.org](mailto:kbartlett[at]menil.org)*

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Photographic Materials Group (PMG)

Thank You

It is a pleasure to be writing in my new capacity as PMG Chair for 2013–2015. I would like to begin by thanking outgoing officers **Barbara Brown**, **Monique Fischer**, and **Rachel Wetzel** for all their hard work and dedication to PMG and AIC over the past four years, and for their advice and guidance over the past months. **Sarah Freeman**, **Alisha Chipman**, and I look forward to carrying on their good work.

2014 AIC Annual Meeting – Call for Papers

The 42nd annual meeting of the American Institute for Conservation will take place on May 28–31, 2014, in San Francisco, California. The theme of the 2014 meeting will be *Conscientious Conservation: Sustainable Choices in Collection Care*. Please consider submitting a paper for the PMG session. For detailed information about how to submit an abstract, visit AIC's Annual Meeting page at www.conservation-us.org/annual-meeting. If you have questions concerning the PMG session, contact **Sarah Freeman**, our Program Chair.

AIC-PMG Listserv

It has come to my attention that less than half of our membership receives announcements through the listserv. Please note that as a PMG member you are not automatically signed up for this list. You can subscribe to the list at <http://cool.conservation-us.org/mailman/listinfo/aic-photographic>. The purpose of the list is to facilitate open discussion about conservation amongst the members of PMG, as well as provide a forum for disseminating PMG-related news and queries amongst the members of the group. We encourage all PMG members to sign up and participate in the discussions.

—*Sylvie Pénichon, PMG Chair, [sylviep\[at\]cartermuseum.org](mailto:sylviep[at]cartermuseum.org)*

Research and Technical Studies (RATS)

2014 AIC Annual Meeting

The theme of next year's annual meeting in San Francisco is *Conscientious Conservation: Sustainable Choices in Collection Care* and our Vice-Chair, **Ainslie Harrison**, is planning an interpretation based on research about the museum environment. It has been over 25 years since the second edition of Garry Thomson's comprehensive text *The Museum Environment* was published and we hope this meeting will be a venue for disseminating the many new developments and changes in understanding since then. The call for papers, which is posted on the AIC website at www.conservation-us.org/abstracts and was sent to RATS members via the distribution list solicits presentations on topics including, but not limited to: lighting, atmospheric pollutants, impacts and assessment of environmental conditions, investigation into degradation mechanisms, and development of new analytical techniques as applied to the issues of preventive conservation. In addition to the RATS sessions, Ms. Harrison is also working with **Suzanne Davis**, the OSG program chair, to develop a joint session on how research informs decision-making for collections.

We hope that you are excited about the possibility of participating and look forward to receiving your submissions!

—*Cory Rogge, RATS Communications Officer, [crogge\[at\]mfah.org](mailto:crogge[at]mfah.org)*

Textile Specialty Group (TSG)

Thank You and Acknowledgements

In my first letter as TSG Chair, I would like to thank the outgoing officers, Chair **Robin Hanson** and Secretary **Mandie Holden**, for their dedication and excellent work. Fortunately, neither of them has ventured far. Robin continues as a valued advisor who has just completed the huge task of compiling all *Textile Specialty Group Postprints*, and has indexed them by author, subject, and keyword. This invaluable research tool will be distributed in the near future. Mandie is hard at work as co-editor of *Postprints* with **Rebecca Summerour**, and is collecting the papers from this year for publication. Please welcome our new Board members: **Lauren Chang**, Program Chair, and **Lynn Bathke**, Secretary. **Angela Duckworth** is entering her second year as Treasurer.

I also want to make a special mention of the current TSG Committee Chairs and Committee Members. These outstanding people offer their time and expertise on behalf of AIC-TSG. In the list below, you will find conservators from 15 different states; there are emerging professionals, mid-career, and those with 25+ years of experience, AIC Fellows & AIC Professional Associates, and a mix of conservators working in private practice, at regional laboratories, or within institutions. They make TSG a vibrant and active community.

Should you be asked to serve, please remember to say, "YES"! **Jonathan Hoope** did just that. He is the newest addition to our team as TSG Archivist. Jonathan is getting his MLS degree from University of Pittsburgh. He will be organizing and migrating our files online and we anticipate this will fit nicely with AIC's new website launch.

Please take the opportunity to thank these volunteers for their tremendous efforts on our behalf when you contact them with any ideas, questions, or concerns.

TSG BOARD

Chair: **Virginia Whelan**, 2013–2014
 Vice Chair: **Lauren Chang**, 2013–2014
 Secretary: **Lynn Bathke**, 2013–2015
 Treasurer: **Angela Duckwall**, 2012–2014

TSG COMMITTEE CHAIRS AND MEMBERS

Web Editor: **Anne Murray**
 Wiki Editor: **Jennifer Cruise**
 Listserv Moderator: **Rebecca Rushfield**
 Archivist: **Jonathan Hoope**

CATALOGUE COMMITTEE

Co-Chair: **Deborah Trupin**
 Co-Chair: **Kathy Francis**
 Member: **Mary Kaldany**
 Member: **Allison McCloskey**
 Member: **Nancy Pollak**

POSTPRINTS COMMITTEE

Co-Chair: Amanda Holden
 Co-Chair: Rebecca Summerour
 Member: Julia Carlson
 Member: Glenn Peterson
 Member: Emily Schuetz

NOMINATING COMMITTEE

Chair: Christine Giuntini, 2013–2014
 Member: Maria Fusco, 2013–2014
 Member: Allison McCloskey 2013–2014

AWARDS COMMITTEE

Chair: Valerie Soll (New York, NY)
 Member: Margaret E. Geiss-Mooney
 Member: Camille Myers Breeze
 Member: Alternate: Zoe Perkins

AIC 2013 Annual Meeting

The 2013 Annual Meeting in Indianapolis was a huge success and TSG had another banner year of strong presenters who put in hours of hard work and preparation to make their presentations interesting and informative. We had wonderful sponsors in TruVue and Small Corp and we can't thank them enough for their support.

AIC Annual Meeting May 28–31, 2014

The meeting theme is Preventative Conservation & Sustainability. Lauren Chang, TSG Program Chair, encourages you to think about a paper you would like to present. She also welcomes any thoughts or suggestions you might have for our session. Please submit an abstract for consideration. The deadline for abstracts is September 16, 2013.

I look forward to working with all of you this year.

—Virginia J. Whelan, TSG Chair, [vjwhelan \[at\] comcast.net](mailto:vjwhelan[at]comcast.net)

Wooden Artifacts Group (WAG)**In Appreciation**

As the incoming WAG Chair, I would like to start by thanking my predecessor, Alex Carlisle, who has done a wonderful job these past two years. He put a lot of energy into creating new committees to promote participation of more members within WAG. It will be my pleasure to work on a variety of initiatives with the newly appointed officers, and look forward to feedback from WAG members. I also want to thank Mark Harpainter, our outgoing WAG Program Chair, who has put together a great program at the last annual meeting in Indianapolis, including a joint session and dinner with TSG.

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 roast an exhibit...**

Notable Museum Gallery (*that would rather not be named*).



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2014 AIC Annual Meeting

I hope that many of you have submitted abstracts for the next Annual Meeting. The deadline is September 16. San Francisco will certainly attract a large crowd, eager to learn and share knowledge about preventive conservation and sustainability. Our Program Chair, **Jon Brandon**, is working hard to gather promising abstracts. Thank you Jon!

The Advisory Committee (**Steve Pine**, **Genevieve Bieniosek**, and **David Bayne**) is looking into our membership with the goal of knowing more precisely who WAG members are and how we can serve their needs better. The Committee has prepared a survey with additional questions from the WAG Education and Training Committee and it will be sent out soon. Please take the time to answer the survey when it comes out; it won't take long. Hearing from you is the only way we can serve you better.

The WAG Education and Training Committee (**Alex Carlisle**, **Chair**, **Debbie Hess Norris**, **Mark Anderson**, **Jonathan Thornton**, **MaryJo Lelyveld**, myself, and **Steve Brown** acting as a consultant) is working on several projects including the organization of workshops and the development of a summer course on woodworking techniques—hopefully to be held at North Bennett Street School. **Tad Fallon** is currently putting together a workshop on airbrushing techniques that should take place this coming fall on the east coast; listen carefully to WAG communications if this is of interest to you. Other projects are being explored and will be shared in future columns.

WAG Website and Postprints

We are still looking into the migration of the WAG website to the AIC website in the coming months. The new AIC website will offer enhanced features, including the possibility of searching *Postprints* by author and publication year (expressed concerns for some members).

Please submit all due papers to the postprints as soon as possible. One of my priorities as WAG Chair is to have past papers online quickly and for future meetings as soon after the meeting as possible, whether we have them all or not, instead of waiting for late submissions. It is unfair for authors who submit their papers on time to have to wait for years to see their work

published because of other people's delays. It is also important for the members to be able to have access to their colleagues' papers, especially if they haven't been able to attend the meeting. So please, turn in your papers in a timely manner.

Advocating for Wooden Artifacts Conservation among Young Professionals

We talked with **Genevieve Bieniosek** about ways to develop interactions with ECPN. We all know too well that we lack recent graduates in wooden artifacts conservation. Many wooden artifacts conservators will retire in the next decade and there are not enough young professionals to replace them. Though we do not have many emerging conservators to direct to ECPN, maybe ECPN can help us get the word out about why becoming a wooden artifacts conservator is a great thing to do! We should all make every effort to advocate for our specialty, beginning with inspiring pre-program and undergraduate/graduate students to join our community. So, please spread the word about what we do and open your door to the next generation of conservators. For example, you could host a student in your lab/studio or serve as an AIC mentor.

Wiki

Finally, please consider submitting contributions to **Rian Deurenberg-Wilkinson** for our Wiki page. She is eager to post new entries! Written entries can be short and can cover a variety of topics such as materials, tools, construction or treatment techniques, etc. You can access our Wiki Page at www.conservation-wiki.com/wiki/Wooden_Artifacts and e-mail Rian with questions or entries at [r.deurenberg\[at\]fallonwilkinson.com](mailto:r.deurenberg@fallonwilkinson.com)

Please always feel free to contact me with any questions, concerns or thoughts you would like to share. We are off to a great start with the newly elected and appointed WAG officers. I want to thank them all, as well as the continuing officers already on board, for all their hard work and energy.

—*Stephanie Auffret, WAG Chair, [sauffret\[at\]winterthur.org](mailto:sauffret[at]winterthur.org)*

PLEASE NOTE:

A column was not submitted by the **Architecture Specialty Group (ASG)** for this issue of *AIC News*.

Network Columns

Collections Care Network (CCN)

AIC Annual Meeting 2014

Looking ahead to San Francisco in 2014, CCN is working towards building a broad program with the Sustainability Committee (SC) for the 42nd AIC meeting. Please join us. Talk to your preservation colleagues and submit abstracts to [rseyley\[at\]conservation-us.org](mailto:rseyley[at]conservation-us.org) by September 16, 2013! CCN & SC look forward to assembling a program that demonstrates the wide range of expertise brought to the challenges of collections care.

CCN Liaison Network

In conjunction with developing this year's program, CCN is reaching out to the numerous allied professional groups to build a liaison network. Through liaisons, CCN will communicate and build collaboration with other preservation organizations. Liaisons to CCN are organizational leaders and knowledgeable individuals who:

- Share news, goals, and concerns between their home organization and AIC CCN by cross-posting on the organizations listservs and newsletters.
- Keep their home organizations' leadership apprised of CCN activities.

- Identify and participate in projects, publications and conferences shared by the CCN and allied organizations.
- Encourage the membership of their home organizations to better understand and address collections care issues.

Liaisons are important in establishing communication among allied professions; an important first step toward sharing information, identifying best practices, and increasing visibility for preventive care.

Beginning with connections forged by CCN board members, and continuing with presentations at allied preservation meetings, CCN's liaison program has already yielded early success. CCN presenters at The American Alliance of Museums (AAM), the Society for the Preservation of Natural History Collections (SPNHC), and the International Association for Museum Facilities Administrators (IAMFA) meetings were well positioned to create connections between organizations.

To date the liaison program has targeted only a small subset of professional groups. There are still numerous preservation organizations to approach whose participation would be invaluable as partners. Happily, the following organizations have confirmed liaisons while others being negotiated and will soon be added to this list:

- American Anthropological Association (AAA)
- The American Alliance for Museums
- American Library Association (ALA)
- Canadian Association for Conservation (CAC)
- Canadian Conservation Institute (CCI)
- International Association of Museum Facility

Administrators (IAMFA)

- Museumpest.net
- National Park Service
- Society for the Preservation of Natural History Collections (SPNHC)

Please contact me with your suggestions. An important source for liaisons comes from referrals and recommendations. Like successful collection care, the liaison program relies on numerous professionals lending their expertise and knowledge.

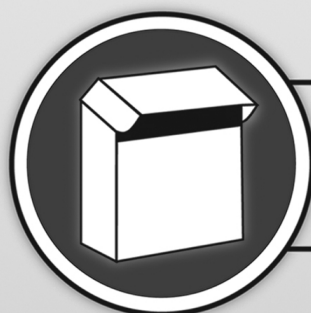
—Gretchen Guidess, CCN Communications & Outreach
2012–2015, Gretchen.guidess [at] gmail.com

Emerging Conservation Professionals Network (ECPN)

ECPN Goals

With officer transitions in June 2013, ECPN has been defining its goals for the upcoming year. Please find some of these goals below:

- Produce three webinars that serve our demographic: pre-program students, graduate students, and post-graduate professionals. Although the webinars are tailored for this demographic, all are welcome to participate.
- Plan dynamic events for the 42nd AIC annual meeting.
- Forward ongoing projects, such as the student research resource, PR Toolkit, and resources for pre-program students.



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- Continue fostering the AIC-ECPN mentoring program and create new informal mentoring activities.

- Work with Conservators in Private Practice (CIPP) to help develop resources for emerging conservators considering going into private practice.

- Continue to advocate for emerging conservators.

Please do not hesitate to contact us with ideas you'd like to see developed.

ECPN Webinar Series

Over the past year ECPN has been working hard to develop our new webinar series. This series is intended to provide discussions on various topics in a live and interactive format that allows for questions from the audience. Webinars currently are free to all AIC members and are recorded and posted on AIC's YouTube account at the conclusion of the event. Topic selection is based on the learned or perceived needs of the ECPN demographic; however most of the topics are relevant to all AIC members. If you would like us to address a specific topic in a webinar format, please email your idea to ECPN's Webinar Coordinator, **Anisha Gupta** (anishagupta72 [at] gmail.com).

To view our previous two webinars, please visit the links:

- "Self-Advocacy and Fundraising for Independent Research" with **Debra Hess Norris** at www.youtube.com/watch?v=fDWgqY8umqQ
- "Considering Your Future Career Path: Working in Private Practice" with **Julia Brennan, Rosa Lowinger, and Paul Messier** at www.youtube.com/watch?v=UW1cXLp492s&list=PLH0WXCtI2noiflBNtL6tqvaTilbvN2_b&index=1

Our next webinar topic will be "How to make the most of pre-program internships," and is scheduled for September 24, 2013. It features two speakers with experience supervising pre-program interns, **Tom Edmondson** and **Emily Williams**, and two speakers with recent experience as pre-program interns, **Ayesha Fuentes** and **LeeAnn Barnes Gordon**.

We are currently planning two more webinars:

- November 2013: Career development, especially for graduate students and recent graduates.
- February 2014: How emerging conservators can advocate for conservation, leading up to Museums Advocacy Day, February 24–25, 2014.

We look forward to a productive and engaging year! As always, please contact us with ideas, thoughts, and questions!

—*Megan Salazar-Walsh, ECPN Vice-Chair,*
salazar.walsh [at] gmail.com



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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 FAIC website (www.conservation-us.org/courses) or from the FAIC Office: 202-661-8070 or [courses\[at\]conservation-us.org](mailto:courses[at]conservation-us.org).

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

FAIC Workshops

Emergency Planning and Mitigation Strategies for Historic Sites September 11, 2013, Houston, Texas

Presented in cooperation with the Museum of Fine Arts, Houston and the Galveston/Houston Alliance for Response, and funded in part by a grant from the Institute of Museum and Library Services

Modern/Contemporary Print Identification* October 16-19, 2013, Washington, DC

Conservation of Glass in Photography* October 21-25, 2013, Los Angeles, California

Preventive Conservation, January 2014, Ossabaw Island, Georgia

Trainwrecks I Have Known: A Synergistic, Innovative Workshop in Advanced Paper Conservation Repair Techniques

September 4-5, Mystic, Connecticut

Media Consolidation for Ancient and Medieval Manuscripts on Parchment, September 2014, New York City

Platinum and Palladium Photography—symposium, workshop, and tours, October 21-24, 2014, Washington, DC

Removal of Pressure-sensitive Tapes and Tape Stains, 2014 dates TBA, Atlanta, Georgia

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

Webinar: Raising Money for Collections Conservation

The recording of this FAIC Webinar, produced and co-sponsored by Learning Times in collaboration with the American Alliance of Museums and sponsored by The Inge Foundation, is now available free of charge at www.conservation-us.org/pastwebinars.

Laboratory Safety for Conservation, September 5-October 4, 2013

Marketing for Conservation, coming in winter 2014.

Photographic Chemistry for Preservation, webinar series begins in fall 2014

Sustainable Collections Care Practices, webinar series begins in 2015

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

Co-sponsored Courses

Campbell Center for Historic Preservation, Mt. Carroll, Illinois

There are a limited number of scholarships available for AIC members taking conservation refresher courses. Contact the Campbell Center for details and registration: 815-244-1173; www.campbellcenter.org

Deacidification and Washing of Paper Artifacts, September 9-12, 2013

Mastering Inpainting, October 7-10, 2013

The Non-Invasive Analysis of Painted Surfaces: Scientific Impact and Conservation Practice February 20-21, 2014, Washington, DC

Presented in cooperation with ICOM-CC Painting and Scientific Research Working Groups and the Lunder Conservation Center

Aluminum: History, Technology and Conservation April 7-10, 2014, Washington, DC

Presented in cooperation with ICOM-CC Metal Working Group and the Lunder Conservation Center. Sponsored by Clive Cussler and the National Center for Preservation Technology and Training

Call for Papers

Submission Deadline: Sep 15, 2013

University College London, Institute of Archaeology: *The impact of cross-disciplinary conservation on social development*, London, UK. (Conference dates: May 16-17, 2014)

Contact: conservationucl[at]gmail.com

Submission Deadline: Sep 15, 2013

Authentication in Art, Conference on Authentication of Paintings, The Hague, The Netherlands.

(Conference dates: May 7-9, 2014)

Contact: www.authenticationinart.org

Submission Deadline: Sep 30, 2013

International Symposium: *Medieval copper, bronze and brass – Dinant-Namur 2014*, History, archaeology and archaeometry of the production of brass, bronze and other copper alloy objects in medieval Europe (12th-16th centuries), Dinant and Namur (Belgium) (Conference dates: May 15-17, 2014)

Info: www.laitonmosan.org/

symposium_2014.pdf

Contact: laiton.mosan[at]gmail.com

Submission Deadline: Oct 15, 2013

International Symposium on Lucas Cranach the Younger and The Reformation of the Image, Wittenberg, Germany.

(Conference Dates: March 20-22, 2014)

Info: wege-zu-cranach.de/forschung

Contact: Gunnar Heydenreich, gunnar.heydenreich[at]fh-koein.de or kontakt[at]cranach-tagung-2014.de

Submission Deadline: Dec 22, 2013

40th Annual Conference and Workshop of the Canadian Association for the Conservation of Cultural Property (CAC). Québec City (Québec), Canada.

(Conference Dates: June 4-8, 2014)

Info: www.cac-accr.ca

Contact: michael.omalley[at]mcc.gouv.qc.ca

GENERAL

Sep 16-20, 2013. ICOM-CC Metals WG: *Metals 2013*, Edinburgh, Scotland.

Info: www.metal2013.org

Contact: James Crawford, jamesbcrawford76[at]gmail.com

Sep 18-21, 2013. American Association for State and Local History, *2013 AASLH Annual Meeting, Turning Points*, Birmingham, AL, USA.

Info: aaslh.org

Sept. 19-21, 2013. ICOM, *The Best in Heritage*, Dubrovnik, Croatia.

Info: www.thebestinheritage.com

Sep 20-21, 2013. American Alliance for Museums (AAM), *Preparators Conference 2013*, Mt. Carroll, IL.

Info: aam-us.org

Contact: Greg Stevens, gstevens[at]aam-us.org

Sep 25-27, 2013. Canada Science and Technology Museum: *Saving the Big Stuff in Tight Economic Times*, Ottawa, Canada.

Info: www.sciencetech.technomuses.ca/english/whatson/big_stuff_conference.cfm

Contact: BigStuff2013[at]technomuses.ca

Sep 25-28, 2013. Hornemann Institute: *Separated-reunited! Conservation and Restoration in Central Europe During the Time of the Iron Curtain and Today*, Hildesheim, Germany.

Info: www.hornemann-institut.de

Contact: Dr. Angela Weyer, Hornemann Institute, D-31134 Hildesheim, Germany, +49 5121 408179

Oct 8-10, 2013. NCPTT, *International Cemetery Preservation Summit*, Niagara Falls, NY.

Contact: Jason Church, NCPTT, 645

University Parkway, Natchitoches, LA. 71457, jason_church[at]contractor.nps.gov
Info: ncptt.nps.gov

Oct 11-15, 2013. 45th Conference of The Association for Preservation Technology International (APT), *Preserving the Metropolis*, New York City, NY.

Contact: dana[at]apti.org

Info: www.aptcconference.org

Oct 14-15, 2013. British Library Preservation Advisory Centre, The British Museum: *Evolution or revolution? The changing face of collections care*, London, UK.

Contact: sandy.ryan[at]bl.uk

Oct 23-25, 2013. AICCM: *Contexts for Conservation, AICCM National Conference*, Adelaide, Australia.

Contact: Kasi Albert, Artlab Australia, (+61) 0408340894, national.conference[at]aiccm.org.au

Oct 23-25, 2013. The Conservation Department, Die Neue Sammlung, *Future talks 013: Lectures and Workshops on Technology and Conservation of Modern Materials in Design*, Munich, Germany.

Info: www.die-neue-sammlung.de/event

Oct 28-30, 2013. ICOM-CC WG, Wood, Furniture and Lacquer; Scientific Research; Sculpture, Polychromy and Architectural Decoration, *Heritage Wood: Research and Conservation in the 21st Century*, Warsaw, Poland.

Info: lcom.mnw.art.pl

Oct 31-Nov 3, 2013. Association of Registrars and Collections Specialists Conference, Chicago, IL, USA.

Info: www.arcsinfo.org

Nov 5-8, 2013. Institute for the Preservation of Cultural Heritage and Getty Conservation Institute: *XRF Boot Camp*, New Haven, CT.

Contact: Aniko Bezur, Yale University, PO Box 27393, West Haven, CT, 06516-7393, 203 737-3187, or Laurie Batza, laurie.batza[at]yale.edu

Nov 19-22, 2013. Canadian Conservation Institute (CCI), *Advanced Professional Development Workshop "Display Cases – Preservation, Sustainability and Design,"* Ottawa, Ontario, Canada.

Info: www.cci-icc.gc.ca/pd-dp/adpw-ppn/displaycases-vitrines-eng.aspx

Nov 18-22, 2013. Organization of World Heritage Cities (OWHC), XII World Congress: *Heritage Cities, Sustainable Cities*, Oaxaca City, Mexico.

Info: www.ovpm.org, or

www.municipiodeoaxaca.gob.mx or

www.ocpmoaxaca2013.org

Contact: Dr. Vera De La Cruz Baltazar, PhD Coordinator, Facultad de Arquitectura "5 de mayo," Universidad Benito Juarez de Oaxaca, Mexico

Dec 6-8, 2013. German Conservators' Association (VDR), *Fail Better: VDR Symposium about Conservation Practice and Decision Making in Modern and Contemporary Art*, Hamburger Kunsthalle, Hamburg, Germany. English-language conference. Register: <http://restauratoren.de/aktuelles/termine/termine-details/1130-fail-better.html>
Contact: fail-better[at]restauratoren.de.

2014

Mar 27-28, 2014. MuseumPests.net and Colonial Williamsburg, *MuseumPests 2014: Integrated Pest Management for museums, archives, libraries and historic sites*, Williamsburg, VA, USA.

Contact: Ryan Jones, rjones[at]cwf.org

May 16-17, 2014. Conservation and Development Research Network, University College, London. *The impact of cross-disciplinary conservation on social development*, London, UK.

Info: conservationucl[at]gmail.com

Sep 15-19, 2014. ICOM-CC 17th Triennial Conference: *Building Strong Culture Through Conservation*, Melbourne, Australia.
Info: www.icom-cc2014.org

Calls for Papers, Conferences, Seminars, and Courses are continually updated and can be found online at cool.conservation-us.org/cool/aicnews/calendar-listings/

ARCHITECTURE

Sep 11–14, 2013. University of the West Scotland: *3rd Historic Mortars Conference*, Glasgow, Scotland.

Contact: Dr. John Hughes, School of Engineering, University of the West Scotland, Paisley Campus, Paisley, PA1 2BE, Scotland, +44 141 848 3268, john.hughes[at]uws.ac.uk

BOOK & PAPER

Oct 4–6, 2013. The Victorian Bookbinder's Guild: *Bookbinding: Past-Present-Future, Australian Bookbinders Symposium*, Melbourne, Australia.

Info: <http://home.vicnet.net.au>
Contact: bookbindingsymposium2013[at]gmail.com

Oct 9–11, 2013. Smithsonian Libraries Preservation Services Department, *Understanding Asian Papers and their Applications in Paper Conservation*, Landover, MD.

Contact: Venessa Haight Smith, Preservation Services Dept., Smithsonian Institution Libraries, Tel: 301-238-2089

OBJECTS

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

Info: www.icomcorpus2013.nu
Contact: Kate van Lookeren Campagne, University of Amsterdam, [icomcorpus2013\[at\]gmail.com](mailto:icomcorpus2013[at]gmail.com)

Nov 20–23, 2013. The American Schools of Oriental Research (ASOR): *Conservation and Site Preservation in the Near East, ASOR Annual Meeting*, Baltimore, MD, USA.

Info: www.asor.org

2014

May 15–17, 2014. International Symposium on Medieval Copper, Bronze and Brass: *Dinant-Namur 2014: History, archaeology and archaeometry of the production of brass, bronze and other copper alloy objects in medieval Europe (12th–16th centuries)*, Dinant and Namur, Belgium.

Info: www.laitonmosan.org/symposium_2014.pdf
Contact: [laiton.mosan\[at\]gmail.com](mailto:laiton.mosan[at]gmail.com)

PAINTINGS

Sep 18–20, 2013. Rijkmuseum Amsterdam: *Painting Techniques, History, Materials and Studio Practice, 5th International Conference*, Amsterdam, The Netherlands.

Info: www.rijkmuseum.nl
Contact: Gwen Tauber, Rijkmuseum, PO Box 74888, 1070 DN Amsterdam, The Netherlands

Dec 10–13, 2013. *Cleaning of Acrylic Painted Surfaces*, the Getty Conservation Institute and the Art Gallery of New South Wales, Sydney, Australia.

Info: www.getty.edu/conservation/our_projects
Contact: Annabelle Wiseman, Getty Conservation Institute, 1200 Getty Center Drive, Los Angeles, CA, 90049, tel: 310-440-6785

2014

May 7–9, 2014. *Conference on Authentication of Paintings, Authentication in Art*, The Netherlands.

Contact: www.authenticationinart.org

RESEARCH & TECHNICAL STUDIES

Oct 1–2, 2013. American Ceramic Society (ACR), *Using X-rays to Analyze Cultural Heritage*. SLAC National Accelerator Laboratory and Stanford University, Stanford, CA.

Info: <http://ceramics.org/meetings/aacs-workshop>

Nov 18–29, 2013. 2013 Eastern Analytical Symposium, *"Analytical Imaging for Cultural Heritage" or "Environmental Analysis for Cultural Heritage"*, Eastern Analytical Symposium (EAS), Somerset, NJ, USA.

Contact: www.eas.org

TEXTILES

Nov 12–15, 2013. North American Textile Conservation Conference (NATCC): *Conserving Modernity: The Articulation of Innovation, 9th North American Textile Conservation Conference*, San Francisco, CA, USA.

Info: natccconference.com
Contact: Yadin Larochette, [yadinl\[at\]gmail.com](mailto:yadinl[at]gmail.com)

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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 <http://cool.conservation-us.org/cool/aicnews/courses-and-workshops/>.

Campbell Center for Historic Preservation Studies

Mount Carroll, IL
www.campbellcenter.org
Sharon Welton, Executive Director,
Tel: 815-244-1173

Sep 12–14. *Care of Basketry Collections*
Sep 23–27. *Care of Paper Artifacts*
Sep 30–Oct 1. *Care of Historic Scrapbooks*
Oct 7–10. *Mastering Inpainting*

The Getty Conservation Institute

1200 Getty Center Drive, Suite 700
Los Angeles, CA, 90049-1684
Tel: 310 440-7325, [gciweb\[at\]getty.edu](mailto:gciweb[at]getty.edu)

April 28–May 16, 2014: *Conservation and Management of Archaeological Sites with Mosaics (Paphos, Cyprus)* Application deadline is September 30, 2013.
Contact: [MOSAICON\[at\]getty.edu](mailto:MOSAICON[at]getty.edu)

Hooke College of Applied Sciences

850 Pasquinelli Drive
Westmont, IL 60559-5539
630-887-7100 (tel)
630-887-7412 (fax)
E-mail: [education\[at\]hookecollege.com](mailto:education[at]hookecollege.com)
Website: www.hookecollege.com

Oct 1–3, 2013. *INS-520: Transmission Electron Microscopy (TEM)*

Oct 7–11, 2013. *INS-500: Modern Polarized Light Microscopy*

Oct 21–25, 2013. *INS-510: Scanning Electron Microscopy*

Oct 22–24, 2013. *SMP-500: Microscopic Particle Handling: Particle Isolation, Manipulation, and Mounting*

Nov 5–7, 2013. *INS-525: Infrared Microscopy*

West Dean College

Contact the course organizer at [cpd\[at\]westdean.org.uk](mailto:cpd[at]westdean.org.uk) or +44 1243 818219.
Web: www.westdean.org.uk/College and click on 'Conservation CPD'

BCM and PCIP Course Organiser
Edward James Foundation Ltd
West Dean, Chichester
West Sussex PO18 0QZ
DDI +44 1243 818219

Oct 7–10, 2013. *Conservation of Arms and Armour*



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

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