

## Inside

|   |    |
|---|----|
| From the Executive Director             | 2  |
| AIC News                                | 3  |
| FAIC News                               | 3  |
| JAIC News                               | 3  |
| New Publications                        | 4  |
| Annual Meeting News                     | 5  |
| Worth Noting                            | 5  |
| Allied Organizations                    | 10 |
| Washington Watch                        | 10 |
| People                                  | 10 |
| New Materials and Research              | 11 |
| Health and Safety                       | 11 |
| Specialty Groups                        | 15 |
| Courses, Conferences, and Seminars      | 21 |
| Positions, Internships, and Fellowships | 26 |

### Register Today for the 2008 Annual Meeting and Save with a Preview Rate!

The first 75 registrations received will be entered into a contest to win a free 2008 registration.

Visit [www.aic-faic.org](http://www.aic-faic.org) to sign up and learn more about the upcoming annual meeting in Denver, Colorado.

## Media Preservation in Libraries: A Profile

Have you noticed that the preservation of media-based cultural materials is a hot topic in the cultural heritage community? The current engagement of museums, libraries, and archives in audio-visual (a-v) media preservation issues is unprecedented. At AIC meetings in the very recent past, we have heard reports from museums striving to define what it means to preserve media art, websites, installations, and other interactive, time-based works. We've also learned about the high-profile activities at the Library of Congress such as its National Audio-Visual Conservation Center, a major milestone in our field's history. With the efforts of the National Film Preservation Board and the National Recording Preservation Board, both mandated by federal law to advise the Librarian of Congress on selections of historically-significant films and sound recordings for the national registries, a body of substantive survey findings, research reports, and expert testimonials defining the fundamental issues that characterize a-v preservation today has emerged.

One need only to reflect on the number of special a-v preservation programs and projects in recent years to appreciate the significance of this expanding trend. This year alone is marked by the American Library Association Preservation and Reformatting Section's third program in the series "Saving Sound" and an IMLS-funded program called "A Race Against Time: Preserving Our Audiovisual Media" organized by Conservation Center for Art and Historic Artifacts (CCAHA). Also underway is a joint project at Indiana University Archives of Traditional Music and Harvard University's Music Library entitled "Sound Directions: Digital Preservation and Access for Global Audio Heritage," which is now in its second year and promises to result in a comprehensive set of best practice documents and a risk assessment tool. The zealous, generous support from numerous major foundations and federal agencies stokes the fire.

In addition to the Indiana and Harvard Universities project, a number of other research libraries are turning their attention to the preservation of their a-v collections. Unlike most museums, research libraries have accumulated very large holdings of media in the last half-century. Yet they have not formally addressed these materials in the scope of the library preservation programs . . . until now. One of the most prominent institutions on the scene is New York University. Emerging from the following exchange between the author and Paula De Stefano, head of preservation at NYU Libraries, as well as Sarah Ziebell, moving image preservation specialist, is an in-depth profile of the NYU Media Preservation Unit. The discussion serves to illuminate the need for highly-collaborative and adaptive approaches to integrate this essential and vital area of preservation into existing programs.

**What were the key driving factors that motivated NYU to grow preservation services for media materials?**

NYU: Our media holdings at NYU Libraries are voluminous—estimated numbers include over 70,000 audio and video items in the general collections of the Avery Fisher Center for Music and Media and 6,800 films, 10,500 videos, and 34,000 sound recordings in the Library's three special collections departments (Fales Library

# AIC NEWS

*AIC News* (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works, 1717 K Street, NW, Ste. 200, Washington, DC 20036, (202) 452-9545; Fax: (202) 452-9328; info@aic-faic.org; www.aic-faic.org

Periodicals postage paid at Washington, DC  
Postmaster: Send address changes to:  
*AIC News*  
1717 K Street, NW, Suite 200  
Washington, DC 20036

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues. Opinions expressed in the *AIC News* are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. **Deadline for September Editorial Submissions** (scarroll@aic-faic.org): **August 1, 2007.** 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 is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695.

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

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

## AIC NEWS STAFF

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

© Copyright 2007. *AIC News* cannot be reproduced in its entirety without permission from AIC. Individual articles may be reproduced if permission has been granted by the owner of copyright and proper citation attributed. The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/NISO Z39.48-1992.



## *From the Executive Director*

If you have read the 2006 annual report in the May newsletter or on the website, you will already be aware of all the activities taking place at AIC and FAIC—by the board, staff, specialty groups, committees, task forces, and other involved members. Membership is increasing, as is attendance at recent annual meetings. We have excellent relationships with related organizations and funding agencies that continue to support us. And, with AIC's participation in JSTOR, access and readership of JAIC has increased substantially. There is a great deal to be proud of. But

what are the challenges facing AIC and its foundation in the coming years?

While revenues have increased in recent years, so have expenses. Reviews are done regularly to identify cost savings that will protect our bottom line. Recently, for instance, we switched from first class postage to a standard rate for JAIC mailings. A survey showed little difference in quality of delivery and delay of receipt was minimal. Yet, changing to a standard rate will mean approximately \$15,000 saved in postage annually.

Some expenses are harder to control. With the demolition of our office building, we are facing relocation in a very tight market. No matter where we move within the greater metropolitan Washington, DC area, lease rates will be much higher than before. In addition, it is necessary to put additional resources into our financial office. The need for reorganization is substantiated by recommendations from our auditor in light of stricter accounting standards, along with an increase in AIC and FAIC financial activities. Additional support staff is also needed to manage and grow both AIC and FAIC. Between 2000 and 2006, revenues and expenses increased by 15% and 27% respectively in AIC and 313% and 289% in FAIC, yet staff levels have remained the same. It is not possible to maintain member services or increase outreach efforts without additional staff.

Changing technologies are also affecting operations. Top priorities for strengthening our infrastructure are to develop and implement a new website and a web-based membership database. A website with interactive capabilities will greatly increase our ability to serve members, allied professionals, and the public. Increased use of the website will result in greater use of the Guide to Conservation Services and additional opportunities for the public to learn about working with conservators. It will make it easier for members to access information and staff to provide additional services.

It is also necessary to replace our flawed Microsoft Access membership database with a database that can track more than just membership dues and annual meeting registration. A web-based database capable of tracking such groups as individual donors, prospects, supporters, and allied professionals will ensure efficient management of increased FAIC activities. It will also be used to manage data for educational programming and publication inventory and purchase.

Our challenge is to balance greater expenses with increased revenues, along with identifying new revenue streams. The plans and actions needed to meet this challenge are well underway. We greatly appreciate your continuing support as members and professionals in our shared efforts to preserve our cultural heritage.

—Eryl P. Wentworth  
Executive Director, AIC/FAIC

## AIC News

### Staff Transition

We regret to announce that Jessica Oplak has resigned from her position as administrative assistant. Over the past two years we have relied on Jessica's superb administrative and customer service skills to help AIC run smoothly and we wish her the best of luck in her future endeavors.

Jessica's successor, Ryan Winfield, will become the AIC membership assistant, a newly defined position designed to focus more on maintaining member relationships. Ryan comes to us with degrees in art history and historic preservation, and has experience in events planning, membership support, and general administrative activities. He can be reached at [rwinfield@aic-faic.org](mailto:rwinfield@aic-faic.org).

### AIC President Looks to Increase Professional Associate Membership

In my first *AIC News* column as President (May 2007), I mentioned that one of my main goals was to increase the percentage of Professional Associates members. In fact, this has been a goal of every AIC President since the membership category was created. I would like to see 60% of the membership at the PA or Fellow level, an increase of approximately 20% from our current levels. This calculates to an increase of approximately 250 new Professional Associate members within the next two years.

It is embarrassing and disheartening to lead and represent a professional organization where less than half of its members have joined the professional membership category that requires them to submit their credentials for

review. With over 1,300 Associate members, I am convinced that there are at least 500 members eligible for PA membership.

For years I have puzzled over the reasons why there are so few PA applications. Is the process too complicated? Are the requirements too stringent? Could there be some hesitation to commit and abide by the Code of Ethics and Guidelines for Practice? Is the application fee of \$15 too high? Are there too few additional member benefits to make professional membership attractive? Or are Associate members just too busy to assemble the application materials and identify three sponsors?

In my estimation, none of these are sufficient reasons to prevent an Associate member from submitting an application. The Membership Committee should not have to resort to campaigns, gimmicks, one-time offers, letters of reminder, or beg and plead members to apply. A Professional Associate application should be at the top of every Associate's to-do list and be submitted the moment eligibility requirements are met. Being a Professional Associate member of AIC should be a point of pride, good for business, and a responsibility of every professional conservator in the United States.

Why is it important to increase the number of Professional Associates? For me, the primary reason to become a PA is the public commitment to abide by and support the AIC Code of Ethics and Guidelines for Practice, which is the centerpiece of our profession. Adherence to the Code of Ethics is what sets our members apart from other practitioners and lends credibility to the organiza-

tion that enforces its mandates.

The strength of a professional organization comes from its members who support its goals, contribute to expanding a body of knowledge, and help educate the public about the importance of what they do. Becoming a Professional Associate member of AIC is an established credential in a conservator's career, allowing an exclusive alliance to a group of committed professionals. Everyone who is eligible should want to join, and I hope you will.

—Martin Burke, AIC President

## FAIC News

### New FAIC Cultivation Materials Produced

A new cultivation brochure provides information about the American Institute for Conservation and our foundation (FAIC) and helps explain and bring to life the marriage of art and science embraced by conservators through a variety of before and after photos and case studies. Two small pamphlets have also been produced to encourage those interested in conservation to donate to FAIC or join AIC. These materials will be used as part of our ongoing mission to promote conservation and the work of conservators to as broad of an audience as possible. To acquire copies for outreach activities, please contact Sloan Carroll at [scarroll@aic-faic.org](mailto:scarroll@aic-faic.org).

## JAIC News

JAIC provides a section of book reviews to inform our readers of the substance and quality of new books

## AIC BYLAWS COMMITTEE VACANCY

The AIC Bylaws Committee seeks two new members. The term of service is two years. Due to existing participation by BPG members, candidates from other specialty groups are preferred, but all will be considered.

The Bylaws Committee is anticipating increased activity due to AIC's progress toward certification, and this will probably involve review of a few documents, and additional email communications.

Interested candidates should submit a letter of interest to Susan Russick, Bylaws Committee chair, at 3751 W. Giddings Street, Chicago, IL 60625 or at [kcissur@aol.com](mailto:kcissur@aol.com).

## JSTOR & JAIC

JSTOR's mission is to preserve entire back runs of leading scholarly journals and to make this trusted archive accessible to the academic community. JAIC has been a member of the JSTOR community for over two years and our relationship with JSTOR continues to grow.

Users at JSTOR member institutions have always been able to access a full library of JAIC, but AIC and JSTOR have recently teamed up to enable users outside of participating institutions to have access to JSTOR's collection of the *Journal* through the purchase of single articles at a marginal cost.

In addition, with JSTOR's technological capabilities growing, new online features are available to JAIC readers such as reference linking and enhanced search capabilities within articles.

Visit [www.jstor.com](http://www.jstor.com) to learn more or to access JAIC.

that have recently been added to the conservation literature. The goal of the review section is to provide enough information on a book's content that readers can determine whether it may be directly applicable to their work.

Most JAIC book reviews are developed through the following sequence:

- Soon after a book is printed, the publisher sends a complimentary copy to the AIC office to be reviewed
- Every couple months, the AIC office sends the accumulated books to Harriet Stratis, the JAIC book review editor
- She examines each book and, if it is relevant, writes a synopsis for inclusion in the *AIC News* "New Publications" column
- She then proceeds to find a reviewer willing to evaluate the text and write comments for publication in JAIC
- The book is mailed to the reviewer along with a deadline for commentary
- The review is returned to Harriet, who edits it, then submits the text for publication.

As stated in the AIC online instructions for book reviewers, "the purpose of the review is to give readers a sense of the strengths and weaknesses of a publication, and to acknowledge whatever contribution the publication makes to the field." These online instructions also provide the technical details for the reviews.

There is not a standard template for book reviews, but most will include the following information:

- A title section with the complete bibliographic citation for the book including its cost and availability.
- An introductory section with the book's topic, purpose, and type (research, survey, postprints, etc.) along with an indication of the audience for which it was written. This section can also provide information on the author's background and credentials.
- The body of the review describes the book's content along with its structure and organization. Each chapter is succinctly summarized. Comments can be added where needed, especially regarding comprehensiveness and completeness.
- The final part of the review will expound on the reviewer's personal opinions of the book. Is it well-written? Does it cover the topic well? Was something left out? How does it relate to other books on the subject? What did the reviewer like best, and least, about the book? And finally, does the reviewer recommend the book?

We always appreciate the time and effort each reviewer makes to produce a clear, well-

rounded assessment of a book. Writing is never an easy task and it can be even harder for book reviewers who know their opinions will be published in the professional literature with their name and that the book's author is anxiously awaiting the comments. Despite these challenges, I would like to encourage all AIC members to consider becoming a book reviewer. Please note the "New Publications" section of *AIC News* and contact Harriet, [hstratis@artic.edu](mailto:hstratis@artic.edu), or myself, [mderrick@mfa.org](mailto:mderrick@mfa.org), to add your name to the reviewer list. Additionally, if you know of a new publication that has not made it to the list, please send the bibliographic information to Sloan Carroll, [scarroll@aic-faic.org](mailto:scarroll@aic-faic.org), AIC publications manager.

—Michele Derrick, JAIC editor-in-chief

## New Publications

*Fur Trade Legacy: The Preservation of Organic Materials*, (163 pages, color illustrated, ISBN: 0-9691347-7-0), preprints of the 2005 CAC conference workshop contain current conservation issues, analysis, treatments, and reviews of historic fur and feather collections in museums. Preprints are available from the Canadian Association for Conservation. See [www.cac-accr.ca/pdf/pubeng.pdf](http://www.cac-accr.ca/pdf/pubeng.pdf).

*Objects: Reluctant Witnesses to the Past*, by Chris Caple (266 pages, illustrated, ISBN: 0-415-30589-6) published by Routledge. The book is a comprehensive guide to the different methods and approaches—cultural, scientific, and technical—which can and have been used to study ancient artifacts. See [www.routledge.com](http://www.routledge.com).

*A Practical Guide to Costume Mounting*, by Lara Flecker (272 pages, color illustrated, ISBN: 978-0-7506-6830-9) published by Butterworth-Heinemann. The book provides a comprehensive guide to mounting costumes from the eighteenth century to the present day. See [www.books.elsevier.com/conservation](http://www.books.elsevier.com/conservation).

*Solvent Gels for the Cleaning of Works of Art*, edited by Valerie Dorge (180 pages, illustrated, ISBN: 978-0-892367-59-7) published by Getty Publications. The book presents the methodologies, data, and results of gel cleaning in the treatment of paintings and painted works of art. See [www.getty.edu/conservation/publications](http://www.getty.edu/conservation/publications).

*Tapestry Conservation: Principles and Practice*, edited by Frances Lennard and Maria Hayward (224 pages, color illustrated, ISBN: 0-7506-6184-4) published by Butterworth-Heinemann. The book covers traditional and

## Call for Papers

### 2008 Annual Meeting Deadlines

#### General Session

Submit: 500 word abstracts  
By: July 20  
To: Sloan Carroll at  
[scarroll@aic-faic.org](mailto:scarroll@aic-faic.org)

#### Architecture

Submit: Abstracts  
To: Kevin Daly at  
[kdaly@wbmelvin.com](mailto:kdaly@wbmelvin.com)

#### Book & Paper

Submit: Abstracts  
By: August 8  
To: Alexis Hagadorn at  
[hagadorn@columbia.edu](mailto:hagadorn@columbia.edu)

#### CIPP

Submit: Abstracts  
To: James Twomey at  
[twomey@uwm.edu](mailto:twomey@uwm.edu)

#### Electronic Media

Submit: Abstracts  
By: August 15  
To: Gawain Weaver at  
[gawain.weaver@gmail.com](mailto:gawain.weaver@gmail.com)

#### Objects

Submit: 300 word abstracts  
By: September 1  
To: Howard Wellman at  
[hwellman@mdp.state.md.us](mailto:hwellman@mdp.state.md.us)

#### Paintings

Submit: Abstracts  
By: September 1  
To: Noelle Ocon at [nocon@ncmamail.dcr.state.nc.us](mailto:nocon@ncmamail.dcr.state.nc.us)

#### Photographic Materials

Submit: Abstracts  
By: August 15  
To: Lyzanne Gann at  
[fotocons@airpost.net](mailto:fotocons@airpost.net)

#### Textiles

Submit: Abstracts  
To: Anne Murray at  
[Anne\\_Murray@msn.com](mailto:Anne_Murray@msn.com)

#### RATS

Submit: Abstracts  
To: Debbie Long at  
[dlong@nebraskahistory.org](mailto:dlong@nebraskahistory.org)

#### Wooden Artifacts

Submit: Abstracts  
To: Tom Heller at  
[tlh@artconservationstudio.com](mailto:tlh@artconservationstudio.com)

innovative conservation methods with an emphasis on preventive conservation, and assessment of the merits of different remedial treatments. See [www.books.elsevier.com/conservation](http://www.books.elsevier.com/conservation).

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

## Annual Meeting News

### Call for Papers for the 2008 Annual Meeting

The theme for the 2008 AIC Annual Meeting is *Creative Collaborations*. The meeting will be held at the Hyatt in Denver, Colorado, April 21–24. Creative Collaborations is an intentionally broad topic meant to highlight successful projects completed by conservators partnering with professionals in other fields, such as scientists, engineers, artists, owners/shareholders, or industrial representatives. Some ideas are:

- Post-Katrina or other disaster recovery activities involving conservators, museums, historic properties, or other collections, and insurance, storage, security, and/or transit concerns
- Projects related to the protection, recovery, or treatment of cultural property in war or conflict zones that involve conservators and those responsible for the cultural property
- Projects involving conservators and environmental conservation/protection
- Projects involving conservators and others in the design of new museums or facilities, preservation of historic structures or artifacts, or treatment of industrial equipment
- Collaborations between artists and conservators
- Treatments done by conservators with different specialties, scientists, and/or other professionals

Projects can be large or small, executed by large teams or just two individuals, but should include some new or creative information that will be educational or of benefit to the general conservation community. The submitted abstracts will be reviewed by the General Session Planning Committee with the goal of preparing a diverse program with contributions from all specialty areas and of interest to all attendees. General Session Planning Committee

members are Margaret Little and Meg Craft (co-chairs), Blythe McCarthy, Rebecca Rushfield, Chris Stavroudis, David Wessel, and a representative from the Denver Art Museum Conservation Department staff. Valinda Carroll, poster chair, will also sit in on meetings. Please send any suggestions or questions to Margaret Little, [mlittle@winterthur.org](mailto:mlittle@winterthur.org), or Meg Craft, [mcraft@thewalters.org](mailto:mcraft@thewalters.org). Abstracts should not exceed 500 words and must be sent to Sloan Carroll, [scarroll@aic-faic.org](mailto:scarroll@aic-faic.org), at the AIC office by July 20, 2007.

## Worth Noting

### Archival Records of Art Conservators

Beyond their considerable conservation skills, conservators often have knowledge that few others possess. Such a sentence might not surprise anyone reading this article, since the principal audience of *AIC News* consists of conservators. However, advanced researchers in the world of academics, Winterthur Library's primary audience, are often unaware of the contributions that art conservators have made to studies that they are themselves pursuing.

Since our first acquisition in 1981 of the diaries and daybook of Horace Robbins Burdick (1844–1942), we have added about a dozen collections containing the records of art conservators, mainly from paintings conservators. Details about what we have are available through our online library catalog on Winterthur's website at [www.winterthur.org](http://www.winterthur.org). Conducting a search using the subject 'art restorers' will reveal what we have.

Our records hold great potential for those who want to conduct technical studies, follow the work of a specific conservation trend, or study a particular individual. For example, this year we received an application for a short-term research fellowship from an art history professor who is interested in using our collections for a study of American painting practices from the colonial period to the Gilded Age. In particular, he wants to concentrate on color theories and the history of artists' pigments, oils, solvents, glazing, and binding media, along with other sub-topics. His application contains a list of materials that he wishes to see, including artists' painting manuals, supply catalogs, books on color and art theory, original manuscript material from Thomas Sully and other artists, and paintings in our museum collection. He also mentions that he hopes to talk with Winterthur's paintings conservators because of their knowledge of pigments and oil glazing media. Sadly, his application did not include a statement about the value of our growing col-

lections of records of art conservators, specifically paintings conservators. We hope that he will discover the value of these records when he begins his research time with us as part of his fellowship award.

Such possibilities include the papers of Russell and Eleanor Quandt, which we received in 1991 and 1992. Russell was a paintings conservator during the 1950s and '60s in and around Washington, DC, and Eleanor assisted her husband in his private practice, assuming responsibilities for technical documentation, reports, correspondence, and historical research. Together, and apart from performing conservation work, they conducted research into the materials and techniques of painting prior to the American Revolution, concentrating on the anonymous painters of the Hudson River Valley during the first half of the eighteenth century. The Quandt papers have many folders with contents relevant to our research fellow's topic. They studied, took notes on, and did treatments of many paintings of Upper Hudson Valley limners; they kept articles and papers by others on early American painting; and they retained their correspondence on many and varied topics. We suspect that our research fellow will find their work useful as he conducts his own.

In an article published in 2004, Joyce Hill Stoner and I wrote about the importance of making collections of art conservator's records available to the public (*Journal of Archival Organization*, vol. 2 no. 3). Our views about the importance of preserving such records are summarized as follows: "As people consider artwork a legacy of American culture so too will they also consider the records generated by individuals who have spent their working lives guaranteeing its long-term survival. Conservators and archival repositories need to work together to ensure that records relating to the treatment of art objects in their many forms be retained and made available to researchers generations from now."

In addition to their research potential, we have identified seven other areas of value of art conservator's records:

- Documentation in writing and imagery of specific works of art undergoing treatment
- Documentation of lost works of art

- Information regarding provenance
- Treatment records used to inform subsequent treatments
- Art conservator's records contributing to the study of the history of conservation
- Records of professional activities, meetings, and teaching
- Maintenance of reference libraries and supply catalogs

If conservators are considering the placement of their records in public institutions, they need to be mindful of confidentiality issues. It is of paramount importance to respect the privacy of individuals and their possessions; less so, arguably, regarding institutions. In placing records with libraries, conservators may wish to suggest restrictions on access to material that is considered private in nature. Contracts can be written stating that records will someday be made available to researchers, but it is difficult to add such a clause retrospectively.

Although Winterthur's library has seen its collections of records of art conservators grow since 1981, I suspect that few other libraries have experienced similar expansion. These records present opportunities that archivists undoubtedly have not pursued either because they were unaware of the records' value or do not know who the conservators are in their respective geographical areas. If you are interested in making your records available to new generations of researchers, please consider contacting a local library or archive and begin the conversation.

—E. Richard McKinstry  
Andrew W. Mellon senior librarian  
H.F. du Pont Winterthur Museum

### European Conservation Standards Underway

For the past three years, the Commission for European Standardization (CEN) has been working on a project to create standards for the conservation of cultural property. The project, which includes standards for materials, diagnosis and analysis, terminology, environment and the transportation of cultural goods, will eventually result in Europe-wide accepted standards which could affect all conservators.

The CEN is an international non-profit, non-political organization estab-

lished under Belgian law in 1961, comprised of the individual standards bodies of each country. The general purpose is to create common standards of practice and safety throughout Europe, largely in the fields of industry, construction, and technology. The commission has 29 member states and five affiliates, thus encompassing all of geographical Europe and beyond.

The CEN works on a vast number of projects with technical teams and work groups of experts drawn from many different countries. New standards have to be approved by all states which means that this can be a very lengthy process. Once the standards are approved and disseminated to each country, they will still be monitored before being finally adopted, so that the project from start to finish could take as long as ten years.

The working groups are made up of conservators, conservation scientists, curators, and registrars drawn from many countries. They are doing work such as creating conservation terminology, a standard conservation report, and definitions of materials and processes that will be recognized through Europe. See [www.cen.eu/CENORM/](http://www.cen.eu/CENORM/) for more information.

*Note: Reprinted from ICON News, Issue 10, May 2007*

### Fridge Ratings for Museums

Starting in April 2008 in the United Kingdom, all public buildings such as museums and galleries, government offices, and town halls, must display an energy rating, like consumer-friendly fridge ratings, to show the annual carbon emissions of each building. The measure is intended to encourage energy improvements to public buildings, help cut costs to the public purse, and lead the way in cutting carbon emissions. Announcing it, Housing Minister Yvette Cooper said, "More than 40% of carbon emissions in the UK come from buildings. From the local library to the House of Commons, the public sector must do its bit to cut carbon emissions. Often both those who use and those who operate public buildings have little idea how energy efficient they actually are, or what could be done to improve them. From April next year, all public buildings will need to be energy rated so we can track progress in cutting carbon emissions and cutting fuel bills too." Food for

thought, for collections care.

*Note: Reprinted from ICON News, Issue 10, May 2007*

### Sale of IIC Publications

To reduce space occupied by the considerable stocks of Congress preprints and back-issues of *Studies in Conservation*, a sale of the IIC publications is being offered. Copies of 1986–2002 Congress preprints are available to current IIC members at £12.50 per volume (£25 for non-members). Six volumes can be bought for the price of five (£62.50, or £125 for non-members). Prices include ground postage.

Back issues of *Studies in Conservation* are available to current IIC members for £4 per issue (£8 for non-members); there are four issues per volume. Six issues can be purchased for the price of five (£20, or £40 for non-members). Prices include ground postage.

This offer is only available through the IIC office, 6 Buckingham Street, London, WC2N 6BA, UK; [iic@iiconservation.org](mailto:iic@iiconservation.org).

### Mellon Awards CLIR Operating Grant

The Council on Library and Information Resources (CLIR) has received a three-year, \$2.19 million grant from The Andrew W. Mellon

Foundation to support general operations. The award will allow CLIR to launch a range of new initiatives in six program areas: cyber infrastructure, preservation, the next scholar, the emerging library, leadership, and new models.

“The extraordinary generosity of The Andrew W. Mellon Foundation provides CLIR with the funding base to pursue an invigorated and exciting agenda for the next few years,” said CLIR President Chuck Henry.

“The Foundation’s confidence in the projects and programs we envision is deeply gratifying,” he added. “CLIR will work tirelessly to assure that the highest quality of research, insight, and leadership is provided to its constituencies.”

*Note: Reprinted from CLIR issues, No. 56.*

### DLF Aquifer Receives Mellon Grant to Make Scholarly Collections Interoperable

The Digital Library Federation (DLF) has received an \$816,000 grant from The Andrew W. Mellon Foundation for a project designed to make digital collections easier for scholars to use. The project, DLF Aquifer Development for Interoperability Across Scholarly Repositories: American Social History Online, will implement schemas, data models, and technologies to enable scholars to use digital collections in a

variety of local environments.

The project will address the difficulty that humanities and social science scholars face in finding and using digital materials located in a variety of environments with an array of interfaces, access protocols, and usage requirements. DLF Aquifer seeks to provide scholars with consistent access to digital library collections pertaining to nineteenth- and twentieth-century U.S. social history across institutional boundaries. The collections are in a variety of formats and include maps and photographs from the Library of Congress historical collections; sheet music from the Sam de Vincent Collection of American Sheet Music at Indiana University; and regional collections, such as Michigan County Histories from the University of Michigan and Tennessee Documentary History from the University of Tennessee, which will facilitate cross-regional studies when combined.

By integrating American Social History Online into a variety of local environments, the project will bring the library to the scholar and make distributed collections available through locally-supported tools. The project will be developed and implemented between April 2007 and March 2009.

*Note: Reprinted from CLIR issues, No. 56.*

PRINTED



on PAPER  
The Techniques, History and  
Conservation of Printed Media

## PRINTED ON PAPER:

THE TECHNIQUES, HISTORY, AND CONSERVATION OF PRINTED MEDIA

*Conference to be held at Newcastle Upon Tyne, England • September 5-7, 2007*

This conference will bring together a wide range of experience and expertise with a view to expanding the vocabulary of scholars and conservators on the broad subject of printed ink on paper. Professionals who study and care for printed media are invited to attend. This is the first international interdisciplinary conference focused on printed media—imagery and text, historic and modern.

Twenty-nine juried papers by curators, historians, librarians, archivists, conservators, and scientists will be presented over three days. Fifteen major U.S. institutions and nine international museums and universities are represented. The topics include: printing on paper in Mexico, China, and Europe; colonial printing in the Caribbean and Australia; prints by old masters (Dürer and Schongauer) and modern artists (Andy Warhol); printing on Fabriano papers; investigations of photomechanical printing techniques; laser jet and digital printing by contemporary artists; and conservation case studies.

The conference is co-sponsored by the American Institute for Conservation of Historic and Artistic Works and the University of Northumbria with support from the Print Council of America and The Samuel H. Kress Foundation. It will take place at the internationally-acclaimed Sage Gateshead, a building designed by Lord Norman Foster.

For the conference schedule and registration information see the conference website at <http://www.northumbria.ac.uk/pop>.

continued from page 1

and Special Collections, the University Archives, and the Tamiment Library and Robert F. Wagner Labor Archives). Prior to the advent of the Media Lab, the bulk of these materials had not been assessed for preservation and only a few items had been conserved. These holdings were increasingly in demand among researchers, who could not access them because of their fragile state. The Media Preservation Unit, concurrently established in 2003 with the graduate program in Moving Image Archiving and Preservation (MIAP) in NYU's Tisch School of the Arts, was strategically created to address the urgent needs of these materials while at the same time offering an environment conducive to media preservation research.

#### **How is the Lab equipped and what services are offered?**

NYU: The Media Preservation Unit cares for materials from NYU Libraries' general and special collections. We offer preventive care services including the inspection of film and magnetic media to determine condition and improvement of the micro-environment through re-housing and conservation treatments such as minor repairs and cleaning. We coordinate most outsourced media preservation projects for the Libraries. This work ranges from performing research to identify the highest quality preservation elements, assisting with fundraising, serving as the main point of contact with vendors, and performing quality control on preserved materials. Much of our work is made possible by the assistance of graduate students in the MIAP Program, an academic department with which we also collaborate on preservation research projects.

We offer inspection, minor conservation treatment, and re-housing services for 35mm, 16mm, Super-8, and 8mm film and the array of audio and video open reel and cassette formats. Additionally, we have begun to develop our in-house reformatting capacities in the area of video.

#### **Which materials are the current focus of preservation attention?**

NYU: Right now, we have been emphasizing the inspection of archival materials over general collections



The Media Lab at NYU's Bobst Library. Photo courtesy NYU.

materials as there are so many archival items that are in such dire need of immediate conservation. We have done some initial research into potential uniqueness of some of the older items within the Avery Fisher Center [for Music and Media, which houses circulating materials], and this is likely to be the area in which we concentrate our future efforts in the general collections.

#### **How did this expansion of services affect NYU's overall preservation program?**

NYU: Initially, integrating non-book media into the preservation program was very awkward. There was a natural tendency among all levels of staff to simply adapt book preservation processes and procedures to audio/visual collections. This learning curve, however, was actually very instructive and forced us to develop new paradigms to accommodate these very different materials. In retrospect, the overarching principles of preservation remain intact, but the strategies employed to adhere to those principles are somewhat different and, certainly, the details and processes used to carry them out are very different. However, the more we worked with the collections, the preservation strategies became more clear, and, with that, programmatic details could be developed. The critical turning point was adding the necessary professional expertise to the department.

The most difficult aspect of integrating preservation program activities

for audio/visual collections is, of course, developing the resources to support it in the first place. The cost of preserving these materials is staggering. Re-allocation of resources is unavoidable for our preservation program and we are carefully planning to reorganize staff and funding resources to respond to the preservation needs of these materials. We anticipate a dramatic change in our preservation strategy in order to accomplish this. But this change needs to be done responsibly and must be accompanied by the development of reliable decision-making models that follow a balanced rationale.

#### **Have these new activities and services impacted other library functions, such as collection development, public services, cataloging, storage, etc?**

NYU: We have heard from some of the special collections departments that our ability to provide media preservation services has encouraged them to acquire more media-rich collections. Situated, as we are, in the middle of downtown New York City, storage remains a critical issue for us; we are in the process of researching options for long-term, off-site media storage, the needs of which will only continue to grow as we complete further preservation projects. We enjoy an excellent relationship with the Digital Library Team here at NYU Libraries, with whom we share the video remastering system and routinely collaborate



*Each year, more special programs are initiated over and above the annual programs put on by associations dedicated to a-v preservation concerns, such as the Association of Moving Image Archivists and the Association for Recorded Sound Collections.*

on the further development of in-house media reformatting and access services for library collections.

**Are any research initiatives underway in conjunction with routine preservation activities?**

NYU: In 2006, we embarked upon a three-year project funded by the Andrew W. Mellon Foundation to develop methodologies for assessing the condition of archival magnetic media based on visual and playback inspection in order to prioritize the relative need and appropriate pathways toward preservation. The resultant methodologies aim to determine whether visual inspection alone is adequate to collect accurate data for video and audio, or whether playback inspection is necessary for informed preservation decision making. In this project, we also are exploring the use of random sampling as a methodology for assessing archival audio/visual materials. We are collaborating with the Preservation Department of Columbia University Libraries (CUL) in this project, which began a two-year project in 2005, also supported by The Andrew W. Mellon Foundation, to develop and test a survey instrument to inventory and assess CUL's processed and unprocessed archival audio/visual materials through visual inspection. Ultimately, NYU and CUL plan to create a freely accessible database for the moving image and sound preservation community that will be structured to serve as a comprehensive archival audio/visual inventory, assessment, and preservation prioritization tool.

**What digital technologies are supported?**

NYU: We are dealing with digital technologies most heavily in the area

of audio preservation, where we have moved to a digital preservation format, Broadcast WAV. In order to accomplish this, we have had to work closely with the Digital Library Team to determine the best methods for capturing meta-data and ingesting the files and meta-data into the Library's preservation repository upon completion of a preservation project.

Right now, we are using digital technologies primarily to create audio preservation masters; however, it is likely that we soon will be taking on some projects that have streaming audio or video access components, and this will change how we interact with the special collections departments in terms of delivery and long-term management of these assets. A little further down the road lies digital video preservation, which we have begun to research and develop pilot projects in conjunction with the Digital Library Team; we expect our efforts in this area to intensify greatly over the next few years.

**What was the hardest part about getting this program off the ground?**

NYU: Several things come to mind: inventorying the collections so that we could even begin to have a sense of what the holdings were; educating the special collections departments in what we could reasonably do to help them; locating the right staff and lab expertise to undertake the development of the program; and maintaining the balance between allocating time to routine item-level inspections and further long-term program development. Of course, adequate funding is essential. Without the assistance of an earlier grant from the Mellon Foundation in 2001, much of the initial work done to establish the NYU program would not have been possible.

**How do you see the role of preservation departments in academic libraries changing with the increasing demand for media preservation?**

NYU: There are a few emerging forces in the academic library community that we expect will influence changes in the traditional constellation

of preservation program activities. First, changes in the way academic libraries are used by their constituencies will clearly impact the allocation of scarce resources for preservation, and second, changes in the scope of material formats needed and used by those constituencies are likely to force changes in the services provided by many preservation departments. Audio/visual materials are an example of this. Demand for moving image and sound materials by faculty and students to support curricular activities and by scholars to support research is increasing. Academic libraries are obligated to respond to these demands and provide access to these rich resources. This carries with it the responsibility to preserve them while they are still salvageable. Clearly, in addition to developing the technical expertise to preserve and provide access to these materials, an infrastructure to support programmatic models and decision-making guidelines needs to be developed to direct this important work cost effectively and responsibly. Balancing this new demand with traditional preservation program activities is primarily where preservation departments need to become more agile.

—*Hannah Frost*  
*Media Preservation librarian*  
*Stanford University Libraries*  
*hfrost@stanford.edu*

*The Council on Library and Information Resources has published several reports commissioned by the National Recording Preservation Board, including "Capturing Analog Sound for Digital Preservation: Report of a Roundtable Discussion of Best Practices for Transferring Analog Discs and Tapes" and "Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives," among others. Available from [www.clir.org](http://www.clir.org).*

## Allied Organizations

### New President and CEO for AAM

After an extensive search, AAM has brought Ford W. Bell to the helm of its organization as president and CEO. Bell brings both a range of experience to his new post and a long history of involvement with the museum community. His family was integral in the development of the Museum of Natural History at the University of Minnesota, and as a trustee of the Minneapolis Institute of Arts he helped to raise \$103 million through its "Bring Art to Life" capital campaign. In addition to years of experience as a nonprofit executive, donor, trustee, and board chair, Bell recently was a candidate for U.S. Senate and president and CEO of the Minneapolis Heart Institute Foundation.

"Ford Bell, our new president and CEO, comes to us with a breadth of experience in our field combined with a vision grounded in public service and scholarship," said Irene Hirano, AAM Board chair and president and CEO of the Japanese American National Museum. "He is quite simply the right leader at the right time as AAM looks to the next 100 years and the complex challenges facing our members nationwide."

## Washington Watch

### Preserving our Digital World

With a website's average lifespan lasting only 44 days and voice-mails, text messages, and emails deleted regularly from inboxes, much of the content that documents our modern lives is routinely lost. Likewise, archiving digital content becomes a challenge as technological advances constantly threaten to make digital formats obsolete.

In response to the growing need for digital preservation, Congress allocated \$100 million to the Library of Congress in 2000 for the creation of the National Digital Information Infrastructure and Preservation Program (NDIIPP), a ten year project meant to identify

solutions to save material that is considered to be an important part of United States heritage.

In February, \$47 million of the program's budget was rescinded, which jeopardized an additional \$37 million in matching non-federal funds. This reduction in funding will impact the program's ability to capture, preserve, and make available digital content—be it blogs by presidential candidates, websites created about Hurricane Katrina, the massive expanse of social networking sites, or any of the 161 billion trillion bytes of digital data generated in the world in 2006.

The Library of Congress has recently requested that \$21.5 million be restored to continue NDIIPP and sustain the partnerships that have been established to preserve evidence of the digital world in which we live. Without additional funding, ongoing and future efforts to preserve "born digital" material and other web-based information will be at risk. At present, it is still unclear whether or not Congress will restore funding to support this important initiative.

## People

The Conservation Center of the Institute of Fine Arts, New York University is pleased to announce the incoming students for the graduating class of 2011: Joan Bottkol, Raina Chao, Lisa Conte, Briana Feston, Jennifer Hickey, Amanda Holden, Lisa Nelson, and Katherine Sanderson.

The Winterthur/University of Delaware Program in Art Conservation proudly announces the students admitted into the 2007 entering class: Jessica Arista, Liesl Christman, Angela Duckwall, Lauren Fair, Sharra Grow, Gretchen Guidess, Sarah Kleiner, Laura Kubick, Elizabeth Ryzdewski, and Marie Stewart.

The program's third year students, their internship sites and majors are: Debra Breslin, Brooklyn Museum of Art and Philadelphia Museum of Art, Objects Conservation; Lauren Cox, Isabella Stewart Gardner Museum, Paintings Conservation; Kristin deGhetaldi,

National Gallery of Art, Paintings Conservation; Amber Kerr-Allison, Smithsonian American Art Museum, Lunder Center, Paintings Conservation; Jessica Moody, American Philosophical Society, Paper Conservation; Adam Novak, Fine Arts Museums of San Francisco, Paper Conservation; Kate Payne, Cleveland Museum of Art, Objects Conservation; Courtney Shimoda, Museum of Fine Arts, Boston and Smithsonian Institution Freer Gallery of Art and Arthur M. Sackler Gallery, Paper Conservation; Elizabeth Shuster, Museum of Fine Arts, Boston, Textile Conservation; Samantha Springer, The Art Institute of Chicago and the Field Museum, Objects Conservation.

The Art Conservation Department, Buffalo State College, is pleased to announce that the ten students admitted into the 2007 entering class are: Megan Berkey, Im Chan, Melody Chen, Jennifer Dennis, Christina Finlayson, Jennifer M. McGlinchey, Kathleen Ragan, Eileen Sullivan, Nathan Sutton, and Claire Walker.

Third-year students including major and site of internship are as follows: Sara Bisi, Williamstown Art Conservation Center, Paper/Photographs; Kathryn Campbell, Indianapolis Museum of Art, Paintings; Emily Gardner, Fine Arts Museums of San Francisco, DeYoung Museum, Paintings; Elizabeth Homberger, Denver Art Museum, Objects; Paige Isaacs, Museum of Modern Art, Objects; Dawn Jaros, Balboa Art Conservation Center, Paper; Caitlin Jenkins, Brooklyn Museum of Art, Objects; Colleen Snyder, The Walters Art Museum, Objects; Catalina Vasquez-Kennedy, The Walters Art Museum, Paintings; Christopher Walters, National Gallery of Art, Washington, DC, Objects.

Barry Spence has been selected for the 2007 Andrew W. Mellon Advanced Training Fellowship at the The Walters Art Museum, Division of Conservation and Technical Research, Book and Paper Laboratory. Barry will join the lab in October and will concentrate on work in the Walters collection of

rare books and manuscripts.

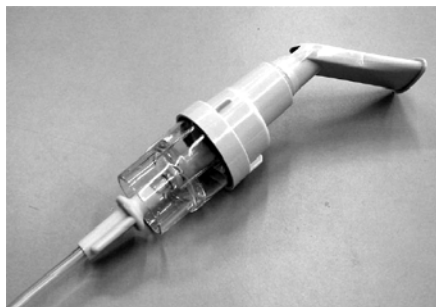
John K. Delaney has joined the staff of the Scientific Research Department of the National Gallery of Art as Senior Imaging Scientist in a position funded by the Andrew W. Mellon Foundation. John will spearhead a research program in which various new imaging techniques for the examination and documentation of works of art will be developed.

## New Materials and Research

### Nebulize It!

The arrival of two pieces with powdery, flaking pigment to the objects lab of The Nelson-Atkins Museum of Art caused us to look into the various tools for nebulizing liquids. While there is a fair amount of literature on various methods of delivering a fine mist of moisture or adhesive to a desired area, many of these modified tools can be frustrating and unreliable. Based on a suggestion from Nancy Odegaard of the Arizona State Museum, we decided to try working with an asthmatic nebulizer.

Asthmatic nebulizers are made to disperse a viscous medicine into a fine mist and they work well with many dilute adhesives. There are many different styles of asthmatic nebulizers available and all require a source of compressed air—some styles are sold with a small air compressor while others are not. Based on Sandra Grantham's experiences described in "Painted Japanese paper screens: the consolidation of paint layers on a paper substrate" published in *Broad Spectrum: studies in the materials, techniques, and conservation of color*



Sample Sidestream nebulizer manufactured by Respironics.

on paper (eds. Harriet K. Stratis and Britt Salvessen), we chose to work with the Sidestream nebulizer manufactured by Respironics.

The Sidestream nebulizer is an inexpensive unit that consists of a hose attachment, a small container, an oscillating unit, a cap, and a removable dispensing component (or mouth piece), and requires a separate air compressor. The hose may require an additional connector depending upon the attachment mechanism for the compressor. In our testing and treatment we used an Air-Medea Silent Compressor model AM-1000 made by Medea Airbrush Products, which allowed for a direct connection of the hose to the compressor.

The "mouth piece" can be limiting—although nice and wide to disperse the nebulized liquid, it can only be used upright. Tilting the container and oscillating unit can cause drips of liquid, but replacing the mouthpiece with Tygon tubing or other hose can create a flexible delivery mechanism. Testing of this modified delivery system consisted of bending the hose to form a U-shape, with the intention of collecting liquid droplets in the tubing curve. However, drops did not appear to collect or be an issue during our testing or use. We found this method of creating and delivering a nebulized liquid simple, inexpensive, and fairly reliable.

*Note: A version of this article first appeared in the WAAC newsletter.*

—Dana Senge  
Seattle, Washington

## Health and Safety

### California Proposes New Regulations Impacting Conservation X-Radiography

The California Department of Health Services has proposed major changes to its regulations governing the conduct of industrial radiography. A cover letter requesting commentary states that the new regulations would not have a significant fiscal impact on business in California, but also adds that small businesses would be affected. The cover letter, summary of proposed

changes and reasons, and texts of the changes may be found through a search for "R-25-03" on the California Office of Regulations website at [www.applications.dhs.ca.gov/regulations](http://www.applications.dhs.ca.gov/regulations). The period for submitting commentary on the proposal has closed.

In both the current and the proposed regulations, industrial radiography is defined as the examination of internal structures of materials other than humans and animals by non-destructive methods using radiation. X-radiography of paintings and three-dimensional art objects as performed in museums is classified as industrial radiography.

The proposed regulations include highly specific qualifications for the radiation safety programs of "businesses" undertaking all industrial radiography. They describe in great detail the requirements for persons performing the x-radiography at all levels of experience. These requirements appear to be based on the assumption that the radiographer works full-time. For example, 2,000 documented hours (equivalent to fifty 40-hour weeks) of hands-on experience operating x-radiography equipment—not counting film development and interpretation—will be required in order to be a trainer or supervisor of an "assistant" who is learning the process. Such an assistant must be personally supervised at all times. In order to serve as a radiation safety officer, an experienced radiographer would need twice as much (4,000 hours) relevant experience. Without a radiation safety officer to oversee a radiation safety program, no x-radiography would be permitted.

Since it would be highly unusual for a conservator or conservation scientist to be able to document this many hours of performing x-radiography, these proposed changes will significantly affect how and whether conservation professionals can use x-radiography in California. The applicability of other professional qualifications and institutional safety records are not considered in the regulations.

The proposed California regulations do not provide any exceptions to these requirements and appear to be based on similar regulations in force in Texas. However, the Texas regulations do include an exemption for shielded room radiography performed under circum-

stances that arts institutions could meet in most cases. Several California museums with conservation departments have filed commentaries calling attention to the professional qualifications and training of conservation staff and the excellent safety records of conservation x-radiography in arts institutions. They have urged consideration of inclusion of a similar exemption in the new California regulations.

It should be noted that OSHA has recently conducted a series of stakeholder meetings on occupational exposures to ionizing radiation. The agendas included consideration of the uses of ionizing radiation, controls utilized to minimize exposures, available exposure data, and training. Currently, OSHA allows agreement states to set their own regulations for the use of ionizing radiation in industrial processes as long as these regulations require adherence to certain federal standards.

Thanks to Scott Fife, senior safety officer, The J. Paul Getty Trust, for his invaluable help in evaluating the proposed regulations and writing commentary.

—Terry Schaeffer

Los Angeles County Museum of Art  
terrys@lacma.org

## Some Chemical Things Considered: Acetone

Conservators have typically used acetone as a solvent in a variety of treatment applications, such as surface cleaning. It is also widely used as a thinner for commonly used adhesives, consolidants, and coatings. Because acetone is one of the most widely used chemicals in conservation, it is important to not take the health and safety considerations for granted.

### Characteristics

Chemical formula: C<sub>3</sub>H<sub>6</sub>O

CAS#: 67-64-1

Molecular weight: 58.08

Synonyms: Dimethyl ketone, 2-propanone, beta-ketopropane

Selected trade names: Acetone

Acetone is a clear, colorless liquid with a pungent, fruity odor. It is highly

flammable and potentially explosive. Acetone is a chemical that is found naturally in the environment and is normally found in the body in low levels from the breakdown of fat. It appears normally in the blood, urine, and breath.<sup>1</sup> It is derived by fermentation as a by-product of butyl alcohol manufacture, or by chemical synthesis from isopropanol (isopropanol dehydrogenation) or from cumene (cumene peroxidation).<sup>2,3</sup>

Industrially acetone is used as a solvent for fats, oils, waxes, resins, rubber, plastics, lacquers, varnishes, and rubber cements. It is also used as a component in methacrylates and in some paint, varnish, and nail polish removers.<sup>3</sup> Conservators have typically used acetone as a solvent and thinner in a variety of treatment applications.

### Hazards

Acetone is listed by the EPA as a Group D chemical, which means that it is considered not classifiable as a human carcinogen. However, a list of symptoms of varying degrees of severity that can result from exposure to acetone is listed below, as well as the targeted organs and systems.

Exposure routes: inhalation, dermal absorption, ingestion

Target organs and systems: eyes, skin, respiratory system, central nervous system, liver, kidneys

### Acute Symptoms:<sup>1,5</sup>

(inhalation) cough, sore throat, dizziness, drowsiness, headache, unconsciousness. At high concentrations: CNS depression, cardio-respiratory failure, death

(eyes/skin) irritated eyes, redness, blurred vision, possible corneal damage, dry skin, possible dermatitis

(ingestion) nausea, vomiting

### Exposure Limits:

LD50(rats): 10.7 ml/kg (ingestion)<sup>3</sup>

LD50(rats): 5800–7138 mg/kg (ingestion)<sup>1</sup>

NIOSH REL: TWA 250 ppm (590 mg/m<sup>3</sup>);<sup>5,6</sup>

OSHA PEL: TWA 1000 ppm (2400mg/m<sup>3</sup>) (inhalation)<sup>5,6</sup>

ACGIH TLV: TWA 500 ppm (inhalation); STEL 750 ppm (inhalation)<sup>6</sup>

IDLH (immediately dangerous to life and health) concentration: 2500 ppm [10% LEL]<sup>5</sup>

### Odor Threshold Values:<sup>2</sup>

Water: 20 ppm (w/v)

Air (absolute): 13–20 ppm (v/v)

100% recognition: 100–140 ppm

### Personal Protection:

For skin: prevent exposure to skin by wearing protective gloves and protective clothing. Neoprene, Latex, and Butyl gloves are recommended by the Ansell glove guide for immersion and Nitrile, Neoprene, PVC, Natural, and Polyethylene gloves for splash protection.<sup>7</sup>

For eyes: prevent exposure by wearing protective eyewear such as goggles

For ingestion: do not drink, eat, or smoke while working

For potential exposures up to IDLH levels of 500 ppm, NIOSH recommends wearing one of the following:

- A chemical cartridge respirator with organic vapor cartridges
- A powered, air purifying respirator with organic vapor cartridges
- A supplied air respirator
- A self-contained breathing apparatus with a full face piece.<sup>5</sup>

—Marilen Pool, objects conservator  
AIC Health & Safety Committee

### Sources

1. National Library of Medicine, Toxnet, Hazardous Substances Data Bank: Acetone. <http://toxnet.nlm.nih.gov>

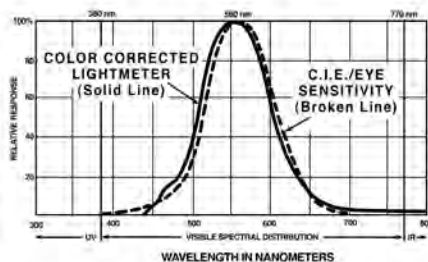
2. Agency for Toxic Substances and Disease Registry (ATSDR). 1994.

# LIGHT METERS LIE!

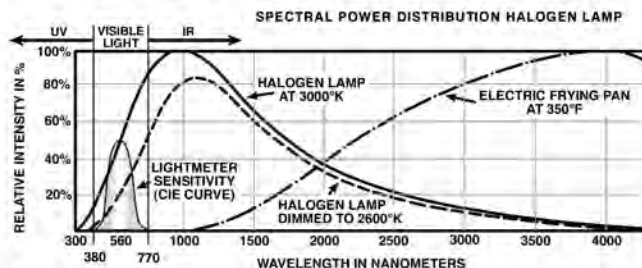


**Is your light meter telling you the truth?** The short answer is, "Not really." A light meter is superbly designed to provide specific information. In science, getting the right answer depends on asking the right questions. Usually we ask a light meter, "How much energy is hitting this object?" Unfortunately, as good as it is, your light meter was not designed to answer that question. To get the right answer, you need to know some other things.

**Your eye** can only see certain frequencies of energy. Of the frequencies you can see, you are very sensitive to some and not so sensitive to others. This sensitivity is described by the CIE curve. ["CIE" stands for Commission International de L'Enclairage. Now you know why everyone just says "CIE."] The curve represents the visible spectrum adjusted for the sensitivity of the human eye. The eye only sees about one half of the energy in the visible spectrum (the area under the curve). A light meter is adjusted to this CIE curve to match your eye. It only sees the visible spectrum (and really only about half of that).



**Light sources** radiate far more than the visible spectrum you see. In fact, only about 5% of the energy from a halogen lamp is in the visible spectrum (and only 20-22% in fluorescent and HID sources). The truth is, an accurate measurement of the real energy hitting your artifacts requires that you know the



characteristics of the source. The light meter isn't trying to lie to you, it just isn't telling you all of the truth. It only sees the small CIE curve under the huge output curve.

**Dimming doesn't work as a conservation tool.** Look at the dotted line on the graph. Cutting the visible light in half with a dimmer only lowers the total energy by about 10%. And, total energy is what determines damage.

**Comparing measured light levels to total energy** isn't hard. It just requires some calculation. You have to convert photometric data (data about what you see) into radiometric data (data about total energy). You have to consider the characteristics of the light source.

**Halogen lamps** are only about 5% visible light. Your meter can't see 95% of the energy hitting your artifact. Put another way, your collection gets bombed with twenty times more energy than your light meter shows.

**Fluorescent lamps** are 20-22% visible light. So are HID sources. You'll have five times the energy your light meter shows. (You also get five times the UV and really bad color, but that's another article.)

**NoUVIR fiber optic lighting** is 100% visible light with perfect color, no UV and no IR... NoUVIR®. With NoUVIR, you get exactly the energy you see on your light meter in just the right proportions to match the CIE curve. Light designed to match your eye. What a concept!

**The bottom line** is ten footcandles of NoUVIR lighting is ten footcandles. Ten footcandles of anything else is five to twenty times that much energy with five to twenty times the damage. No UV, no IR means more light with less damage (or the same light levels with a *whole* lot less damage).

**If you're a conservator**, you need to know these things. Because, while your light meter might not exactly be lying to you, it certainly isn't telling you everything you need to know! It's a good thing we can!

**Call us** at (302) 628-9933 for all the information you might need on fiber optic lighting, case micro-climate controls, books, research materials, or help with your conservation and lighting projects. We're here to help.

## NoUVIR RESEARCH

PRESENTATION • PRESERVATION • CONSERVATION

We invented museum quality conservation lighting.

We defined light and its interactions with matter.

We discovered Reflected Energy Matching.

We wrote the books on protecting museum exhibits.

We work, everyday to save the world... one artifact, one exhibit, one museum, one building at a time.

Call **NoUVIR Research** at (302) 628-9933  
for a free catalog and design manual. Learn more at [www.nouvir.com](http://www.nouvir.com).

Toxicological Profile for acetone. Atlanta, GA: U.S. Department of Health and Human Services, Public Health Service. Available at [www.atsdr.cdc.gov/toxprofiles/tp21.pdf](http://www.atsdr.cdc.gov/toxprofiles/tp21.pdf)

3. O'Neil, M.J. et al., eds. 2001. The Merck Index. 13th ed. Whitehouse Station, NJ: Merck & Co., Inc.:68.

4. U.S. Environmental Protection Agency. Office of Research and Development, National Center for Environmental Assessment. Integrated Risk Information System (IRIS): Acetone. <http://cfpub.epa.gov/>

5. NIOSH. 2005. NIOSH Pocket Guide to Chemical Hazards. U.S. Department of Health and Human Services. NIOSH Publication No. 2005-149. Available at [www.cdc.gov/niosh/npg/](http://www.cdc.gov/niosh/npg/)

6. NIOSH. 1994. International Chemical Safety Cards ICSC: 0087 [www.cdc.gov/niosh/](http://www.cdc.gov/niosh/)

7. Ansell Healthcare. 2007. [www.ansellpro.com/specware/](http://www.ansellpro.com/specware/)

## Titanium Dioxide Listed as a Carcinogen

*IARC: Titanium dioxide (IARC Group 2B) Summary of reported data, Feb 2006, updated, March 10, 2006 & MSDSs of many art and industrial materials.*

It's been over a year since the International Agency for Research on Cancer (IARC) updated their standards to include titanium dioxide as a 2B carcinogen, that is, possibly carcinogenic to humans. This IARC determination supports the opinion of the National Institute for Occupational Safety and Health (NIOSH). NIOSH listed TiO<sub>2</sub> as a carcinogen in 1988, but until recently, no other major agency or governmental organization had listed it.

The change in IARC's listing came about after the agency reevaluated all of the previous studies, concentrating this time on particle size. Essentially, the differences in the size of the TiO<sub>2</sub> particles used in the experiments explained why some studies showed no lung tumors in animals and others did. There is now enough animal data to support TiO<sub>2</sub> being a carcinogen when inhaled. And by the same causal mechanisms, IARC says it is a possible human carcinogen.

The good news is that IARC found no evidence that nanoparticle size TiO<sub>2</sub> will absorb through the skin. Instead, studies of sunscreens containing ultra fine TiO<sub>2</sub> on healthy skin of human volunteers revealed that the particles only penetrate into the outermost layers of the skin (stratum corneum). This suggests that healthy skin is an effective barrier to titanium dioxide. There are no studies on penetration of TiO<sub>2</sub> on damaged or diseased skin.

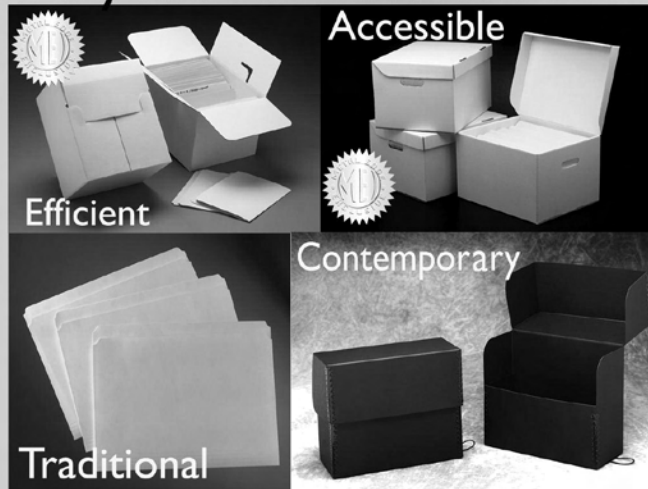
TiO<sub>2</sub> is a white pigment found in consumer and art paints, inks, cosmetics, and more. The TiO<sub>2</sub> in these products is not hazardous if it does not become airborne. However, artists should be concerned because the titanium white gessoes are likely to be sanded to create a dust. In addition, conservators who use titanium dioxide as a powdered pigment additive should take care when dispensing and mixing this substance. Airbrushing or spraying of titanium-containing materials would also be another cause for concern.

*Note: reprinted in part from ACTS FACTS, May 2007, vol 20, no.5*

# METAL EDGE, INC.

## Archival Storage Materials

“Everyone has different needs”



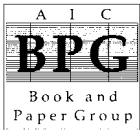
Because archives needs differ in many ways, from storage space to shelving size, we can develop unique products to better accommodate your requirements. Call us with your request today!

THE QUALITY SOURCE  
[metaledgeinc.com](http://metaledgeinc.com)



## SPECIALTY GROUPS

*Note: the Architecture and Research and Technical Studies specialty groups did not submit columns for this issue.*



### BOOK AND PAPER

**2007 Business Meeting:** For those of you who could not attend the Richmond meeting, a brief summary of the BPG business meeting is below. Once the BPG business meeting minutes have been completed, they will be posted on the website and sent out electronically. The meeting began with approval of last year's business meeting minutes and was followed by committee reports. We heard from the Nominating Committee, the treasurer, the Publications Committee, the Education & Programs Committee, the Certification Task Force, the Library Collections Conservation Discussion Group (LCCDG), the Archives Conservation Discussion Group (ACDG), and the BPG email list moderator. Christine McCarthy has stepped down as co-chair of the LCCDG so Sarah Reidell is now joined by Laura McCann. The new Nominating Committee members are: Elmer Eusman, Jane Smith Stewart, and Jeanne Drewes. The election results were reported in the last newsletter column and other committee information follows below.

The proposed budget for 2008 was presented, discussed, and approved by the membership. The following changes were approved in the budget: BPG's donations to the Stout and Professional Development Funds were increased from \$750 to \$1,000; the executive committee travel budget, unchanged since 1995, was increased from \$1,000 to \$2,000;

and a one-time donation was made to the Printed on Paper conference to assist in the publication of the conference proceedings.

Proposed changes to the BPG guidelines, which will allow BPG to utilize electronic voting in the future, were approved. Additionally, a proposal for a pilot electronic voting program for next year's election was approved by the membership. We will hold the 2008 election through AIC using "surveymonkey." It is anticipated that this will save BPG approximately \$650 in printing and mailing costs. Any BPG member with an email address on file with the AIC office will vote electronically. Any BPG member without an email address on file with AIC will receive his or her ballot by mail as usual.

I would like to thank Jennifer Koerner, Alexis Hagadorn, and Chela Metzger one last time for making the Richmond meeting such a great success. BPG would also like to thank Mary Studt who was very generous in giving her time and local information to BPG in the planning of the Richmond meeting.

#### **Publications Committee:**

Please welcome Karen Zukor as the new chair of the Publication Committee; she takes over from Shannon Zachary, who will remain compiler and managing editor of the *BPG Annual*. Thanks to Shannon for wearing several hats at one time for so many years! The Publications Committee is planning on holding a mid-year meeting in November 2007 so please send any issues of concern to Karen ahead of time for discussion. Two new committee members, Scott Homolka and Stephanie Lussier, have formed a task force to explore the future of the *Paper Conservation Catalog*. Feel free to send your thoughts and suggestions to them. BPG sends a huge thank you to volunteers Rebecca

Rushfield and Penley Knipe for their time and efforts in indexing volumes 8 through 13 of the *BPG Annual*. They have graciously agreed to continue their work with volumes 1 through 7.

#### **Education & Program**

**Committee:** Welcome to Glen Ruzicka as the new chair of the Education & Programs Committee; he is taking over from Dianne van der Reyden. Thanks to Dianne for all her work on this committee over the last several years. Glen has reformed this committee based on the original committee proposal which stipulates the following members: committee chair (Glen Ruzicka), BPG program chair (Alexis Hagadorn), LCCDG coordinator(s) (Sarah Reidell & Laura McCann), ACDG coordinator(s) (Susan Peckham & Linda Blaser), and BPG chair (Emily Jacobson). Laura Miller is also on this committee as an "at-large" BPG member. Since both library and archive conservators are represented by LCCDG and ACDG, we are currently looking for a BPG member who will represent fine art and/or museum conservators. If you are interested in working on this committee please contact Glen Ruzicka.

**2008 Annual Meeting:** BPG is inviting abstracts for papers to be presented at the Annual Meeting in Denver, Colorado on April 21-24, 2008. The two-day BPG program will include a one-day session of formal presentations of twenty-five minutes in length. Papers that address all aspects of the conservation of books, art on paper, and archival materials will be considered. The theme of the conference's general session for 2008 will be creative collaborations between conservators and those in other disciplines; proposed talks reflecting this theme will have particular relevance. Submissions should include the



speaker's name, address, email address, a brief biographical note, the title of the presentation, and an abstract of no more than 300 words. Abstracts should be sent by August 7, 2007 to Alexis Hagadorn, program chair, at [ah333@columbia.edu](mailto:ah333@columbia.edu).

Finally, our webmaster Bruce Bumbarger has been hard at work to update the functionality of our website. We hope to be able to unveil our new look shortly.

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



## CIPP

**CIPP Needs You:** It is difficult to identify who is working in private practice either full or part time. If you are reading this, and are not a member of CIPP, it is time to step up, identify yourself, and join when it is time to renew your AIC membership. I don't want to sound too much like an NPR fund drive, but by joining CIPP, you too can have a voice as a member of our profession. The next few years will be critical to our specialty group's development, and it is important to have an active membership that accurately reflects and promotes the needs of CIPP. If everyone in CIPP gets just one other AIC member to join us, we will achieve our membership goals. It doesn't matter if you are in private practice full time or just do occasional jobs on evenings and weekends, we need a group that reflects and advocates for the diversity of our work experiences.

**Welcome new board members:** James Twomey will be serving as vice-chair in 2007-2008, then chair in 2008-2009, D. Katie Powell will be serving as treasurer, and

George Schwartz will be serving as a director. Meghan Thumm Mackey and Paul Garbarini have also agreed to serve on the Nominating Committee. I look forward to working closely with all of you as next year's agenda unfolds. It is gratifying to have qualified people give up some time from their busy lives in private practice and serve on the board.

Special thanks to Jill Whitten for her dynamic leadership as chair last year and clarity of vision for the future of CIPP. She will still be serving CIPP as chair emerita and spearheading the planning for next year's meeting. I know I will need her in-depth knowledge of some of the more arcane aspects of this specialty group to complete my service as chair.

**Call for digital images:** We need images of conservators at work and their studio spaces for our section of the AIC website. Please contact Secretary/Webmaster Jan Hessling, [hessling@mindspring.com](mailto:hessling@mindspring.com), for image specifications.

**2008 Annual Meeting:** Planning has already begun for next year's annual meeting; hopefully we will be expanding from our usual lunch and dinner meetings to a full day outside the normal meeting dates, filled with sessions that reflect the unique needs of CIPP. This should allow members to participate fully with their other specialty groups as well as CIPP. In the past, scheduling conflicts have often prevented many of us from participating as fully as we would have liked. Please feel free to email me suggestions for topics that you are interested in or feel should be addressed. I would also appreciate information about possible speakers—if you would like to nominate yourself or someone else please let me know.

—Jeff Peachey, CIPP Chair  
(212) 387-7860  
[peachey@pipeline.com](mailto:peachey@pipeline.com)



## ELECTRONIC MEDIA

**2007 Annual Meeting:** The EMG and LCCDG joint session at the 2007 Annual Meeting in Richmond was a great success and was thoroughly enjoyed by those who attended it. With a panel of experts leading the discussion, we brainstormed about issues regarding digitization and digital documentation that participants felt needed to be addressed in greater detail. Using the ideas generated by this discussion, EMG and BPG will develop another half-day joint session in 2008 to explore a selection of these issues through more formal presentations.

**2008 Annual Meeting:** EMG is accepting papers for a half-day session on issues related to digital documentation and/or digitization of collections. Please send an abstract of your talk to Gawain Weaver, EMG program chair, at [gawain.weaver@gmail.com](mailto:gawain.weaver@gmail.com). The deadline for submission is August 15, 2007.

**Membership:** Renew your membership in EMG for only \$15. If you are not already a member, consider joining EMG this year. With your membership, you will receive a free EMG optical media pen for labeling CD and DVD discs. Membership dues support EMG-sponsored programs.

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



## OBJECTS

Many thanks to Katie Holbrow for her past two years of service to OSG! Her cheerful guidance as OSG chair was key to the success of this





year's OSG program in Richmond. She will continue in an advisory capacity as chair emerita. Katie's big discovery this year was that OSG members will enthusiastically attend the OSG business meeting when it is held in a bar! More than 60 members attended, surely an all-time record. We will try to replicate this in Denver. Jenifer Bosworth also deserves thanks for serving as OSG treasurer this past year.

**OSG Listserv:** Did you know that only about a third of the OSG membership subscribes to the OSG listserv? Are you missing out? There is a whole other dimension to OSG in cyberspace. For example, this past year due to the AIC meeting occurring in April instead of the usual June, the Call for Papers process was necessarily done strictly through the listserv because there wasn't time to get it into the newsletter before the deadline. In addition, last minute changes to the ADG portion of the annual meeting program were sent to listserv members a week prior to the meeting allowing these wise subscribers ten guilt-free extra minutes of sleep that Thursday morning! This is a free service for OSG members, but you must subscribe—it doesn't happen automatically. To subscribe send the message "subscribe osg-L" to [majordomo@lists.stanford.edu](mailto:majordomo@lists.stanford.edu).

**The ADG:** The Archaeological Discussion Group has decided to draft proposals to help conservators respond in an ethically sound manner when called upon to treat possibly looted objects. Jean Portell and Sanchita Balachandran will spearhead this—contact them with questions or comments.

**2008 Annual Meeting:** The 2008 meeting will be held in Denver, CO in April. Our deadline is September 1, 2007. OSG is embracing the general session theme of Creative Collaborations. Please consider submitting a paper that can address this theme on topics such as: interdisciplinary investigations or

treatments, public/private partnerships, and the junction between art, craft, and science. Cross-pollination between AIC specialty groups is welcome. Of special interest is how to create and negotiate successful collaborations—how do professionals from different institutions or industries get together, formulate, and manage their joint projects—what works and what doesn't?

If you can put together a 20-minute paper on one of those topics or have another idea, please send an abstract of no more than 300 words to the program chair, Howard Wellman, [wellmanconservation@comcast.net](mailto:wellmanconservation@comcast.net), or PO Box 938, Owings, MD, 20736. Please include in your heading a list of all authors' full names and job titles, with an asterisk indicating those who will be presenting the material.

If you have a timely, interesting project that is NOT related to our theme, send it anyway! There is always room for good off-topic papers.

—Ann Boulton, OSG Chair  
(410) 396-6334  
[aboulton@aol.com](mailto:aboulton@aol.com)



## PAINTINGS

**2008 Annual Meeting:** The meeting will be in Denver next year, again in mid-April. Please consider giving a paper at the PSG session. It is a rewarding experience, and your colleagues will be most appreciative. The general session theme is Creative Collaborations, but all topics are welcomed. Ideas, abstracts, or inquiries should be directed to Program Chair Noelle Ocon at [nocon@ncmail.dcr.state.nc.us](mailto:nocon@ncmail.dcr.state.nc.us). Please submit a title and brief abstract to Noelle by September 1, 2007.

**PSG Webpage:** PSG Secretary/Treasurer Christina Milton

O'Connell and her team of PSG volunteers have updated the text of the webpage. The new text should be online in the next month or so. Other changes that Christina would like to introduce over time would be links to membership information and the PSG rules of order, PSG publications, tips from the PSG luncheon (available by password to AIC members), and past annual meeting topics. Some of these changes can happen more quickly than others and some will happen in conjunction with the redesign of the AIC website. Christina encourages PSG members to take a look at the impressive OSG and CIPP webpages and to contact her at [coconnell@ima-art.org](mailto:coconnell@ima-art.org) with suggestions of items or links that they would like to see included on our page.

**PSG Catalogs:** First, a correction. In the previous column I wrote that Barbara Buckley and the Barnes Foundation had secured a major anonymous donation to fund the publication of the "Stretchers and Strainers" chapter. In fact, the donors are Dr. and Mrs. Herring, and I would like to offer them a sincere thank you on behalf of all the members of the PSG.

At the PSG business meeting, editorial board director Carol Christensen presented cost break downs for digital versus traditional format publication. Although the "Stretchers and Strainers" chapter will be published in hard copy, the "Inpainting" chapter may be published as a CD given the major cost savings. I myself really like the physicality of a book (and would probably print out a hard copy). However, the advantages of digital formatting include ease of updating as information changes.

The final copies of the popular "Varnish" chapter have been sold. We are discussing reissuing it as a CD.

**PSG Award for Outstanding Contributions to the Field of Paintings Conservation:** At the Rhode Island meeting in 2006, PSG Chair Nica Gutman suggested creat-



ing an award to be given every two years to a member of PSG to recognize service to the paintings conservation community. This year the PSG officers drafted a proposal that was approved at the business meeting. Because of the depth and breadth of PSG expertise and talent, we wanted to make the criteria very inclusive. And because everyone leads busy lives, we wanted to keep the nomination procedure simple.

Service can be in any number of categories including mentoring, teaching either in an academic setting or more informally through workshops and lectures, paintings-related research or publications, service to the PSG, public outreach and advocacy, etc. To nominate someone for the award, you would write a letter of support and obtain letters from two additional sponsors. The selection committee will be made up of the PSG nominating committee and the PSG chair, and the award will include a year's membership to AIC and PSG.

This year the nominating committee will have forms ready for posting on the PSG webpage by the Denver meeting. In Denver any refinements can be presented and approved, and 2008 will be the year to submit nominations. The first award will be given at the 2009 meeting. Questions or suggestions should be directed to Nica Gutman at [nmg5@nyu.edu](mailto:nmg5@nyu.edu).

Although the award cannot begin to acknowledge all the hard work and dedication of the PSG membership, it is exciting to have a means of recognizing some of the contributions.

**Certification:** As I am sure everyone is aware, the big topic in Richmond (in addition to fakes and forgeries) was certification. PSG Certification Task Force Chair Harriet Irgang presented an update on the work of defining essential competencies and drafting model exam questions. The vote on certifi-

cation is planned for the end of 2007. Harriet urged everyone to read the proposal and become involved in the online discussion on the AIC website. (The "Position Statement on Certification and Membership" by the Membership Committee and past *AIC News* articles can be found on the certification page of the AIC website.) This year Rikke Foulke will replace Harriet as task force chair. Please direct questions and comments to Rikke at [rikkefoulke@verizon.net](mailto:rikkefoulke@verizon.net), and a large thank you to the task force members for all their hard work to date.

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



## PHOTOGRAPHIC MATERIALS

**Thanks to Outgoing Officers:** As the new chair of PMG, I would like to acknowledge the hard work and dedication of the outgoing officers Marc Harnly, Laura Downey Staneff, and Dana Hemmenway. They have worked very hard representing the PMG on many projects and issues that have come up over the last two years including the *Coatings on Photographs* publication effort, the AIC meetings in Providence and Richmond, and the joint PMG/ICOM-CC Winter Meeting in Rochester. Their hard work has strengthened PMG by increasing our visibility through publications, training, and outreach projects as well as increasing communication and exchange with our colleagues abroad.

I would also like to thank those who have devoted their time to head up committees and are staying on to continue their work. We are privi-

leged to have Stephanie Watkins overseeing the PMG Conservation Catalogue Committee, Brenda Bernier overseeing the Publications Committee, and Stephanie Ogenski as the PMG website coordinator.

I and the other incoming officers look forward to working with all of you in the next two years. Please feel free to contact us as we welcome your suggestions and input.

**Winter Meeting 2007:** The Winter Meeting this year was a great success. Hosted by the George Eastman House and co-sponsored by ICOM-CC, the meeting was a great opportunity for sharing ideas as well as enjoying the photographic riches of Rochester. The papers covered a wide range of topics from analytical research in process identification and treatment of contemporary prints to composite photographic objects, cold storage, and emergency response issues.

A special thank you to all of those who helped make the meeting a success, especially the staff at the George Eastman House and the Rochester Institute of Technology, and of course, Program Chair Laura Downey Staneff.

**Winter Meeting 2009:** The PMG membership voted on the location of the next Winter Meeting while in Rochester. Presentations were given by the National Archives and the National Archives of Canada, the National School for Conservation in Mexico City, and the Center for Creative Photography in Tucson Arizona. It was a close vote but the next Winter Meeting in 2009 will be hosted by the Center for Creative Photography. We look forward to going to Tucson and seeing their new photograph conservation laboratory.

**2007 Annual Meeting:** The annual AIC meeting held in Richmond this year focused on Fakes, Forgeries, and Fabrications. Grant Romer spoke at the PMG luncheon on "Fauxtography" and



earned rave reviews. As always, Mr. Romer gave a thought-provoking and extremely entertaining talk on the issues of fakery in the world of photography.

### The Photographic Print

**Process Set:** PMG is pleased to offer advance sales of an important teaching tool: The Photographic Print Process Set. The set consists of five prints from the same 5 x 7 inch negative—one print each made using five different processes, including: Salted Paper Print, Albumen Print, Cyanotype, Gelatin Printed-out Print (glossy), and Gelatin Developed-out Print (matte)

Because they are all produced using the same negative, these prints provide the opportunity to examine general features and compare detailed characteristics of different processes. I encourage you to order now during the advance sales period at the discounted price of \$200 per set. After August 1, 2007 the price increases to \$250. The Sample Set will be shipped in September of 2007.

Please visit the AIC/PMG site to download a copy of an order form at <http://aic.stanford.edu/sg/pmg/index.html>.

**Digital Reference Plate:** The PMG board has agreed to fund a project proposed by Dan Kushel, Jiuan-Jiuan Chen, and Luisa Casella to produce a digital reference plate for use in digital photographic documentation. The PMG contribution of \$500 will go towards the production of the plate on a large scale. The pre-cut components will be offered as unassembled kits in four sizes.

This project has been offered to the PMG as a potential revenue source. By paying for the production costs, we gain the rights to sell the kit through the PMG website. We anticipate good sales because we know that the kits will be well-designed and fill a much-needed gap in the field.

PMG would like to thank the above listed authors, the Advanced

Residency Program in Photograph Conservation at the George Eastman House, the Image Permanence Institute, and the Art Conservation Department at Buffalo State College for supporting this project and for bringing it to the attention of the PMG.

—Adrienne Lundgren, PMG Chair  
(202) 707-6736  
[petitbonheur@gmail.com](mailto:petitbonheur@gmail.com)



## TEXTILES

Ann Frisina did a fabulous job as chair of TSG this past year—she was timely, focused, and organized. She even provided notes from the TSG Business Meeting that she chaired at the AIC meeting in Richmond, so that the following news can be provided:

Vice chair for 2007-2008 is Anne Murray and secretary is Seta Wehbe. Sarah Stevens has agreed to continue on as treasurer. Changing the rules of order so that paper balloting is replaced by online elections was overwhelmingly affirmed. (There are 389 members of TSG eligible to vote!) Another ballot outcome was the approval for board members to be allowed to remit half the cost of registration for the AIC Annual meeting. This is designed to encourage private conservators and unreimbursed museum textile conservators to consider running for TSG offices. The TSG Achievement Award was also approved. An award committee will be appointed by the chair to promulgate the aims of the award and develop policies and procedures. Members of the TSG will send nominations to the committee. More on this in the next newsletter!

If you did not make it to the TSG session in Richmond this year, you missed excellent presentations—but you might have been standing at the

back of the room, too, because they were all very popular! The good news is that the electronic version of the *Postprints* will permit (as I understand it) color illustrations, so it should be quite wonderful too. If you were in Richmond, you realize what a warm and attentive audience textile conservators are, and will hopefully send in your abstract to our program chair, Anne Murray, at [Anne\\_Murray@msn.com](mailto:Anne_Murray@msn.com) for the 2008 meeting in Denver, April 21–24. The theme is Creative Collaborations—basic to textile conservation! Please send Anne abstracts exemplifying your ingenuity or your patience!

And please let me know of topics or concerns with AIC or TSG that concern you.

—Mary Ballard, TSG Chair  
(301) 238-1210  
[ballardm@si.edu](mailto:ballardm@si.edu)



## WOODEN ARTIFACTS

**2007 Annual Meeting:** A very special thank you is in order from all of us to Rian Deurenberg for designing, organizing, and orchestrating a stimulating, insightful, and beautiful WAG program in Richmond this year. David Bayne was also honored at the annual meeting with the President's Award for all his work over the years to advance the state of wooden artifact conservation, and for the great success of the French-American Partnership Program. David wishes to personally convey his gratitude to WAG as a whole, and his own thanks are included at the end of this column.

**Postprints:** WAG postprints have been a topic of conversation during the last few years because of delayed publication. The question of resolving the problem was thought-



fully explored, and in a 2006 WAG survey we learned that the publication of postprints is an important benefit to our membership. I want to assure all of our members that we have heard you, and made efforts over the past year to put in place a more formalized submission schedule. We are making an effort to catch up with our obligation to this benefit for our membership. I'm happy to report that the 2005 postprints will appear soon and the 2006 postprints are now in the queue. The 2007 postprint articles are being submitted on a new, more regular timeline and we will continue to pursue a more even distribution schedule.

**Business Meeting:** The business meeting in Richmond was well-organized, lively, and well-attended. Members voted to approve two changes to the WAG Rules of Order. The first change is to Section V, allowing the option of online voting for offices prior to the annual meeting. This does not make online voting mandatory, but it does give WAG the option and ability to make the transition of officers a more efficient process. Prior selection of incoming officers would allow new officers more of an orientation opportunity with the AIC staff and fellow specialty group officers, which would be valuable by enabling them to attend AIC Specialty Group meetings at the annual meeting as incoming officers.

**Special Projects Fund:** WAG is also very fortunate to have approximately \$29,000 in funds generated by the Gilded Wood conference in 1988 and the Painted Wood conference in 1994. The second change that was approved to WAG Rules of Order, Section VI, accommodates the formation of a special committee to administer these funds, which WAG has generated from past activities. For accounting purposes, the funds are being transferred from the FAIC account to WAG's reserve fund.

Guidelines and a committee structure were accepted for a Special Projects Fund to disburse funding in the most responsible way, and funds will be available to WAG members for projects that benefit the group. The committee will consider proposals from WAG members as "seed money" to start up or "bridge money" to continue projects that are beneficial to the WAG group as a whole, in accordance with WAG's statement of purpose. The Special Projects Funds are not expected to be the sole source of funding for any project, but to provide the difference that makes WAG initiatives possible.

Some examples of attractive projects the committee anticipates include organizational funding for a study trip for WAG members; organizing a lecture, workshop, or conference for WAG members; and disseminating information of value to WAG members in the form of a publication, DVD, online event, website, or other media.

Thinking creatively, a group of interested WAG members have formed a committee to develop plans for a mid-career education program focusing on Italian furniture, which has been greatly inspired along the lines of the highly successful Furniture in France model! More details on all of these initiatives will be forthcoming in the months ahead.

Please visit the WAG website for valuable new content, including a paper on the development of wood screws in North America, and a new Digital Bookshelf.

**Call for Papers:** Abstracts for papers are now being accepted for next year's WAG session at the AIC Meeting in Denver, Colorado from April 21-24, 2008. The theme for the conference is "Creative Collaborations." I encourage everyone to submit abstracts related to the theme, but papers on other topics are welcome as well. A tip session will be scheduled if a sufficient number

of people are willing to share their experiences. Leads on possible speakers other than yourself are appreciated too. Submit to Tom Heller at [tlh@artconservationstudio.com](mailto:tlh@artconservationstudio.com).

**And most important, from our 2007 AIC President's Award recipient, David Bayne:**

As many of you know, I received the President's Award for 2007. I am flattered to have it hanging on my wall and at the same time I recognize that whatever the circumstances behind the honor, it really belongs to all of WAG. Without your support, encouragement, and involvement we would not have been able to do much of anything. Thank you all for responding to my phone calls and emails and making something happen. It has been a wonderful experience. As I said in Richmond, "If you don't do things with your friends, you will not have friends to do things with!" So please stay involved and respond when the next idea comes floating your way. WAG is a great group to work with.

—Peter L. Muldoon, WAG Chair  
(202) 633-5167  
[muldoonp@si.edu](mailto:muldoonp@si.edu)

# COURSES, CONFERENCES, AND SEMINARS

This section of the newsletter is available in an online format at <http://aic.stanford.edu/education/workshops/other.html>. Pending reader feedback from a recent email survey, the CCS column will no longer be included in the printed newsletter, and the online version will include more detailed information about each listing. To share your thoughts on this proposed change, please email Sloan Carroll at [scarroll@aic-faic.org](mailto:scarroll@aic-faic.org).

## CALL FOR PAPERS

September 15–17, 2007. Western Association for Art Conservation (WAAC) Annual Meeting. Papers from all specialties/themes are welcome; one day will be focused on issues related to museum expansion. Denver, CO—Contact: Camilla Van Vooren, [camilla@wccfa.com](mailto:camilla@wccfa.com) or (303) 573-1973

April 21–24, 2008. “Creative Collaborations.” 36th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works. Deadline for general session submissions is July 20. Denver, CO—Contact: Sloan Carroll, [scarroll@aic-faic.org](mailto:scarroll@aic-faic.org)

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

September 15–18, 2008. IIC Congress 2008: Conservation and Access. Draft manuscripts due by September 30, 2007. London, UK. [www.iiconservation.org](http://www.iiconservation.org)

September 24–27, 2008. “Textiles as Cultural Expressions.” The Eleventh

Biennial Symposium of the Textile Society of America. Deadline for submissions is October 1. Honolulu, HI—Contact: Tom Klobe, University of Hawaii, Department of Art & Art History, 2535 McCarthy Mall, Honolulu, HI 96822; or Janice Lessman-Moss, [jlessman@kent.edu](mailto:jlessman@kent.edu); [www.textilesociety.org](http://www.textilesociety.org)

## GENERAL

August 19–24. Historic Painting Techniques in Oil: The Confrontation between Rembrandt and Rubens, The Amsterdam-Maastricht Summer University Amsterdam, the Netherlands—Contact: [www.amsu.edu](http://www.amsu.edu)

August 20–24. ICOM 21st General Conference: Museums and Universal Heritage. Vienna, Austria—Contact: [armine.wehdorn@oenb.co.at](mailto:armine.wehdorn@oenb.co.at)

September 5–8. “Relevance=The Bottom Line.” AASLH 2007 Annual Meeting. Atlanta, GA—Contact: (615) 320-3203; [www.aaslh.org](http://www.aaslh.org)

September 6–7. “Preservation, Conservation, Digitization, Scholarship and Public Access.” The Parker Library at Corpus Christi College. Cambridge, UK—Contact: Christopher de Hamel, +01223 339994; [cd281@cam.ac.uk](mailto:cd281@cam.ac.uk); [www.corpus.cam.ac.uk/parker/](http://www.corpus.cam.ac.uk/parker/)

September 12–14. “Art Conservation and Authenticities: Material, Concept and Context.” University of Glasgow. Glasgow, Scotland—Contact: Erma Hermens, +44 141 330 3943; [e.hermens@arthist.arts.gla.ac.uk](mailto:e.hermens@arthist.arts.gla.ac.uk); [www.arthist.arts.gla.ac.uk](http://www.arthist.arts.gla.ac.uk)

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

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

September 26–29. International Conference, “Directions in Preventive Conservation.” Romanian Ministry of Culture and Religious Affairs and Training Centre for Conservators and Restorers (CePCoR) of ASTRA Museum. Sibiu, Romania—Contact: Marta Guttmann, +40 269 218195/121; [marta.guttmann@muzeulastra.ro](mailto:marta.guttmann@muzeulastra.ro)

September 27–29. The Best in Heritage 2007, with Dubrovnik Global Heritage Forum. Under the patronage of ICOM, UNESCO (ROSTE), Europa Nostra, ICOMOS, ICCROM, and City of Dubrovnik. Dubrovnik, Croatia—Contact: (011) +385 1 455 04 24; [info@thebestinheritage.com](mailto:info@thebestinheritage.com)

September 27–29. Fourth Forbes Symposium on Scientific Research in the Field of Asian Art. Smithsonian Institution. Washington, DC—Contact: [dcsr@asia.si.edu](mailto:dcsr@asia.si.edu); [www.asia.si.edu](http://www.asia.si.edu)

October 8–10. “Coastal Settlements, Culture and Conservation in the Mediterranean Basin.” 2nd International Gazimagusa Symposium 2007. North Cyprus, Turkey—Contact: (011) +90 392 630 2242; [medi3ology@emu.edu.tr](mailto:medi3ology@emu.edu.tr); [www.emu.edu.tr/medi3ology2](http://www.emu.edu.tr/medi3ology2)

October 10–13. The Pioneer America Society: Association for the Preservation of Artifacts & Landscapes Conference. Hagerstown, Maryland—Contact: Paula Reed, (301) 739-2070; [www.pioneeramerica.org](http://www.pioneeramerica.org)

October 15–19. Workshop on the Care and Treatment of Portrait Miniatures. Library and Archives Canada, Portrait Gallery of Canada, Canadian

# COURSES, CONFERENCES, AND SEMINARS

## AIC COURSES

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

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

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

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

August 2–29. “Professional Responsibilities for Conservation.” AIC Online course on ethics and related issues. A four-week, web-based, instructor-led course. Created with grant support from The Getty Foundation.

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

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

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

Northumbria with support from the Print Council of America. Newcastle Upon Tyne, England—Contact: [www.northumbria.ac.uk/pop](http://www.northumbria.ac.uk/pop)

October 1–4. “Mastering Inpainting.” Presented by the Campbell Center for Historic Preservation Studies, with support from AIC. Mount Carroll, IL—Contact: (815) 244-1173; [registrations@campbellcenter.org](mailto:registrations@campbellcenter.org)

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

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

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

Conservation Institute and Queen’s University. Gatineau, QC—Contact: Maria Bedynski, (819) 997-6685; [maria.bedynski@lac-bac.gc.ca](mailto:maria.bedynski@lac-bac.gc.ca); [www.collectionscanada.ca](http://www.collectionscanada.ca)

October 17–19. “Contemporary Collections.” Australian Institute for the Conservation of Cultural Material (AICCM). Brisbane, Queensland, Australia—Contact: Davina Bonner, [davina.bonner@qm.qld.gov.au](mailto:davina.bonner@qm.qld.gov.au);

November 1–3. From Gray Areas to Green Areas: Developing Sustainable Practices in Preservation Environments. Austin, TX—Contact: [www.ischool.utexas.edu/kilgarlin/gaga](http://www.ischool.utexas.edu/kilgarlin/gaga)

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

January 2008. Modern Materials. The Getty Institute. Los Angeles, CA—Contact: [modernmaterials@getty.edu](mailto:modernmaterials@getty.edu)

May 27–30, 2008. IPH Congress 2008. Stockholm, Sweden—Contact: Jan-Erik Levlin, [jan-erik.levlin@iki.fi](mailto:jan-erik.levlin@iki.fi)

September 15–19, 2008. “Conservation and Access.” The 22nd International Institute for Conservation of Historic and Artistic Works (IIC) International Congress. London, UK—Contact: +44

# COURSES, CONFERENCES, AND SEMINARS

(0)20 7839 5975; iic@iiconservation.org

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

## ARCHITECTURE

September 12–October 12. Architectural Records, Inventories and Information Systems for Conservation—ARIS07. ICCROM. Rome, Italy—Contact: aris07course@iccrom.org; www.iccrom.org

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

February 1–5, 2008. Terra 2008, 10th International Conference on the Study and Conservation of Earthen Architectural Heritage. The Getty Conservation Institute and the Ministry of Culture of Mali. Bamako, Mali—Contact: Kathleen Louw, (310) 440-6216; klouw@getty.edu; www.getty.edu/conservation/field\_projects

## BOOK AND PAPER

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

November 26–30. Symposium on the Care and Conservation of Middle Eastern Manuscripts. University of Melbourne VIC. Melbourne VIC, Australia—Contact: Louise Wilson,

louise.wilson@unimelb.edu.au

February 18–21, 2008. International Conference on, “Conservation of Paper Manuscripts and Documents.” New Delhi, India—Contact: +91 09868936158; www.namami.org

## ELECTRONIC MEDIA

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

October 24–25. “A Race Against Time: Preserving Our Audiovisual Media” Presented by the Conservation Center for Art and Historic Artifacts (CCAHA) and cosponsored by PALINET. Cleveland, OH—Contact: CCAHA, (215) 545.0613; ccaha@ccaaha.org; www.ccaha.org

## OBJECTS

September 6–9. “Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation.” ICON Archaeology Group and the Fitzwilliam Museum, Cambridge. Cambridge, UK—Contact: Julie Dawson, jd110@cam.ac.uk; www.icon.org.uk

September 10–15. WOAM 07: ICOM-CC Wet Archaeological Organic Materials Working Group Meeting. Amsterdam, the Netherlands—Contact: h.huisman@archi.nl; www.woam2007.nl

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

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

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

## PAINTINGS

September 5–7. Structural Problem Solving for Paintings on Canvas: Thinking It Through, with Vishwa Raj Mehra and Matteo Rossi Doria. Presented by West Lake Conservators Ltd. Skaneateles, NY—Contact: (315) 685-534, www.westlakeconservators.com

## RESEARCH AND TECHNICAL STUDIES

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

## TEXTILES

November 6–10. 6th North American Textile Conservation Conference (NATCC), “Facing Impermanence.” Washington, DC—Contact: Suzanne Thomassen-Krauss, sstk@cox.net; www.textilemuseum.org

## COURSE OFFERINGS

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

American Association for State and Local History  
Collections Camp: Military History (July 25–27); Digitizing Historic Collections (August 1–3). Varied locations—Contact: (615) 320-3203; www.aaslh.org

# COURSES, CONFERENCES, AND SEMINARS

The Amsterdam Maastricht Summer University

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

Balaam Art Courses

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

Campbell Center for Historic Preservation Studies

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

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

Centre for Photographic Conservation Courses

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

Centro del Bel Libro

Ascona, Switzerland—Contact: info@cbl-ascona.ch; www.cbl-ascona.ch

College of Microscopy

Microscopical Identification of Pigments for Art Conservators (Sept 10–14); Scanning Electron Microscopy (Oct 15–19); Microscopic Particle Handling (Oct 1–5); Infrared Microscopy (May 1–3, Nov 6–8); Raman Microscopy (Oct 2–4); COM100 Polarized Light and Chemical Microscopy (Nov 5–9). Westmont, IL—Contact: (630) 887-7100; courses@collegeofmicroscopy.com; www.collegeofmicroscopy.com

Conservation Center for Art and Historic Artifacts (CCAHA)

Matting and Framing: Techniques for Preservation (Sept 19); Caring for Three-Dimensional Objects (Oct 17); Housekeeping Basics for Historic Interiors (Nov 12). Philadelphia, PA—Contact: (215) 545-0613; www.ccaha.org

Conservation Center, Institute of Fine Arts, New York University

Contact: Anuja Butala, (212) 992-5888; ab153@nyu.edu; or Shelley Sass, sks3@nyu.edu

Heritage Conservation Network

Preservation Work at the Kornthal Parsonage (July 15–28, Illinois); Saving the Stark House (Sept 23–Oct 6, Ontario). Contact: (303) 444-0128; info@heritageconservation.net; www.heritageconservation.net

The Historic Preservation Institute:

Summer Program in Italy  
Contact: Lisa Muccigrosso, lisa.mucci@gmail.com; www.sangeministudies.info

Illinois Digitization Institute at the University of Illinois Library at Urbana-Champaign, Online Courses  
Contact: Amy Maroso, maroso@uiuc.edu; http://images.library.uiuc.edu/projects/idi

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)  
Safeguarding Sound and Image Collections (Aug 6–31); Architectural Records, Inventories and Information Systems for Conservation ARIS07 (Sept 12–Oct 12). Contact: ICCROM, +39 06 585531; iccrom@iccrom.org

International Academic Projects

Chemistry for Conservators (by correspondence, 4 months starting January 1st, March 1st, Sept 1st); Mounting Museum Objects for Exhibition (July 17–19); New Methods of Cleaning Painted Surfaces (July 16–20); Preservation of Medieval Books (July/Aug, Italy); Contact: James Black, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, UK; +44 207 380 0800; info@acadmicprojects.co.uk;

The Laboratory Safety Institute Seminars and Workshops

Nationwide—Contact: LSI, (800) 647-1977; labsafe@aol.com; www.labsafety.org

Lascaris Conservation of Works of Art

Halkida, Evia Island, Greece—Contact: Mihail Larentzakis-Lascaris, Iatridou and Avanton 27, P.O. Box 19172, 34100 Chalkida, Greece; Tel/Fax: +30/22210/21981; m\_lascaris@yahoo.gr; www.laskarisml.gr

McCrone Research Institute

The Chemical Microscopy of Art and Artifacts (July 23–27, New York); Polarized Light and Forensic Microscopy (Aug 13–17, Oct 15–19, Dec 3–7); Paint Microscopy (Aug 6–10); Raman Microscopy (Aug 13–15); Microchemical Methods (Oct 1–5); Practical Infrared Microspectroscopy-FTIR (Dec 10–14). Contact: Lauren Newbrough (312) 842-7100; registrar@mcri.org; www.mcri.org



# COURSES, CONFERENCES, AND SEMINARS

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

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

National Museums Liverpool  
An Introduction to Laser Cleaning in Conservation (Sept 10–11, Nov 19–20).  
Contact: Martin Cooper, Conservation Technologies, National Conservation Centre, Liverpool, National Museums Liverpool, Whitechapel, Liverpool, L1 6HZ, UK; +44 151 478 4904; [martin.cooper@liverpoolmuseums.org.uk](mailto:martin.cooper@liverpoolmuseums.org.uk)

National Preservation Institute  
Consultation and Protection of Native American Sacred Lands (Sept 10–11, Madison, WI); Cemetery Preservation (Sept 17–18, Washington, DC); Cemetery Landscapes: A Practical Guide to Care and Maintenance (Sept 19, Washington, DC); Green Strategies for Historic Buildings (Sept 20, Santa Fe, NM); Conflict Resolution and Negotiation Tools for Cultural and Natural Resource Projects (Sept 25–27, San Simeon, CA); Identification and Management of Traditional Cultural Places (Sept 27–28; Anchorage, AK); Section 106: The Secretary of the Interior's Standards: Treatment Considerations (Sept 26–27, Phoenix, AZ); NAGPRA and ARPA: Applications and Requirements (Oct 10–11; Sacramento, CA); Identification and Evaluation of Mid-20th-Century Buildings (Oct 16–17; Oklahoma City, OK); GIS: Practical Applications for Cultural Resource Projects (Oct 23–24 and 25–26; Phoenix, AZ); Historic Landscapes: Planning, Management and Cultural Landscape Reports (Oct 24–25; Denver, CO); NEPA Compliance and Cultural Resources (Oct 24–25; Portland, OR); Historic Structures Reports: A Management

Tool for Historic Properties (Nov 13; Greensboro, NC); Section 106: A Review for Experienced Practitioners (Nov 13–14; Columbia, SC); Preservation Maintenance: Understanding and Preserving Historic Buildings (Nov 14–15; Greensboro, NC); Section 4(f) Compliance for Transportation Projects (Nov 14–15; Augusta, ME); NEPA Compliance and Cultural Resources (Nov 15–16; Columbia, SC); Native American Cultural Property Law (Dec 4–5; Seattle, WA); Section 106: How to Negotiate and Write Agreements (Dec 4–6; Carson City, NV).  
Note: Scholarships available for select seminars through the NEA.  
Contact: Jere Gibber, Executive Director; National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; [info@npi.org](mailto:info@npi.org); [www.npi.org](http://www.npi.org)

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

Pacific Northwest Preservation Management Institute  
Seattle, WA—Contact: Lori Foley, [lfoley@nedcc.org](mailto:lfoley@nedcc.org); [www.nedcc.org](http://www.nedcc.org)

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

SOLINET Courses  
Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; [www.solinet.net](http://www.solinet.net)

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

West Dean College  
Decorated Papers (Oct 29–Nov 1); Conservation Skills: Conservation Skills: Sharpening Edge Tools (Nov 5–8); Preventive Conservation (Nov 26–29).  
Chichester, UK—Contact: Liz Campbell, Administrator, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ, UK; Tel: +44 1243 818219; [liz.campbell@westdean.org.uk](mailto:liz.campbell@westdean.org.uk); [www.westdean.org.uk](http://www.westdean.org.uk)

For additional, detailed information about individual AIC Courses or other Courses, Conferences, and Seminars listed here, please visit the Course section of our website at [www.aic-faic.org](http://www.aic-faic.org).

# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

## DENVER ART MUSEUM

### Conservator of Paper

The Denver Art Museum seeks a senior-level Conservator of Paper who will be responsible for the care and conservation treatment for all works of art on paper and photographs in its collections. This includes over 28,000 pieces from seven curatorial departments. The museum's holdings include a large collection of contemporary art on paper and archival materials. The candidate will help outfit and develop a new conservation lab for paper.

The Conservator should have a degree from a recognized conservation training program or its equivalent. A minimum of ten years experience is required, preferably working in a museum-based conservation laboratory. In addition to paper, the applicant should have a strong knowledge of the care and conservation of photographic materials. The position requires excellent written and verbal communication skills as well as the ability to promote the conservation department through research, lectures, professional publications, and teaching.

Applications will be accepted through 5 PM, September 30, 2007. Interviews will begin in October. Informal inquiries may be directed to Carl Patterson, Director of Conservation, 720-865-5029, cpatterson@denverartmuseum.org.

The museum offers an excellent benefit package. Position and salary will be based, in part, on the successful candidate's qualifications and experience.

To apply, please submit a letter of application, a resume, the names and telephone numbers of three professional references, and three conservation treatment examples to:

Denver Art Museum (CP)  
100 West 14th Ave. Parkway  
Denver, CO 80204  
Fax: 720-913-2768  
tbennett@denverartmuseum.org  
Attn: HR

## SMITHSONIAN INSTITUTION

### Supervisory Senior Scientist

Announcement number: 07-MP-7190

The position is located in Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution. The incumbent serves as Senior Scientist in the Department of Conservation and Scientific Research (DCSR) and conducts research on works of art, primarily in the Freer and Sackler collections and on related material, to study the materials and techniques used by artists in the creation of works of art, the history of such materials and techniques, and to some extent, deterioration mechanisms as deduced from observations on the works themselves. The incumbent is responsible for initiating and implementing research projects and must be familiar with the various methods for elemental analysis, spectrometric analysis using infrared, visible and ultraviolet absorption, etc. The incumbent will also administer the conservation science section of the DCSR, supervising a staff of scientists, research fellows, interns, and volunteers, as well as monitor the use of the Forbes Fund for scientific research on the care, conservation, and study of works of art and the Mellon Senior Scientist Endowment.

In addition, the incumbent will represent the museum at various national and international meetings, conferences, symposia, or similar functions in the conservation or museum science field.

**SPECIALIZED EXPERIENCE:** Applicants must have specialized experience (Federal or other) that demonstrate the ability to conduct, manage, and guide research in technical studies on works of arts in a museum or collections-based organization or program; knowledge of art conservation and knowledge of scientific theory, practices and methodologies in one or more of the following areas of collections-based

research – chemistry, materials science, and/or physics.

**BASIS FOR RATING:** In addition to the Qualifications described above, applicants will be rated on responses to the Quality Ranking Factors listed below. (Among those who meet the qualification requirements, these factors will be used to determine who are the highest qualified candidates. On a separate sheet of paper, submit a paragraph describing specific experience, education, or training for each of the factors listed.)

- Ability and experience in the scientific and technical examination of works of art, and/or archeological specimens.
- Ability, as demonstrated by experience, to conduct, manage, and guide scientific and technical research in a museum setting (e.g. allocation resources, strategic planning, goal setting, development, and review of programs.
- Knowledge of art history and archaeology.
- Ability to collaborate with museum curators and conservators.

#### HOW TO APPLY:

To apply for this position, you must provide the following parts:

- Current resume, an Optional Application for Federal Employment (OF-612), or other format you choose.
- Your responses to the Quality Ranking Factors on a separate sheet of paper.
- Most recent performance rating (if a Federal or Smithsonian employee).

Applications must be received by August 13, 2007, and may be submitted in the following ways:

Mail: Smithsonian Institution,  
Office of Human Resources, P.  
O. Box 23772, Capital Gallery  
Suite 5060 MRC 517  
Washington, DC 20026-3772

Fax: (202) 633-6402. You do not need to submit a cover

# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

sheet. Write the Announcement Number (07-MP-7190) on all pages faxed.

Hand Deliver or Fedex: 600 Maryland Avenue SW, Capital Gallery Bldg., Suite 100W, Washington, DC 20024

**NOTE: Do not send your resume/application materials via e-mail. These will not be accepted.**

To obtain information on the Federal Hiring Process, review other Smithsonian vacancies, or obtain an Optional Application for Federal Employment (OF-612) visit our website at [www.si.edu/ohr](http://www.si.edu/ohr) or [www.usajobs.opm.gov](http://www.usajobs.opm.gov)

For further information please call (202) 633-6370 (voice) or (202) 633-6409 (TTY); or email to [vacancy.info@si.edu](mailto:vacancy.info@si.edu).

## AIC News Online Jobs

Now you won't miss out on positions that become available between issues of *AIC News*. If you're a job seeker you can find job openings on the AIC website at [www.aic-faic.org](http://www.aic-faic.org).

The AIC Photographic Materials Group is pleased to present

## The Photographic Print Process Set



The set consists of five prints from the same 5 x 7-inch negative—one print each in five different processes:

- Salted Paper Print
- Albumen Print
- Cyanotype
- Gelatin Printed-out Print (glossy)
- Gelatin Developed-out Print (matte)

Until now, it has been difficult to find photographic prints made from the same negative but in different processes that allow one to compare—“apples-to-apples”—the similarities and differences of various processes. These prints provide the opportunity to examine the general features and compare detailed characteristics of different processes: the single-layer structures of the cyanotype and salted paper print; the two layers of the albumen print; and the three layers found in the glossy and matte gelatin prints.

Using magnification, the same details in each type of print may be compared, clearly revealing the tell-tale traits of the various print layer structures.

The Chicago Albumen Works will produce the prints using their extraordinarily high-resolution duplicate negatives—each adjusted to match the contrast requirements of the five processes. In the future, the PMG hopes to produce additional sets in different processes, using the same negative, which was provided courtesy of the Photograph Conservation Study Collection of The Metropolitan Museum of Art.

**ORDER NOW!** The Photographic Print Sample Set is offered to everyone for the PMG member discounted price of \$200 per set for orders placed by August 1, 2007 (non-PMG list price \$250). The Sample Set will be shipped in September of 2007. Download an order form at: <http://aic.stanford.edu/sg/pmg/printset.html>

*Located in a historic landmark, Club Quarters, Trafalgar Square has grand, newly restored facilities including a luxury digital café called “The Club Living Room” and spectacular space for the restaurant and bar.*

**Club Quarters, Trafalgar Square, London  
NOW OPEN**

*Contact Club Quarters today for AIC rates.*

*[www.clubquarters.com](http://www.clubquarters.com)*



American Institute  
for Conservation of  
Historic & Artistic Works

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

[info@aic-faic.org](mailto:info@aic-faic.org)  
[www.aic-faic.org](http://www.aic-faic.org)



PERIODICAL