

## Inside

From the President	2
Letter to the Editor	3
AIC News	4
FAIC News	7
People	9
Allied Organizations	9
Worth Noting	10
Conference Review	13
Grants and Fellowships	14
New Materials and Research	15
New Publications	15
Specialty Groups	18
Courses, Conferences, and Seminars	24
Positions, Internships, and Fellowships	25

## conservation 2.0 New Directions

37th Annual Meeting

May 19–22, 2009

Hyatt Regency

Century Plaza

Los Angeles, California

*See insert for preview  
registration information!*

## Fundamentals of Health and Safety: A New Approach

*By Dennis Ertel*

Poor attention to health and safety in museums places staff, volunteers, and visitors at risk, and poses threats to the preservation and utility of collections. Traditionally, staff in museums and related cultural organizations has not always assumed responsibility for personal safety, placing greater emphasis on providing protection for the collections held in trust by these institutions. In reality, this is an assumption that often places heritage collections at risk.

A casual or an uninformed attitude towards safety can be detrimental to both collections and those who care for them. For example, handling dusty, radioactive fossils near non-radioactive specimens can cause spread of contaminated dust that is radioactive as a result of contact with the fossil. Moving a large sculpture without proper rigging may result in damage to the sculpture, to other objects in the same display or storage area, and even the individuals involved in its movement. Use of solvents or corrosive chemicals without proper, local exhaust ventilation can allow vapors from the chemicals to pollute the atmosphere around collections and individuals. Allowing building renovations to occur without careful worksite inspections has resulted in fires that have severely damaged museum collections and have resulted in a variety of human dangers. Many decades of well-intentioned, but unsafe or ill-informed use of pesticides have left museum and university-based collections with millions of objects damaged by treatments and/or compromised for research and other uses. Such activities not only threaten human and collection safety, but they can also leave the survival of an institution at risk from liability litigation.

In recent years, safety professionals have begun to examine cultural institutions as workplaces and have found a widespread lack of understanding about health and safety among governing boards, administrations, staff, visiting researchers, and volunteers. It is equally clear that as workplaces, museums, and related institutions pose a set of challenges to health and safety that are quite different from those encountered in other work environments. In spite of a few isolated journal articles or chapters in various recent publications, the necessary tools to broaden awareness of these hazards in museum work are lacking. There is just one text devoted to this topic: the now long-out-of-print *Safety in Museums and Galleries*, by Frank Howie, which focuses on regulatory issues in the United Kingdom.

In 2003, a joint editorial group was formed by members of the Society for the Preservation of Natural History Collections (SPNHC) and the Health and Safety Committee of AIC (AIC H&S) to begin planning a publication that could broadly describe many of the risks, dangers and potential solutions to health and safety problems within a cultural institution. The editorial group included safety professionals with significant experience in museum settings and museum professionals from various backgrounds.

AIC and the SPNHC have jointly sponsored this project because both organizations have a long history of interest in health and safety concerns for their members. AIC has had a Health & Safety Committee for most of the 36 years of its exis-

*continued on page 8*



# AIC NEWS

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

Periodicals postage paid at Washington, D.C.  
Postmaster: Send address changes to:

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

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues. Opinions expressed in 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 November Editorial Submissions (brodgers@aic-faic.org): October 1, 2008.** 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  
James Martin, Editor, New Materials & Research  
Eryl P. Wentworth, Managing Editor  
Brett Rodgers, Production Editor  
Ruth Seyler, Membership & Marketing Director  
Kenneth Beam, Finance Director  
Eric Pourchot, Professional Development Director  
Amanda Knowles, Meetings Coordinator  
Ryan Winfield, Membership Coordinator  
Philip Lynch, Membership & Education Assistant

© Copyright 2008. *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 President



Under the U.S. Internal Revenue Code, AIC is classified as a 501(c)(6) nonprofit business organization. This designation is specifically reserved for professional and trade organizations and other types of business leagues. Regulations define a business league as an association of persons having a common business interest and whose purpose is to promote those business interests. Activities are directed to the improvement of business conditions of one or more lines of business rather than the performance of particular services for individuals. Organizations under this category are exempt from most federal income taxes and may engage in limited political activities that inform, educate, and promote their given interest. AIC has always advocated on behalf of its members with government agencies, museum and arts organizations, and the public. By taking positions on issues and supporting legislation and causes, AIC promotes the business interests of its members.

Some of AIC's ongoing advocacy projects include:

### **Tomb of the Unknown Soldier, Arlington National Cemetery**

In a letter to the Secretary of the Army, the AIC Board advocated a "review of the alternatives to replacement" of monument stones. As a result of this letter and others, including one from the National Trust for Historic Preservation, AIC was invited to be "a consulting party to the potential repair" of the Tomb Monument. The project is ongoing.

### **2009 National Endowment for the Humanities Budget**

The President's 2009 budget for NEH has recommended elimination of the Stabilizing Humanities Collections grant category, funded at \$3.6 million in FY 2007. The House Subcommittee's additional reduction means that ALL programs funded by the Division of Preservation and Access are now at risk. AIC is working with the National Humanities Alliance and Heritage Preservation by encouraging AIC members to "write their congressman" stressing the importance of these funds for the long-term care and preservation of collections and to encourage contact with local offices of congressional committee members. AIC is also providing financial support for a paid lobbyist and to bring selected conservators to Washington to present their case for support in person.

### **Federal Formula Grant Coalition**

AIC is one of 55 organizations supporting creation of new dedicated federal funding (through IMLS) to provide block grants to states in support of museums, similar to the successful block grants for libraries. AIC is participating in developing plans to garner congressional backing and is contributing funds on an annual basis in support of this effort.

### **Hague Convention for the Protection of Cultural Property in Time of Armed Conflict**

A letter supporting Senate ratification of the Hague Convention Treaty was sent to the U.S. Senate Foreign Relations Committee, as well as an offer to testify on behalf of treaty ratification.

*continued on next page*

Correction: The full name of the **UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials** was listed incorrectly in the "People" column of the July issue of *AIC News* (Vol. 33, no. 4:16). Additionally, **Steven Pickman**, one of the program's third year students, was incorrectly listed as Steven Pickman-Neukom in the same column. We apologize for these errors.



This greater level of advocacy and promotion is possible because of an expanded office staff, which has allowed the Executive Director time to advance AIC's positions and interests. Increasing revenues from dues and the annual meeting has also provided funds for direct contributions to other organizations and support for lobbyists working on behalf of these issues. Beginning in 2009, the Board plans to designate annual funds specifically for advocacy and outreach.

Advocacy on behalf of AIC members is an important and, I hope, growing function of AIC. Advocacy should be thought of as a member service by creating and expanding the context in which our members work. AIC is no longer content to merely participate in Arts Advocacy Day. We are greatly expanding our efforts to be a forward-looking and vital presence in the arts community.

—Martin Burke, President  
*Terrapin Neck Conservation, LLC*  
[martinburke@frontiernet.net](mailto:martinburke@frontiernet.net)

## Letter to the Editor

Like many other AIC members, we have had long discussions about various certification-related topics brought up in AIC meetings and publications, as well as online postings from various specialty groups. We are surprised that, after more than ten years of AIC work on certification, there are still so many basic issues about which there is serious disagreement, and, also, that there are a number of issues recently raised that we don't remember hearing—or thinking—about before. Emblematic of these problems is that we are being asked to vote on an exam model blind. That is, we have not been given any examples of exam questions. This makes it difficult to have a meaningful discussion about any possible program.

More importantly, we believe that some of the recent discussions point to a fundamental unresolved issue for AIC—the meaning of being a professional conservator. If we cannot clearly define this, if it is not possible to produce at least a small number of example questions without the help of an outside expert, and if it is not possi-

ble to define (to some degree) the areas to be covered by the testing, then we are simply not ready to create the required examinations. What exactly is a trained conservator supposed to know?

Clearly, much of the heat of discussion on certification comes from personal doubts regarding whether each of us would pass a test, so clarity about what would be required is essential. In old discussions about certification, one of the big issues was the lack of an “organized body of knowledge.” We had been told that, for legal reasons, AIC would have to compile a list of books and articles that together define what conservators need to know so that people trying to attain certification would be able to study for an exam. Such a defined body of literature would also be necessary as a source for writing questions. We ourselves might want to do a little reading before taking a certification exam. What should we read?

Although much of the recent discussion has focused on the exams, a much larger issue is what certification would accomplish. As much as we might like it to, certification cannot legally prevent anyone from practicing conservation. Based on the literature related to credentialing in the professions, certification does not raise status or salaries, nor improve access to services for the public because the result is a decreased number of credentialed practitioners. Does certification improve the quality of practice? Perhaps, but maybe not, because no one can be required to apply. As shown by the number of people who choose to have plastic surgery performed by physicians who are not Board-certified Plastic and Reconstructive Surgeons, consumers do not pay attention to certification, even when their lives are at stake.

Whatever benefits might accrue from certification would depend on massive participation by AIC members. Considering the ongoing low participation in the Professional Associate membership category, this seems unlikely.

Given the difficulty of judging the professional competence of individuals based on an examination, we

are surprised that the proposed program does not consider any other professional attainments in judging qualification. The 1980s AIC Certification Committee's recommendations included a point system for a variety of professional activities so that people who may fear taking an examination can compensate for relatively low test performance with activities like giving lectures, attending AIC meetings, serving as officers of specialty groups, or the number of years they have been in practice. This would not entirely solve the problem of defining who should become certified and who should not, but it would ease some of the pressure involved when a single measure is being used, particularly since exams are often biased toward academic training over judgment and experience.

Moving forward with certification in the face of the acrimony so evident in recent discussions can only harm AIC, partly because it takes resources away from what we know AIC can, and must, do. The organization should be working with the full membership to increase the professional level of all members and to better educate the public and related professions. We need more membership participation in such things as public outreach, liaison with other professional organizations, mid-career courses, and expansion of the professional literature. These are indisputably beneficial; working on them would begin to bring back together groups within AIC that have been at odds over issues related to certification.

The discussions that certification has spawned are invaluable in revealing the concerns of our members and their impressive commitment to their professional lives. We would like to see a new AIC committee charged with taking the best ideas from all the work carried out on certification and reforming them into proposals for projects that would promote its aims without its cost and divisiveness.

There are many possibilities for programs that would not be divisive and would have the potential to improve both conservation practice and public awareness. For example, continuing education points could be required to maintain one's membership



status as a PA or Fellow. Such a program could give points for activities like giving public lectures, committee service in specialty groups, or even reading books. This is only one example of a relatively low-cost incentive-based way to pursue the goals of AIC, and to make the membership categories more meaningful as measures of competence and currency in the field.

For conservators like us who have been in this profession for a long time, the dedication of AIC members is still exciting. We know that taking time away from work to read and respond to emails about an abstract topic like certification is a big deal. We would like to see some innovative ideas about how to harness that energy and dedication without the downsides of the huge administrative costs of certification, the creation of factions within AIC, and a lack of certainty about its benefits.

—Barbara Appelbaum and  
Paul Himmelstein

## Response

We are gratified by the many thoughtful comments addressed in the Letter to the Editor and all the comments and suggestions we have received from so many AIC members. Since the April annual meeting, certification implementation task force members, many of whom are volunteers and are in private practice, have spoken with the officers of every specialty group, communicated with our internal and external advisors, revised the Frequently Asked Questions on the website, refined the program description, created the member survey that was sent out in July, and reviewed the survey results and comments. We are now working on ways to address issues that have been raised. Recommendations will be presented to the AIC board for their consideration in September.

Creating a credible and sustainable certification program for professional conservators is a many-faceted challenge. It would be fiscally irresponsible to embark on such a critical program without a strong commitment from AIC members. If a vote were taken today, surveys suggest that a clear

majority of AIC members would support developing the program. However, it is not certain whether enough members would actually participate within the first few years of the program to make the program successful and, therefore, sustainable. With so much at stake, the AIC board and task force have much to consider. Please see the Certification Survey Results (*below*) and go the certification page of the website for more detailed information.

—The Certification Implementation  
Task Force

## AIC News

### Certification Survey Results From the Certification Implementation Task Force

The most recent survey on certification was sent out to 2,880 members and 621 members responded. 55.8% of responses were from Professional Associates and Fellows. If the member vote for AIC to go forward with starting a certification program based on the proposed model were to be held today, 63.4% would vote “yes,” while 36.6% would vote “no.” If only the tallies of Professional Associates and Fellows are taken into account, the “yes” vote would be 65.9%.

While the raw percentages might look positive for this AIC certification program, the comments reflect a number of concerns that could affect the success of the program. Would enough members participate in the first few years to make it viable? This task force and the AIC board must balance the certification model as a viable business endeavor and a credible measurement of conservation knowledge. In terms of both financial feasibility and content, the program’s success depends on a significant commitment from AIC members.

Please visit the certification page of the AIC website for more detailed information about the survey results and the issues facing AIC at this important crossroads in its evolution.

## 2008 AIC Collections Emergency Response Team Activities

In 2007, with a grant from the Institute of Museum & Library Services (IMLS), AIC trained 60 “rapid responders” for collections emergency response (AIC-CERT). Following training, AIC began to focus on deployment issues. An AIC-CERT brochure was printed, a contract position for an AIC-CERT coordinator was developed, and a system for 24-hour phone response was instituted.

With the onset of floods in the Midwest, AIC joined efforts with AAM, Heritage Preservation, and the National Emergency Heritage Task Force to open communications and gather information about collecting institutions that had suffered damage and what resources were available to assist. Through phone calls, email messages, and website postings, AIC began to offer assistance. The AIC-CERT coordinator began to assemble members available to respond by phone or in person, and an AIC-CERT member volunteered to answer the 24-hour phone assistance line.

IMLS quickly agreed to allow remaining grant funds to be used for deployment costs and approved additional funds for deployment and recovery supplies. An AIC-CERT member, Bob Herskovitz, drove to Iowa on June 23 to assess the situation. He provided advice to the staffs of several institutions and determined where future teams might be needed. At this early date, he found many sites in Cedar Rapids still inaccessible—frustratingly so, since many collections were clearly in need. Other sites had local conservation support and recovery efforts were already underway. He then traveled to Burlington, where he determined that, while supplies and advice were needed, AIC-CERT team deployment was not necessary. In Ft. Madison, he met with officials from the Lee County Historical Society and communicated with the AIC-CERT coordinator regarding the need to send in a team.

AIC-CERT members Hitoshi Kimura and Greg Lambousy traveled to Ft. Madison June 29–July 1 to assist the Lee County Historical Society.



They worked with volunteer staff to prepare a priority list for collections recovery and cleared a passage for safe and efficient collection recovery. Priority collections were transported to a climate-controlled temporary storage site. The volunteers were trained in basic treatment of wet materials, documentation of collections, and in safety issues in flood damaged buildings. Basic recovery supplies were obtained.

While the goal is to have team members on site to assess the need for re-housing supplies and then arrange for delivery to the site, AIC has responded to specific requests for supplies from four institutions. Several thousand dollars-worth of supplies have been provided to date.

AIC-CERT is ready to assist at the request of organizations in need. Gordon Hendrickson, State Archivist at the State Historical Society of Iowa, notes that members of the AIC-CERT team were "there within days" and that their assistance was "really crucial." For assistance, call (202) 661-8068.

## IMLS Connecting to Collections Forum

In June, IMLS held its second Connecting to Collections forum in Denver, CO, with the theme *Collaboration in the Digital Age*. The symposium offered an opportunity for librarians, archivists, and other collections professionals to share their ideas and experiences related to collections digitization, a major trend throughout the country. AIC Publications Manager Brett Rodgers attended the event and led a "Connections Lab" session on the recent publication *The AIC Guide to Digital Photography and Conservation Documentation*. There was great interest in the guide, due to its wealth of information on digital photography equipment, software, and procedures from the perspective of conservation.

## AIC Website Redesign Update

Watch your email inbox for announcements regarding the launch of the new AIC website. Throughout the summer, AIC staff has been working with the website development firm TerpSys to create the customized web tools, new navigation, and content

pages that will make this an outstanding new resource for AIC members.

## The Green Task Force

Thank you to all who inquired about working on the new task force to promote "green" conservation solutions. The following individuals have agreed to work on this new initiative:

Sarah Melching  
Sarah Nunberg  
Beth Richwine  
Victoria Montana Ryan  
Patricia Silence  
Denise Stockman  
Jennifer Wade  
Ryan Winfield

Patricia Silence will serve as Chair. Ryan Winfield will serve as liaison to the AIC office.

## AIC-Heritage Preservation Award for Outstanding Commitment to the Preservation and Care of Collections

The Arizona State Museum (ASM) and the Massachusetts Board of Library Commissioners (MLBC) have been selected to receive the 2008 Award for Outstanding Commitment to the Preservation and Care of Collections. This annual award is selected by a panel of distinguished conservation experts from across the nation and is presented jointly by AIC and Heritage Preservation.

The two recipients have shown a sustained and exemplary commitment to preserving America's heritage – one by caring for its own collections and the other by promoting collections care statewide.

ASM, a research unit of the University of Arizona, is housed in a National Register historic district and is the largest non-federal archaeological repository in the country. ASM was praised by the Award panelists for utilizing this potential so effectively for the preservation of its southwest pottery collection. The panel was also impressed with ASM's steady progress for far reaching conservation efforts and for making conservation a high priority within the organization.

MBLC is a state government agency with the responsibility to

## Call for Annual Meeting Workshop Proposals

Proposals for workshops to be held in conjunction with the 2009 AIC Annual Meeting are due by October 1. The workshop date is Tuesday, May 19, 2009. Sessions will be held at the Hyatt Regency Century Plaza Hotel in Los Angeles, California.

Some topics that have been requested by members that might lend themselves to one-day or half-day sessions in a hotel environment include:

- Documentation (various aspects)
- Material science (various materials)
- Analytical instruments
- Suction table techniques
- Laboratory design
- Pest management
- Exhibit mounts (including seismic)
- Collections management
- Identification techniques (various – woods, printing techniques, etc.)
- Storage
- Packing, transit
- Evaluation of previous conservation treatments
- Working with special materials, such as wax or feathers

Individuals or groups considering organizing a workshop are encouraged to contact Eric Pourchot, AIC Professional Development Director, early in the process for assistance with planning and budgeting, at (202) 452-9545, ext. 5 or [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org). Proposal forms are available on the AIC website.



organize, develop, coordinate, and improve library services throughout the state. For the last 20 years, MBLC has shown a commitment to preserving the library and archival collections across Massachusetts. The Award panelists were impressed with MBLC's exemplary efforts to promote preservation efforts and emergency assistance across Massachusetts. Lawrence L. Reger, President of Heritage Preservation, added, "The 2005 Heritage Health Index survey of our nation's collections found that 78% of public libraries do not have an emergency plan with staff trained to carry it out. I commend the Massachusetts Board of Library Commissioners for addressing this statistic by providing resources to help libraries develop and implement an emergency plan."

The award was presented to the Massachusetts Board of Library Commissioners by AIC Board member Paul Messier and Lawrence Reger on July 10 at a meeting of the organization's Board of Directors. The award presentation for the Arizona State Museum will be in fall of 2008.

### Threat to the NEH 2009 Appropriation

The Issue: For FY 2009, the Administration requested that NEH funding in the Division of Preservation & Access be reduced to \$13.861 million—from FY 2008 funding of \$18.380 million. The House Interior Subcommittee further reduced funding to a total of only \$10 million, a cut of 46% from current year funding. At the same time, the subcommittee approved a more than \$15 million increase for NEH as a whole.

Status: House and Senate negotiations are ongoing and probably will be through February. AIC continues to participate in lobbying efforts to have the FY 2008 level of \$18.380 million maintained for FY 2009.

Thanks to our members: Thank you to all of you who responded to our call for letters to their members of Congress. These letters make a difference. Those who sent copies to AIC, as requested, should know that these letters were taken to Senator Feinstein, Chair of the Senate Appropriations Subcommittee on the Interior. Some

AIC members also agreed come to Washington to meet with their representatives or arranged meetings with key staff at local offices of their representatives in Congress.

AIC and Advocacy: AIC will continue to work closely with the National Humanities Alliance and Heritage Preservation on lobbying efforts, including by coordinating member efforts, providing financial support, gathering information, and developing talking points. We are also joining AAM advocacy efforts on behalf of museums. We are pleased to be playing a more active role in congressional issues that affect conservation and look forward to expanding these efforts in future years.

### Publications Committee: An Interview with Jim Black, Founder and Principal of Archetype Publications

In an effort to demystify the publication process for conservators and to encourage applicants for the FAIC Samuel H. Kress Conservation Publication Fellowship, publisher Jim Black was interviewed on behalf of the AIC Publications Committee. Black originally founded Archetype Publications under the name of Summer Schools Press, a reference to the program of summer courses Black still organizes, originally held at the University College in London. One of his first titles in 1987 was *Recent Advances in the Conservation and Analysis of Artifacts*, which Black himself compiled and which accompanied a conference honoring the 50th anniversary of the Institute of Archaeology at University College London. Many FAIC Kress Fellows have elected to publish their work through Archetype, whose offices and "bookshop" are welcoming places to visit at 6 Fitzroy Square, in central London. Black's responses to the interview questions follow.

Ellen Pearlstein: **How do you learn about most of the books you end up publishing?**

Jim Black: I may be approached by an author or a conference organizer or perhaps the supervisors of a research student who know of a particularly good and or significant piece of

### AIC E-Editor Named

Rachael Perkins Arenstein has been named AIC e-editor. She will provide oversight of the AIC website content, with a particular emphasis on content for professional conservators. Additionally, she will contribute to AIC's other online projects, such as the new wiki initiative. The e-editor is approved by the AIC Board, works in cooperation with the AIC publication manager, and reports to the executive director of AIC.

research. In other cases, I will have heard of a piece of work or an author, or a forthcoming conference and hopefully eventually track them down and commence a dialogue with them. The earlier that I am in contact with an author/editor etc, the more effective planning can take place and the more efficient the publishing can be.

EP: **How do you decide what to accept for publication?**

JB: We focus on the subjects of conservation of art and antiquities and conservation and materials science. We rarely publish books that are not of a technical nature related to these fields — essentially because we would be unlikely to be able to do them justice in terms of distribution. Submitted manuscripts are sent to a reader to be assessed before the decision to publish is finally decided.

EP: **At what stage in the writing do you encourage authors who wish to publish to contact you?**

JB: [Authors should usually contact us]... when they have a contents list, and at least one chapter that they can submit. We then send them our authors' guidelines for presentation of text and images and ask them to get in touch with us when they are putting the finishing touches to the work.

EP: **Can you describe the process and timeline for authors to see their books published once they have signed a contract with Archetype?**

JB: With single author books, the contract is usually signed at a late stage as [the contract] includes the deadline date for submission and it is better that



we agree on a realistic date for submission rather than sign a contract which one party is likely to break at an early stage just by submitting later than agreed.

Once we have the complete and finished work submitted in accordance with our guidelines for text and images, we do not accept any further material or changes from the submitting author/technical editor, as our editor, once commissioned, will not go over the same work twice.

We would normally expect to have the book published within six months. This would include the process of editing which may take a month including the answering by the author of editor's queries.

Once the text is agreed [to by] the editor and the author(s), the book is formatted (or "typeset") by our designer. This normally takes a month to six weeks and we will send out one (exceptionally, two) set of proofs to the author/editor for checking of minor errors and typos, image orientation, and appropriate size. Request for replacement images (or image rejections) are highlighted at the proof stage.

**EP: What are the variables that can influence production and publication?**

JB: Quality and accuracy of text, images, captions, and bibliography and the number of images needing permission for reproduction are the variables that influence the smooth flow of the production process. It is extremely useful to us if the author has already obtained the reproduction rights for all the images for publication. If there are many images required from sources that require reproduction fees to be paid this can delay the publishing process if the author/editor has not already obtained them. In some cases, we would need to apply for a grant to cover these costs.

**EP: What expenses should authors expect to assume for their own publication?**

JB: We hope that authors will present us with a finished text and good quality digitized images...without a bill! Of course there may be a necessity to pay reproduction fees for some images. However, recently some

museums have stopped charging small scholarly publishers reproduction fees. This is a most welcome development as some museums' fees discourage authors/publishers from requesting images. Most publishers contract authors to do their own indexing or to cover the costs of a professional indexer. Sometimes our authors do their own index (or assemble keywords), other times we come to an agreement with the author about the cost of an index.

**EP: How are media alternatives to print influencing your publishing? Are you printing e-books at this point?**

JB: We are not printing e-books but we are working with co-publishers who are planning to put our jointly published titles on the web. I am sure that it will not be long before we will be doing this ourselves.

**EP: Are there areas within conservation where you would encourage more publication?**

JB: I am always happy to hear of good quality work in any branch of conservation. I feel that good work in any branch of conservation or conservation science is worthy of, and appreciated by, a wider audience.

**EP: Archetype is synonymous with conservation publications in the minds of many. What do you think about that?**

JB: We strive to produce good quality publications at a reasonable price in a reasonable time span. The achievements of Archetype are due to: the understanding of our authors/editors; the generosity of grant giving bodies and individuals; the dedicated and very able conservation professionals who have reviewed books submitted for publication, technically edited articles (on occasion even complete books); the skills of Archetype's own team with whom many authors/editors and book buyers of the past 15 years will be familiar (Lyn Corson, editor/project manager/print buyer, Kate Williams, typesetter, Shahid Siddiqui, book sales manager, London, Brenda Johnson Grau, JG Publications, Los Angeles), and all the other individuals with whom I have been fortunate to work since producing my first publication in 1987.

## November 1 is the deadline for applications for FAIC Samuel H. Kress Conservation Publication Fellowships.

The deadline for the FAIC Samuel H. Kress Conservation Publication Fellowship is November 1, 2008. Guidelines and application are available at <http://aic.stanford.edu/faic/grants/index.html>.

—Ellen Pearlstein, Assistant Professor,  
UCLA/Getty Program in the  
Conservation of Archaeological and  
Ethnographic Conservation

## FAIC News

### FAIC Awarded \$1 Million from The Andrew W. Mellon Foundation

FAIC was recently awarded an endowment grant of \$1 million from The Andrew W. Mellon Foundation to support workshops in photograph conservation modeled on the successful Collaborative Workshops in Photograph Conservation, developed at the University of Delaware. The new endowment earnings will be restricted to support photograph workshops for a period of at least ten years, during which FAIC will devote an additional \$575,000 in resources to the project. At the end of ten years, and periodically thereafter, the program will be assessed. In conjunction with The Andrew W. Mellon Foundation, decisions will be made regarding the priority of training needs in other conservation specialties and the program can be revised to reflect these priorities.

Beginning in 2010, three programs will be presented every two years. Programs will include a yearly hands-on workshop, typically five days in length. Another program, typically three days in length and offered every two years, will be designed to reach a larger and broader audience. These workshops will be incorporated into FAIC's active professional development program and will supplement current programming.

*continued on page 9*



tence. This committee has regularly published articles and organized workshops of importance to conservators as well as other museum professionals. For some time, the committee considered preparing a text on safety and health for conservators, but recognized that this type of limited audience would not warrant the costs of producing the volume. In the summer of 2002, a graduate course on safety in museums was offered at the George Washington University, with curriculum developed by an ad hoc Working Group of the AIC H&S committee. The course underscored the urgent need for a textbook on the topic that would benefit all professionals who deal with heritage collections and properties, and could be used in any institution, anywhere. Various members of the SPNHC have also recognized and reported on health and safety issues at meetings, in publications and workshops. With funding from the National Center for Preservation Technology and Training, the National Park Service, AIC and SPNHC solicited sponsorship from a number of organizations for a highly successful symposium on the problems associated with repatriation of contaminated museum collections. SPNHC dedicated two issues of its journal, *Collection Forum*, to this important topic, and has made both issues of the journal available to the general public at no charge by posting the complete texts at the SPNHC website. At an annual meeting, members of SPNHC felt so strongly about the need for a new publication on museum safety that the organization committed substantial funds for professional copyediting, layout, design, printing, and distribution of the new text.

Members of AIC and SPNHC, and a number of nationally known safety professionals spent the first few years discussing and organizing a body of topics that they felt were of primary importance to be included in a text for the museum community. These individuals then recruited specialist authors and peer reviewers for each chapter, resulting in a pool of authors that now numbers well over forty individuals. This effort brings together an extraordinarily talented group of safety professionals and museum professionals who

have sufficient contacts in both communities to describe health and safety procedures that are required while promoting solutions that will be effective in our unique workplace environments.

Edited by Michael McCann, PhD, CIH, well known for his book *Artist Beware*, the project is being directed by current AIC Board Director, Catharine Hawks, who has taken a lead in organizing regular conference calls, insuring internal review, peer review, and consistency for all 19 chapters. The approximately 400 page, soft cover text will incorporate a preface, an introduction by Monona Rossol, a series of short side bars, numerous appendices, a glossary of terms, and an index. The AIC H&S committee has agreed to provide an online list of resources, which they will update regularly, to accompany the text.

The book was conceived as three separate parts: Part One deals with the overarching issues of safety program planning and implementation; Part Two deals with specific hazards that may be encountered in work situations related to cultural property and the nature of the health issues posed by these hazards; and Part Three deals with the functions of museum staff (collections management, conservation, educational programming, exhibit production, research, and field work) and the mechanisms by which museum workers encounter hazards in each.

The focus of the book is to identify potential safety risks while informing the reader about regulations and obligations related to the hazards, about the basic science and the medical issues underlying the subject, and about practical solutions to dealing with the inevitable safety concerns that are part of everyday museum work. The chapters in Part One include basic guidance on health and safety programs, facility design and construction, fire safety, occupational medicine, health hazard control, environmental protection and management of hazardous materials, and international regulations pertaining to health and safety. A fundamental principle conveyed throughout this portion of the book is the recognition that responsible parties need to be aware of the potential for health and safety challenges, and need to have the

authority to do something about it if an issue is identified.

Part Two focuses on specific hazards in the museum environments and work with cultural property. Specific hazards include particulate, chemical, biological, physical, radiation, and laser hazards. Nearly every museum operation will encounter some of these hazards on a routine basis, either on site or during associated field operations. Field operations in particular can expose museum workers to physical hazards such as heat and cold, and biological hazards such as ticks, snakes, and poisonous plants, among others. Again, a fundamental element of these chapters is the focus on responsible parties being aware of the hazards and having the correct support to address and reduce risks.

Part Three deals with many familiar functions of museum staff including facilities management, collections management, conservation, educational programming, exhibit production and research, and ties the potential for various health and safety concerns and solutions together. The purpose of this section is to describe tasks common to museum professionals in order to help in evaluating risks related to specific tasks.

While there is ongoing work before the book is complete, the process is well underway. Production of the book has been pursued using a process regularly used by others in the field - namely finding experts on particular topics to prepare chapters that are peer reviewed and then edited by a core group of professionals with knowledge of the museum field and the topics addressed in the book. Chapters are currently being formatted for publication while other chapters are in revision and/or review. The committee conducts frequent conference calls through AIC in order to make sure that information between chapters is consistent, clear, well presented, and as comprehensive as possible. The committee plans to have the new book ready to go to press by the end of this calendar year. The working title for this text is *Health & Safety for Museum Professionals*.

—Dennis C. Ertel, Jr., CIH, REM,  
SOMA, Inc., [dertel@somaonline.com](mailto:dertel@somaonline.com)





## 2008 PROFESSIONAL DEVELOPMENT WORKSHOPS

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the AIC website ([www.aic-faic.org](http://www.aic-faic.org)) or from the AIC Office: (202) 452-9545, ext. 5.z

September 22-26, "Chemistry for Conservators." Westmont, IL. Co-sponsored with the College of Microscopy.

October 3-5, "Iron Gall Ink Conservation." Andover, MA

October 6-10, "Adhesives for Conservation." Omaha, NE. This event is funded in part by a grant from the National Endowment for the Humanities. Special scholarship funds available for U.S. residents

October 6-10, "Biofilms." Mt. Carroll, IL. Co-sponsored with the Campbell Center for Historic Preservation Studies.

October 6-10, "Microscopy for Art Conservators." Chicago, IL. Co-sponsored with the McCrone Research Institute

### FAIC Online Courses

September 11-October 8, "Professional Responsibility in Conservation"

October 16-November 12, "Records and Information Management for Conservation"

See the AIC website for complete course listings and FAIC co-sponsored courses.

## People

**Tim Whalen**, Director of the Getty Conservation Institute (CGI), and **Jim Druzik**, Senior Scientist at GCI, shared a 30-minute segment on NPR's "Face the Nation: Science Friday" with Ira Flatow on Friday, June 20. Broadcast from NPR West, the show covered various aspects of conservation and GCI's activities. The segment can be downloaded from the NPR website at <http://www.npr.org/templates/story/story.php?storyId=91742295>.

**Emily Jacobson** joined the Department of Conservation & Scientific Research at the Freer & Sackler Galleries of the Smithsonian Institution, as of April 2008. Emily will be working with the Freer & Sackler Galleries Indian miniature, Islamic manuscript, and American collections. Previously, Emily worked at the U.S. Holocaust Memorial Museum and the National Portrait Gallery.

**Christopher S. Coughlin** has joined the Preservation Research and Testing Division at the Library of Congress. He has worked in a variety of governmental positions, including the Naval Air Systems Command (NAVAIR). He has wide experience with synthetic organic polymers and polymer engineering, which will support the Library's programs in the preservation of audio-visual and digital media, and will work with thermal analysis and gel-permeation chromatography instruments.

**Dr. Lynn Brostoff** has joined the Preservation Research and Testing Division at the Library of Congress. She worked at the Smithsonian Institution's Museum Conservation Institute and previously at the National Gallery of Art. She has extensive experience in materials analysis and coatings science, and will support the Library's program in the preservation of traditional library materials through work with infrared spectroscopy and x-ray fluorescence instruments.

**Dr. Fenella France** has joined the Preservation Research and Testing Division at the Library of Congress. She worked at the Smithsonian Institution as a preservation scientist on the Star-Spangled Banner, as scientific analyst and project manager for the World Trade Center 9/11 Project since 2002, and as conservation scientist and environmental consultant with the American Museum of Natural History in New York. Her expertise includes preventive conservation and the testing of natural organic materials, and she will support the Library's programs of environmental research and the transfer of technology to preservation research, while using environmental sensing (heat, humidity, light, oxygen), hyper-spectral, and other imaging instruments.

**Dr. Jennifer Wade** has joined the Preservation Research and Testing Division at the Library of Congress. She has broad experience with the micro-analysis of inorganic materials, and will support the Library's programs

of quality assurance of library materials and the preservation of digital media, while working with environmental scanning electron microscopy and inductively-coupled plasma optical emission spectroscopy instruments.

## Allied Organizations

### HERITAGE PRESERVATION

#### Heritage Emergency National Task Force Responds to Midwest Floods

Beginning in June, flooding in the Midwest caused serious damage to many libraries, museums, archives, and historic properties. Within hours of the first reports, Heritage Preservation and the Heritage Emergency National Task Force responded by connecting response agencies with cultural heritage leadership in affected states and providing information resources for collecting institutions and the public. Soon after, they provided critical response and recovery resources such as a 10-minute online video segment on coping with water damage and a print and downloadable version of the *Guide to Navigating FEMA and SBA Funding*.

The 10-minute online video on coping with water damage is an excerpt from the award-winning *Field Guide to Emergency Response* and is now posted on Heritage Preservation's Web site as a free streaming video. The Institute of Museum and Library Services (IMLS) and the National



Endowment for the Humanities provided support to make this video widely accessible.

*The Guide to Navigating FEMA and SBA Funding* leads cultural institutions and arts organizations through the process of applying to the Small Business Administration (SBA) and FEMA. Previously it was only available online. Thanks to support from IMLS and the National Endowment for the Arts, a print version of the navigation guide—with all necessary forms—is now in the hands of flood-damaged institutions in the Midwest. For purchasing information please visit [www.heritagepreservation.org](http://www.heritagepreservation.org)

### **Pittsburgh Alliance for Response Forum Promotes Cooperation**

The first in a new series of Alliance for Response Forums was held on June 4, 2008, at the Carnegie Museum of Art in Pittsburgh, Pennsylvania. More than 60 representatives from the cultural and university communities, private sector, and local government took part. Local partners who helped to organize and support the Pittsburgh Forum included PALINET, the Pennsylvania Academic Library Consortium, Inc. (PALCI), Carnegie Library of Pittsburgh, the University of Pittsburgh Libraries, Preservation Technologies, L.P., Belfor USA, and the Munters Corporation.

Raymond DeMichiei, Deputy Director of the City of Pittsburgh Office of Emergency Management and Homeland Security, stressed the importance of opening a dialogue with emergency responders. He complimented the cultural community on its MayDay message, which he cited as a creative way to promote preparedness. Colleen Walz, Deputy Chief of the Pittsburgh Bureau of Fire, offered vivid examples of how an institution's degree of preparedness directly affects the success of the response. She urged participants to share with the fire department as much information as possible about people, facilities, collections, and salvage priorities. She exhorted them to "plan, plan, revise, practice, and revise again!"

Afternoon sessions featured presentations on sustaining disaster recovery

networks and finding local resources for planning and response. Local case studies from the Carnegie Library of Pittsburgh and B.F. Jones Memorial Library highlighted lessons learned when those institutions sustained major damage from storms.

Breakout session topics included disaster recovery, local disaster networks, and staff safety procedures. One overall theme emerging from the discussions was that every measure taken to prepare, no matter how small, will benefit an institution when an emergency occurs. Through their evaluation comments, participants declared the Pittsburgh Alliance for Response Forum a great success, especially noting practical advice that will lead to improvements in their own institutions.

Heritage Preservation sponsors the national Alliance for Response initiative with generous support from Fidelity Investments through the Fidelity Foundation. A new phase of Alliance for Response is underway in 2008, bringing Forums to additional cities and strengthening local networks.

### **2009 Conservation Assessment Program Applications Available This Fall**

The 2009 CAP applications forms will be mailed on Friday, October 10, 2008, to museums on the CAP mailing list and will also be available on [www.heritagepreservation.org](http://www.heritagepreservation.org). The postmark deadline for applications is December 1, 2008. CAP is administered by Heritage Preservation and supported through a cooperative agreement with the Institute of Museum and Library Services. To be added to the CAP application mailing list, or for more information, please contact CAP staff at [cap@heritagepreservation.org](mailto:cap@heritagepreservation.org) or (202) 233-0800.

### **AMERICAN ASSOCIATION OF MUSEUMS**

#### **Free Accreditation Resource for Small Museums**

AAM is offering museums complimentary copies of the "Small Museums and Accreditation II: Profiles of Small Accredited Museums" CD-

ROM. It comprehensively details the accreditation process of nine small museums with annual operating expenses between \$100,000 and \$330,000, all of which were accredited within the past three to five years. Institutions of all sizes can use the CD to review how museums with different collections, facilities, governance structures, and practices all meet accreditation standards

Included on the CD are copies of accreditation self-study questionnaires, visiting committee (site visit) reports, Accreditation Commission decision letters and strategic plans for each museum. In addition, the museums' directors share insights on the triumphs and challenges of the accreditation experience. A self-executing web-based presentation walks users through the materials while explaining the basics of accreditation, including the standards and how they are applied.

To request a copy of "Small Museums and Accreditation II," e-mail your name and address to [smallmus-accred@aam-us.org](mailto:smallmus-accred@aam-us.org) or call Accreditation Program staff at (202) 218-7689. The CD runs on a PC and requires the Windows operating system, Adobe Acrobat Reader, and an Internet browser. For more information on accreditation standards and a list of accredited museums, visit the Accreditation Program homepage at [www.aam-us.org/museumresources/accred/index.cfm](http://www.aam-us.org/museumresources/accred/index.cfm).

### **Worth Noting**

#### **Archive Conservation Research Group**

Following informal discussions with conservators, archivists, and researchers, and with the advent of new International Council of Archives (ICA) web site functionality, a new open group has been established aimed at sharing knowledge and expertise specifically on the care and conservation of traditional (i.e. non-digital/electronic) archival materials: parchment and paper manuscript, archival seals and traditional non-digital photographic records both positive and negative. The group is called the Archive Conservation Research Group



and is aimed at helping conservation professionals, archivists, scientists and researchers to seek, share or discuss advice and information. News and information can be posted and discussed. You do not have to be a member of ICA in order to access the group, and involvement is free. Visit <http://groups.ica.org/en/node/51> for more information.

—Chris Woods, *Archive Conservation Research Group administrator*  
(From *ConsDistList*)

## Conservation Blogging (Web + log = Blog)

I am not a big fan of the term, but I admit I'm a "blogger." This is to say that I write a blog about conservation for the Indianapolis Museum of Art (IMA).

Though I've only been blogging for the IMA since March of 2008, there are a number of conservators around the world that have been doing it longer. As far as I can tell, Brooklyn Museum objects conservator Lisa Bruno was the first American to blog about conservation back in May of 2006 on her museum's blog. Since her first post appeared, many other institutional and private blogs have emerged that cover a variety of specializations within our profession: conservators working in Antarctica, archaeological conservators working on-site, book and paper conservators working privately and for libraries, and the vast majority of the conservators at Brooklyn Museum.

It seems that conservators are just beginning to discover what this form of online publication and open discussion can bring to the profession. Blogs provide authors a place to write short articles about conservation ideas, describe conservation treatments, discuss new tools and equipment, comment on recent events and topics, network with other conservators; they also serve as a way to share images, videos, and internet links about interesting conservation-related information.

Although blogs are not peer-reviewed and generally have little if any editorial oversight, a blog post is open for commentary from peers and non-peers around the world. Most bloggers invite and encourage feedback

on their writing. A discussion on a blog is not unlike what often takes place through our specialty group e-mail distribution lists. Additionally, unlike small-run print publications, blogs are available to everyone in the world with access to an internet connection.

This potential for worldwide distribution makes a blog not only an excellent tool for sharing information, but it can allow the "public" a behind-the-scenes look into what we do. In the so-called blogosphere this public can literally be anyone. While I don't have the tools to allow me to speak to the statistical popularity of conservation blogs, I believe that the emergence of more and more conservation blogs coincides with conservation projects now taking place in museum galleries or as part of the museum experience (such as the Lunder Conservation Center at the Smithsonian American Art Museum).

I haven't found a site that lists or collects all the conservation or conservation-related blogs out there. The website [www.museumblogs.org](http://www.museumblogs.org) lists 314 blogs in its directory, but only a few of these feature content by conservators. I recently wrote a post on the IMA's blog that discussed some of the conservation blogs that I have read. If you are interested in finding out more about them, go to my post at [www.imamuseum.org/blog/2008/07/17/conservation-everywhere/](http://www.imamuseum.org/blog/2008/07/17/conservation-everywhere/). Please feel free to leave me a comment. Perhaps there we can have an open discussion about conservation blogs or even compile a more complete list of blogs that feature conservation content.

—Richard McCoy, *Assistant Conservator of Objects, Indianapolis Museum of Art*  
[rmccoy@imamuseum.org](mailto:rmccoy@imamuseum.org)

## Columbia University Offers Audio/Moving Image Survey Tool

Columbia University Libraries has developed and tested a tool to inventory and assess the physical condition of audio and moving image materials. The Preservation Survey Tool for Audio and Moving Image Collections and the accompanying instruction manual are now available for download to anyone interested in surveying a collection at

[www.columbia.edu/cu/lweb/services/preservation/audiosurvey.html](http://www.columbia.edu/cu/lweb/services/preservation/audiosurvey.html).

This survey tool is designed for use by librarians and archivists who are not media experts. It provides a mechanism to develop preservation priorities by recording quantities and types of audio and moving image materials, documenting the physical condition of the media and their housings, collecting information about existing levels of intellectual control and intellectual property rights, and evaluating their potential research value.

Survey-wide and collection-specific reports can be generated, as well as lists of collections ranked by research importance and degree of physical damage, and lists of the different media. Funding to design the survey was provided by The Andrew W. Mellon Foundation.

—Janet Gertz, *Director, Preservation and Digital Conversion Division, Columbia University Libraries*

## The Library of Congress— New Research Laboratories

The Library of Congress has long played an important role in preservation research, and has recently committed substantial resources to additional progress. By fall 2008, expansion and renovation will provide nearly 9,000 square feet of "green" laboratories for analysis of optical, chemical, and mechanical properties of traditional, analog audiovisual and digital materials, and to store the Library's important reference collections of TAPPI paper and Forbes pigment samples, as well as Barrow Books. New hires have increased the full-time doctoral research staff to seven, and the Preservation Research and Testing staff to fourteen.

Current research initiatives include "visual storage" (anoxic or low-oxygen display cases), deterioration of magnetic tape and disks, laser scanning for digital recovery of sound recordings, storage and treatment of laminated documents, and development of procedures for direct analysis of materials in real time, among other efforts.

For more information about these and other research initiatives, please see the LOC Research Updates Website at



## ARTIFACT CONSERVATION & PRESERVATION

### 100 % NEEDLE-PUNCHED FELT POLYESTER BATTING

• No Adhesives • No Dyes • Light & Heavy Weight •

For Storage, Display Mounts, Padding for  
Hangers or Mannequins

Available in Roll Form at 36" and 72"WD



**BUFFALO FELT PRODUCTS CORP.**  
14 Ransier Dr., West Seneca, NY 14224

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

For More Information  
Please Contact:

**BOB REYNA**

or Customer Service

T: (716) 674 - 7990 x 207

F: (716) 674 - 3631

E: [bobr@buffalofelt.com](mailto:bobr@buffalofelt.com)

E: [salesdesk@buffalofelt.com](mailto:salesdesk@buffalofelt.com)



## OPTIUM®. ENGINEERED TO ENHANCE THE VIEWING EXPERIENCE.

The finest anti-static, anti-reflective and maximum UV protection glazing all in one sheet. And now, we have the sizes you need for any work of art, 3mm 48"x96" and 6mm 72"x120". That's Optium Museum Acrylic®. Designed to bring the viewer closer to the art.

Find out how your institution can be awarded up to \$4,000 in grants and Optium® product from the Tru Vue® Optium® Conservation grant program. Visit [www.tru-vue.com](http://www.tru-vue.com) for more information, and a list of distributors.

**Optium®**  
Museum Acrylic

Tru Vue®, the Tru Vue logo, Optium®, Optium Acrylic® and Optium Museum Acrylic® are registered trademarks of Tru Vue, Inc. McCook, IL USA. ©2008 Tru Vue, Inc. All rights reserved.

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



[www.loc.gov/preserv/rt/projects/index.html](http://www.loc.gov/preserv/rt/projects/index.html).

## WAAC Newsletter Disaster Recovery Issue

The *WAAC Newsletter* flood recovery issue, first printed September 2005 after Hurricane Katrina, is now available as a back issue. The cost is \$10; there is a 20% discount for purchases of ten copies or more. More information is available at <http://palimpsest.stanford.edu/waac/ttl/>.

## Conference Review

### Library of Congress Hosts Summit of Research Scientists in Preservation, Washington D.C., July 24-25 2008

In July, the Library of Congress Preservation Directorate convened an international summit of senior scientists with strong, long-lived programs of preservation and conservation research to help address the need for systematic and collaborative research strategies. Their charge was to help identify "purpose-driven" collaborations, strategic objectives, and future lines of research that might help solve the pressing preservation challenges of libraries, archives, and museums.

Participants represented 30 institutions, including the National Archives and Records Administration, the National Center for Preservation Technology and Training, the National Gallery of Art, the Freer Gallery, the Museum Conservation Institute, the Lawrence Berkeley National Labs, the Getty Conservation Institute, the Image Permanence Institute, the Metropolitan Museum of Art, Harvard and Carnegie Mellon universities, the universities of Arizona and Delaware, the Canadian Conservation Institute, the British Library, the Centre de Recherche sur la Conservation des

Collections, the Koninklijke Bibliotheek, and the National Library and University of Slovenia, among others. Reported research shows related, but not redundant, work being done in numerous labs.

Among meeting revelations, participants indicated strong interest in developing mechanisms for timely and effective dissemination of information. There was also strong interest in developing a digital catalog and access protocols for reference samples such as the Library of Congress Barrow Collection. Ideally, access would include physical samples and associated data from completed research. Participants expressed willingness to share, collate, and protect these collections from potential loss.

A number of labs reported testing volatile organic compounds in order to understand the interaction of endogenous characteristics of an artifact or material and exogenous environmental factors and parameters, individually and in combination. A number of participants are also developing procedures for non-destructive analysis with a focus on portable instrumentation. One goal of these initiatives is the identification of reliable "markers" to indicate or accurately predict the condition of materials. A goal is to link predictive chemical values with real mechanical properties and actual rates of degradation to characterize collection condition, not only individual objects. The inherent complexity of this task requires identification of markers that are reliable and replicable across geographical locations and similar collections. A number of laboratories are exploring spectral imaging and image processing as a tool for this purpose.

Support for this summit was provided by a \$10,000 grant from the Samuel H. Kress Foundation, and funds from FAIC, and the National Center for Preservation Technology and Training (NCPTT). Additional sponsors included members of the International Federation of Library Associations Preservation and Conservation North American Network, including the Preservation Directorate of the Library of Congress, Yale and Pepperdine university

libraries, and the Kilgarlin Center for the Preservation of the Cultural Record at the University of Texas at Austin School of Information.

—Eric Hansen, Chief, Preservation Research and Testing Division, Library of Congress

### Digital Inkjet Printing for Textile Conservators Philadelphia University, Philadelphia, Pennsylvania, June 13-15, 2008

Philadelphia University (formerly the Philadelphia College of Textiles and Science) hosted a three-day workshop sponsored by AIC-FAIC specifically for textile conservators on the use of digital inkjet printing on fabric. Course instructors included Philadelphia University faculty Hitoshi Ujiie, Associate Professor of Textile Design, and E.J. Herczyk, Assistant Professor of Computer Aided Design. They were assisted by Wendelyn Anderson, Workshop Coordinator and Assistant, and two student assistants, Meeae Ranck and Kathleen Callahan. Workshop enrollment was limited to 15 conservators, both museum-affiliated and in private practice, enabling each participant to have their own computer workstation and to see the processes being demonstrated on the printers.

This workshop grew out of research by Jan Vuori of the Canadian Conservation Institute, and Chris Paulocik and Nancy Britton of the Metropolitan Museum of Art. They presented their research at AIC's 34th Annual Meeting in Providence, Rhode Island, and plans continue for a chapter on wide format digital printing to be included in the Textile Conservation Catalog. Vuori, Paulocik, and Britton are to be commended for doing much of the legwork to ensure that the course made the best use of limited time.

Philadelphia University was the ideal venue for such a workshop. Their Center for Excellence of Digital Inkjet Printing of Textiles has the equipment and personnel needed for such a course. Previously, they offered a five-day course to artists and designers interested in digital inkjet printing for modern design applications. This was

How can you do the Heimlich maneuver on someone bigger than you? It is possible if you have the training.

—A reminder from the Health & Safety Committee



the first time Philadelphia University offered the course specifically geared toward textile conservators. The workshop design was excellent and the course materials were comprehensive and thorough, covering the theory and techniques of digital printing as well as its potential conservation applications. The format included classroom PowerPoint lectures by Professor Ujiie and lab sessions by Professor Herczyk. Each participant was given a notebook with printouts of the lecture slides, lab notes, and a list of vendors/suppliers. Everyone left with many samples printed during the course.

Professor Ujiie's lectures included overviews of conventional textile printing history, current technology (hardware and software), color management principles, inks (dyes or pigments) and their applications according to fiber, and resources for the purchase of dyes and pigment inks. Professor Herczyk's lab sessions provided hands-on experience in using Adobe Photoshop to perform color indexing and correcting. Ergosoft software was used in conjunction with a GretagMacbeth spectrophotometer for color profiling. Printed samples were created on a variety of fabrics using inks that were pigment or dye-based; reactive, acid, and disperse dyes were used. The importance of calibrating the camera, computer monitor, scanner, and printer to obtain the desired color was underscored. Wendelyn Anderson talked about necessary post-treatment (such as steaming to ensure a good fiber-dye bond) and discussed the merits of sending fabric out to be pre-treated versus doing it in-house.

The third day of the workshop focused on desktop printing solutions. Not to be confused with the pigment inks and printers used to print on paper, the models covered in the workshop still are less expensive than some of the industrial models used in the labs at Philadelphia University. These printers may be a viable solution for some applications and more economically feasible for conservators, especially as the technology develops.

Throughout the workshop, participants expressed their interest in the possibilities of digital inkjet printing for loss compensation as well as for producing reproduction yardage for

large projects. The archival quality of the inks – their light-fastness, wash-fastness, and crocking properties – was of concern as was the nature of the adhesive used for backing yardage with paper before printing. These issues were discussed and participants concluded that further research and testing are needed before digital inkjet printing can be more widely applied. The expense of the equipment and software suggests that wide-format digital printers are not likely to become everyday fixtures in museums or private labs anytime soon. It is probable that conservators will consult with outside vendors already working with this technology. One of the workshop's goals was to learn the language to be able to communicate effectively with designers and/or printers in order to digitally print on textiles. The workshop was successful in this regard, and participants left with new tools to approach compensation for loss and other dilemmas in textile conservation. It is hoped that there is sufficient interest in the field to hold this workshop again.

—Virginia Whelan,  
Filaments Conservation Studio;  
Anne Peranteau, North Carolina  
Museum of History; Robin Hanson,  
Cleveland Museum of Art

## Grants and Fellowships

### Guidelines Announced for Bank of America/IMLS American Heritage Preservation Program

The Institute of Museum and Library Services and the Bank of America Charitable Foundation have announced the 2009 guidelines for the American Heritage Preservation Program. This new public-private partnership will fund the preservation of endangered and fragile art works, rare books, scientific specimens, and historical documents (photographs, maps, deeds, etc.) held in small and medium-sized museums, archives, and libraries. To access application guidelines instructions, please visit [www.imls.gov/collections/grants/boa.htm](http://www.imls.gov/collections/grants/boa.htm). The grants of up to \$3,000 are aimed at completing stand-alone conservation projects that convey the essential character and experience of the United States. Examples of fundable projects are pro-

**THE  
ETRUSCAN  
FOUNDATION**

Request for  
*application*

**2009 Conservation Fellowship**

The Etruscan Foundation Conservation Fellowship is available to objects conservators and/or graduate students enrolled in North American conservation programs.



The 2009 Etruscan Foundation Conservation Fellowship is made possible through the generous support from the Etruscan Foundation.

**APPLICATION DEADLINE**  
February 28, 2009

For application details go to:  
[www.etruscanfoundation.org](http://www.etruscanfoundation.org)

Richard E. King, Executive Director  
The Etruscan Foundation  
P.O. Box 20 • Fremont, NJ 09112  
T: 201 510 0075 • F: 201 524 0077  
Email: [office@etruscanfoundation.org](mailto:office@etruscanfoundation.org)  
[www.etruscanfoundation.org](http://www.etruscanfoundation.org)  
Charitable Foundation 501(c)(3) 1998

vided in the grant guidelines. The deadline for application is September 15, 2008. IMLS and Bank of America will notify applicants of final decisions in January 2009, with projects to begin no earlier than February 1, 2009.

—IMLS Press Release

### FAIC Announces Tru Vue Optium® Conservation Grant

Tru Vue, Inc. has partnered with FAIC to offer grants to support projects in glazing applications for preservation of museum and library collections. Funds are to help defray direct project costs, including supplies and publicity. Projects must be supported by a conservator and demonstrate conservation goals.

Up to four awards will be made each year. Each award includes a cash amount of up to \$4,000 and donated Tru Vue Optium Acrylic® materials.

To be eligible:

- Applicant must be a not-for-profit collecting institution (museum or library) with active exhibition programs and located in one of the 50 U.S. states, the District of



## Deadlines for FAIC Grant and Scholarship Applications

**September 15** is the deadline for receipt of applications for the following FAIC grants and scholarships:

- Small Meeting Support Grants
- Individual Professional
- Development Scholarships
- Workshop Development Grants
- Regional Angels Grants
- Lecture Grants

**November 1** is the deadline for receipt of applications for:

- FAIC Samuel H. Kress Conservation Publication Fellowships
- Tru Vue® Optium® Conservation Grants

**December 15** is the deadline for receipt of applications for FAIC George Stout Memorial Awards.

**February 1** is the deadline for receipt of applications for the following FAIC grants and scholarships:

- Christa Gaehe Scholarships
- Carolyn Horton Scholarships
- Carolyn Rose "Take A Chance" Grants

**February 15** is the deadline for receipt of applications for:

- Individual Professional Development Scholarships
- Workshop Development Grants
- Regional Angels Grants
- Lecture Grants

Guidelines and application forms are available at <http://aic.stanford.edu/faic> or from the AIC office. All materials must be received by the published deadlines for consideration.

Electronic submissions are encouraged, if prepared according to the guidelines published with each grant category. Letters of support may now be sent electronically, but only if signature is included. Text-only emails and faxed materials will not be accepted. For more information, contact Eric Pourchot at [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org) or (202) 452-9545, ext. 5.

Columbia, or U.S. territories

- The institution must have at least one full-time conservator on staff, or a conservator on contract for the project
- Projects should be completed within 12 months of the award date

The deadline for receipt of all materials is May 1 and November 1 of each year. Electronic submissions are encouraged but not required.

Full guidelines and application forms are available on the AIC website or from the AIC office.

## New Materials and Research

### Fertile Ground, Best Practices for Outdoor Mural paintings

Award-winning Philadelphia muralist and Rescue Public Murals Adviser, Meg Saligman, has just begun work on *Fertile Ground* in Omaha, Nebraska, a multi-disciplinary project hosted by Heritage Preservation. In planning the project, Ms. Saligman consulted with the Omaha-based Gerald R. Ford Conservation Center on the particular challenges of the Nebraska climate, such as intense sunlight and wind, which could cause the mural's paint to fade. She has also been working with faculty and graduate students at the Winterthur/University of Delaware Art Conservation Program on the stability of mural paints and coatings. The University of Delaware testing to date on Sherwin Williams Sher-Cryl paint indicates that it is less prone to fading, and so Ms. Saligman selected it for this project.

Tracking the progress of the practices used in creating *Fertile Ground* will be Dr. Joyce Hill Stoner, Professor of Art Conservation and Director of Preservation Studies at the Winterthur/University of Delaware Program in Art Conservation, as well as Rescue Public Murals Adviser for Heritage Preservation. Julie Reilly, Associate Director and Chief Conservator of the Ford Conservation Center, and her staff will photo document the mural's creation. University of Delaware faculty members Richard

Please see the AIC website for grant opportunities and deadlines. Visit <http://aic.stanford.edu/faic>

Wolbers and Joseph Weber, along with graduate students Amanda Norbutus and Laura Kubick, will receive samples of all the materials used on the project to conduct further research on them. Some examples of these materials include a specialty non-woven polyester fabric, which will be used for a portion of the mural and adhered to the wall using an acrylic product. As the mural nears completion in 2009, the University of Delaware collaborators will advise Ms. Saligman on the best protective coating for the mural, something that has been a particular focus of their scientific research. Further testing and documentation of the mural as it ages will provide important information on the durability of the murals' materials and will help inform other muralists.

Heritage Preservation will soon launch a new page on its website to address this research, and inform readers about best practices for mural creation. Rescue Public Murals will provide muralists and mural programs with information on materials and techniques to consider when painting a mural to help extend the life and vibrancy of their artworks.

—Heritage Preservation

## New Publications

*Light for Art's Sake: Lighting for Artworks and Museum Displays*, by Christopher Cuttle, aims to bring the level of understanding of the visual effects of lighting in museums closer to the current level of understanding of its damaging effects. 288 pages. Published by Butterworth-Heinemann. Available at [www.books.elsevier.com/conservation](http://www.books.elsevier.com/conservation).

*First Aid for Art: Essential Salvage Techniques*, edited by Jane K. Hutchins and Barbara O. Roberts, outlines procedures and techniques to help improve the chances of rescuing artworks, photographs, books, memorabilia, textiles and furniture from cata-



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, at [hstratis@artic.edu](mailto:hstratis@artic.edu), or Michele Derrick, Editor-in-Chief, at [MDerrick@mfa.org](mailto:MDerrick@mfa.org) for more information.

strophic damage. 108 pages. Published by Hard Press Editions.

*All Manner of Murals: The History, Techniques and Conservation of Secular Wallpaintings*, edited by Robert Gowing and Robyn Pender, explore over 500 years of secular wall paintings. A collection of 20 papers that includes conservation and research case studies are included. Published by Archetype Publications Ltd.

*Conservation of Ruins*, by John Ashurst, provides detailed, practical instruction on the conservation and stabilization of ruins by structural and non-structural means, and describes

procedures and conditions that need to be in place to ensure protection of historic sites. 224 pages. Published by Butterworth-Heinemann. Available at [www.books.elsevier.com/conservation](http://www.books.elsevier.com/conservation).

*Learning from Failure: Long-term Behaviour of Heavy Masonry Structures*, by Luigia Binda, will help architects and engineers to understand and deal with the continuous damage of heavy structures. It includes recognition of signs of the phenomenon, proposed predictive models, and guidelines for the on-site investigation, monitoring and repair of the damaged structures. 256 pages. Published by WIT Press.

*Windows: History, Repair and Conservation*, edited by Michael Tutton and Elizabeth Hirst, presents a comprehensive treatment of the history and conservation of windows. 480 pages. Published by Donhead Publishing.

## ***The AIC Guide to Digital Photography and Conservation Documentation***

Featuring:

- photographic techniques for conservation
- information on equipment and software
- image processing guidance
- electronic storage practices

*Available now!*

Download the AIC Publications catalogue and order form at <http://aic.stanford.edu/library/print/index.html>.

## **What's *your* definition?**

**con·ser·va·tion** (kän'ser vā'shən) *n.* [ME. *conservacioun*]

1. The act of restoring materials damaged by hot, ugly, inefficient, 94% IR, track lighting, and it's associated IR driven temperature and humidity cycles.
2. The act or practice of extending artifact and exhibit life 3 to 20 times while reducing gallery energy use up to 70% with NoUVIR Fiber Optic Lighting.

*NoUVIR Fiber optic lighting gives you absolute control over aim, focus and intensity, perfect color, huge energy savings, great service and free design help. What else could you ask for?*

**NoUVIR Research®**

We invented conservation lighting!

*Don't be in the dark about light and lighting...*

**call (302) 628-9933 for a free 130-page catalog and design manual.**

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



*Nationally Awarded*

DECORATIVE PAINTING  
PLASTERING  
HISTORIC PAINT ANALYSIS  
MURALS & CONSERVATION



**JOHN CANNING** & CO LTD  
PAINTING & CONSERVATION STUDIOS  
203 272 9868 [www.canning-studios.com](http://www.canning-studios.com)





## SPECIALTY GROUPS



### ARCHITECTURE

#### 2009 AIC Annual Meeting, Call

**For Papers:** The ASG is seeking submissions for our session at the next AIC Annual Meeting, to be held in Los Angeles next May. The theme of the 2009 Annual Meeting is *Conservation 2.0—New Directions*. However you wish to look at it, presentations should relate to new thinking and approaches as well as new methods. Abstracts must include authors' names and an indication of who will give the presentation. Please provide a half-page description of the paper and how it fits with the theme for the meeting along with bios of the speakers. The entire submission should fit on to one page. We will be limiting presentations to PowerPoint on a PC that runs Windows XP. The logistics for multi-platform presentations get too expensive and Mac users can export their presentations to work on a PC. The deadline for submissions will be September 15, 2008. Please submit abstracts for the ASG session to Program Chair Charles A. Phillips at [caparch@bellsouth.net](mailto:caparch@bellsouth.net). We look forward to a great selection of presentations for the meeting. Charles also encourages presentations for the General Sessions to be sent directly to AIC.

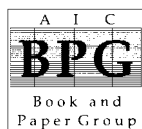
#### Membership Committee

**Volunteers Needed:** We are still looking for volunteers to help with the ASG Membership committee. This committee focuses on maintaining and increasing ASG membership through outreach opportunities, partnerships with other professional associations, and communication with colleges and universities that have programs in historic preservation and material conser-

vation. Anyone interested in this committee should contact committee chair Victoria Pingarron Alvarez at [vpa@design.upenn.edu](mailto:vpa@design.upenn.edu)

Upgrade your AIC Membership: Thinking about upgrading your AIC membership? If you are currently an Associate or Professional Associate, remember to check with Ryan Winfield at [rwinfield@aic-faic.org](mailto:rwinfield@aic-faic.org) to see if you're eligible for PA or Fellow status. Also, please encourage colleagues, co-workers, employees, and classmates to join AIC.

—Linnaea Dix Dawson,  
ASG Secretary/Treasurer  
[dixdawson@mindspring.com](mailto:dixdawson@mindspring.com)



### BOOK AND PAPER

**2009 AIC Annual Meeting:** As you are probably aware, the 37th AIC Annual Meeting will be held in Los Angeles on May 19-22, at the Hyatt Regency Century Plaza. We are in the beginning stages of our plans to produce an extremely informative round of talks and sessions at the next meeting.

Program Chair Yasmeen Khan thanks those of you who sent in proposals for annual meeting talks. Abstracts for the BPG session will be reviewed by the BPG Board, as well as the Education and Programs Committee, chaired by Glen Ruzicka. Narrowing down the list of excellent presentation proposals is a challenging task as, yet again, BPG promises to have a packed program.

Archives Conservation Discussion Group is presently planning their part of the program for the annual meeting; suggestions for topics of interest are welcome. Please send those suggestions to ACDG co-chair Laura Miller, [laura.miller@yale.edu](mailto:laura.miller@yale.edu).

**BPG Annual:** *The Book and Paper Group Annual* 24 (2005) was mailed in

early July to those who were members of BPG in 2005. Claims for copies not received, questions about membership, and requests for purchases should be addressed to the AIC office. The *Book and Paper Group Annual* 25 (2006) should be mailed out in September, and *Annual* 26 (2007) should become available next spring.

Enormous appreciation is due to Shannon Zachary, editor of the *Annual*, who is relinquishing her post, held since June 1999. Volume 18 was her first independent endeavor, when she took over from Robert Espinosa and subsequently worked as compiler, editor, and print manager for that volume as well as *Conservation of Albums and Scrapbooks*. Both publications reflected papers presented at the June 1999 AIC meeting. She has since produced all the annuals.

Shannon is handing over the mantle to Jim Hinz, who will work closely with her until he is comfortable with the many tasks involved. The membership of BPG cannot thank Shannon enough for all her excellent work; generations of book and paper conservators are and will be grateful to her!

Jim's work as editor of the *Annual* begins with volume 27 (2008). Contact him regarding submissions and questions at: Conservation Center for Art and Historic Artifacts, Philadelphia, PA, [jhinz@ccaha.org](mailto:jhinz@ccaha.org).

**Call for Nominations:** BPG is searching for candidates to run for the positions of Secretary/Treasurer and Assistant Program Chair for terms beginning in spring of 2009. Descriptions of the duties for these positions can be found on the BPG website at: [http://aic.stanford.edu/sg/bpg/exec/committees/nom/officer\\_duties.html](http://aic.stanford.edu/sg/bpg/exec/committees/nom/officer_duties.html). Nominees should be members in good standing of AIC and BPG and must be willing to serve. Please send your nominations to any member of the nominating committee by October 17, 2008: Emily Jacobson ([jacobson@si.edu](mailto:jacobson@si.edu)), Vicki Lee ([vickil@mdarchives.state.md.us](mailto:vickil@mdarchives.state.md.us)), and Nora Lockshin ([lockshinn@si.edu](mailto:lockshinn@si.edu)).

**Certification:** Certification plans have





been moving apace. Your officers had a conference call with AIC on the subject in early June, which was beneficial. Thanks to those of you who responded to our request for thoughts on this crucial subject prior to that discussion. I hope you all were able to participate in the follow-up survey sent out by AIC. Our feedback is the only way of ensuring that the process reflects our needs.

—Sue Murphy, BPG Chair  
suemurphy2@mac.com



## CIPP

Hot fun in the summertime and through the early fall! How many game show references can you find?

**Certification:** After following the intense and exciting discussions about certification on the CIPP list serve, I feel like *I Survived a Japanese Game Show*. Although at times it may seem like *Family Feud* and we may have differing ideas, we're all on the same team. The multiple viewpoints have been informative and beneficial, especially for those who may be undecided or just wish for more information. After hearing your colleagues discuss this important issue you may be wondering if you need a *Password* to join in the fun. All you really need to do is join.

**CIPP List serve:** Cippnews-1 is fast becoming a major benefit of membership and it's easy to join. Simply send your name and email address to Jan Hessling at [hessling@mindspring.com](mailto:hessling@mindspring.com). Whether you're an *Apprentice* or a *Survivor*, cippnews-1 is a great way to contact almost 300 other professionals about business issues, trading technical tips, or sharing interesting experiences in client relations. CIPP member Judith Tarrt says this about cippnews-1: "Having a group serve really has finally given conservators in private practice a voice. It is exciting to hear opinions and suggestions being offered freely,

not only about certification but everything else as well. Actually, the group serve is the most important tool we have." The recent discussion about certification was an exciting exchange of ideas that made me eager to check my email every day! Members may now elect to receive messages in a daily digest.

*Whose Line Is It Anyway?* Share your experience during the last week each month during the new cippnews-1 tips blitz. Post questions and replies concerning business tips (documentation, photography, bookkeeping etc.), new or used equipment, materials and suppliers, new ideas and resources. While each SG may have own version of this we are in unique position to allow cross-pollination of ideas between specialties and concerning the business of operating a private practice in conservation. This could be your *Wheel of Fortune*, and we'll start at the end of September.

**CIPP Website:** CIPP members have a Password to access the "inner sanctum" of our website, where they can find the latest news about activities, downloadable reprints of papers and programs presented at our annual meetings, and the online directory of members. Use the directory to introduce yourself to your fellow CIPP members and to find out more about them. You can play the *Match Game* and make the connections you need for some vital information or a perfect collaboration. At least you will discover the interesting and wide-ranging talents of our far-flung members!

The public area of the CIPP website gives web users a good look at who we are and what we do. There are also links to small business resources and to professional meetings, classes, and workshops.

**Call for Volunteers:** Volunteer Jan Hessling, has been handling the list serve and web management duties for some time now. Although Jan has offered to continue these duties, the CIPP board would like to find CIPPers who might be interested in

volunteering for this valuable work. The time involved for these duties is not great and you would be providing a huge service to your colleagues. You can be the *American Gladiator* of list serve and web management so please put your name in for consideration.

Or rather than being an *American Idol* you might volunteer to be added to AIC's sponsor list as a CIPP sponsor. **2009 AIC Annual Meeting:** Finally, *Let's Make a Deal* to meet up in Los Angeles for the next annual meeting. Due to the success of last year's efforts, CIPP will again be hosting a workshop for its members. Don't place yourself in *Jeopardy*; stay tuned for future annual meeting updates.

—Victoria Montana Ryan, CIPP Chair  
[acs@artcareservices.com](mailto:acs@artcareservices.com)



## ELECTRONIC MEDIA

**2009 AIC Annual Meeting, Call for Papers:** EMG Program Chair, Gwynne Ryan, is currently collecting papers for the EMG Session at the next annual meeting, May 19–22, 2009. The EMG session will focus on the preservation and conservation of installation art, the use of new technologies to preserve previous electric and electronic components, and the migration of formats. In addition to the EMG Session, we are considering offering workshops on magnetic tapes, audio formats, and optical media.

It is not too late to submit a paper. If you haven't done so yet, please consider submitting an abstract focusing on the theme of *Conservation 2.0—New Directions*. We will also accept abstracts related to other electronic media conservation issues and those that explore the education of conservators of electronic media. Please submit your abstract of 150 words or less (with a title and author) to Program Chair Gwynne Ryan at





GRyan@mfa.org before September 26, 2008.

### The Digital Photographic

**Documentation Task Force:** The new *AIC Guide to Digital Photography and Conservation Documentation* is available for sale at the AIC office (\$20 for members/\$30 for non AIC members). Please visit the AIC website and download the publications catalogue and ordering form at <http://aic.stanford.edu/library/print/index.html>

### Membership and EMG listserv:

Please consider becoming part of the EMG and joining with a \$20 annual membership fee. With the membership, you will receive the EMG Optical Pen. The EMG listserv is available for posting questions and comments. If you are an EMG member and would like to be included in the EMG listserv, please check the EMG Website <http://aic.stanford.edu/sg/emg/about/listserv.html> for details.

**Business Meeting 2008:** The minutes of the last business meeting are now available online at: <http://aic.stanford.edu/sg/emg/meetings/past/2008-denver/emg-business-minutes2008.pdf>

—Christine Frohnert, EMG Chair  
[c.frohnert@verizon.net](mailto:c.frohnert@verizon.net)



## OBJECTS

The year is off to a bang with plans, events, and far more work than I thought this job would entail.

**AIC Wiki Catalog:** AIC's Wiki Catalog Project is underway. Ralph Wiegandt put out a call for volunteers to join the Wiki group, and three OSG members stepped forward; thank you, Tony Sigel, Christopher Watters, and Nancie Ravenal. OSG does not have material to contribute (yet), but these three will be monitoring the process to ensure we can participate in the future. If you have

ideas about future OSG Wiki-content, contact these folks.

**SG Chairs Coordination:** The various SG Chairs are considering group action on funding and granting issues. I have a question for the membership: would OSG consider limited contributions to a group grant pool (administration to be determined), or should we keep all distributions under our direct control?

Please email me with your thoughts.

**2009 AIC Annual Meeting:** Planning is going forward for the 2009 OSG session. To address concerns about missing other group sessions, we are working closely with WAG to make sure that not all our sessions are concurrent.

**Call for Papers:** Please submit a title and abstract for a talk. Priority will be given to papers that highlight new and emerging technologies, adhesive systems, and techniques. We are also looking for papers that cover ethnographic and archaeological objects conservation, conservation of modern materials, and short tips/ideas for an objects tips session. However, if you have a good talk topic that doesn't fit these categories, send it along! Titles and abstracts for talks or short synopsis of tips must be received by September 1, 2008. If you have questions, email Helen Alten at [helen@collectioncare.org](mailto:helen@collectioncare.org).

—Howard Wellman, OSG Chair  
[wellmanconservation@comcast.net](mailto:wellmanconservation@comcast.net)



## PAINTINGS

**2008 Postprints:** Presenters from the 2008 annual meeting in Denver should have submitted their papers to Helen Mar Parkin. The deadline was June 30th. If you have not yet submitted your paper, please do so as soon as possible or it will not be included.

**2009 AIC Annual Meeting, Call for Papers:** Papers are being welcomed for the PSG session at the next annual meeting. The general theme for the Annual is *Conservation*

*2.0—New Directions*, highlighting the ways in which emerging technologies will affect the conservation field. Please consider presenting a paper related to the general theme, but other topics related to paintings are also most welcome. Presentations are 20–25 minutes long and will be published in the PSG Postprints, which will go digital in 2009. Abstracts of no more than one-page long with a title, your name, professional title and association should be submitted to Sue Ann Chui at [schui@getty.edu](mailto:schui@getty.edu) by September 22, 2008. Tips for our famous Tips Lunch are also being accepted up to the meeting. If there is something you read on the PSG distlist and would like to see it at the Tips Lunch, let Sue Ann know. We want your tips!

### PSG Award for Outstanding Contributions to the Field of Painting Conservation:

This award will be presented for the first time at the 2009 Annual Meeting. The award will include a one year membership to AIC and PSG. Please consider nominating a colleague. Candidates must be a member of AIC and PSG.

Outstanding service can be in any number of categories including mentoring interns and fellows, teaching either in a formal academic setting or more informally through workshops and lectures, paintings related research or publications, service to the paintings specialty group, public outreach and advocacy, or any other category that serves the paintings conservation profession. By the time this column is published, the nomination form and instructions should be posted on the PSG website. The applications are due by January 15, 2009.

**Certification:** In June, the PSG board had a conference call with Ruth Seyler and Nancy Pollack from the Certification Implementation Task Force (CITF), regarding the status of the AIC Certification Program. CITF was asked to explore the option of a certification program. They have completed that mission by surveying the membership to determine the format





and structure for the exam, the requirements for the exam, the method of grading, and the approximate cost. CITF has produced a document outlining the proposed certification program. It is dated 23 May 2008 and it can be reached from the AIC website. Please read this document and be sure to vote.

—Joanna Dunn, PSG Chair  
j-dunn@nga.gov



## PHOTOGRAPHIC MATERIALS

**Center for the Legacy of Photography:** As traditional photography processes are passing into history, George Eastman House International Museum of Photography and Film and the Image Permanence Institute (IPI) at Rochester Institute of Technology are launching a Center for the Legacy of Photography. The Center, made possible by a generous \$2 million grant from The Andrew W. Mellon Foundation, will focus on collecting and sharing knowledge about photographic materials of the 19th and 20th centuries.

The goals of the Center for the Legacy of Photography are to articulate the importance of understanding silver halide photography, ensure the study of its uniqueness as a fine art and visual communication medium, and document its technology and materials. The Center will operate under the joint directorship of Grant Romer of Eastman House and James Reilly of IPI. The Center's staff at Eastman House will focus on the connoisseurship and fine-art research, while staff at IPI will focus on scientific characterization methods to illustrate the physical nature of photographs.

The Center's work will begin in September 2009 at the conclusion of the 10-year Advanced Residency Program in Photograph Conservation.

A key focus of the Center is to create a clear distinction between digital imaging and silver halide photography. "Since the technology of photography is rapidly changing, a line must be drawn between what photography is now and what it was," said Romer. "The art of photography and the enormous archival record created by means of traditional photography represent a legacy that must be understood and preserved. As silver halide photography passes into history, with it will pass its industrial technology, its aesthetic and commercial context, and nearly all firsthand knowledge of its chemistry, materials, and processes. We must understand and define the ways in which the material nature of silver-based photographs differs from that of digital images and to make clear that the preservation and interpretation of the two pose distinctly different challenges, originating in different material and cultural contexts."

**Call for Nominations:** The PMG Nominating Committee is now taking nominations for the 2009–2011 terms. The Nominating Committee is composed of three PMG members, former Chair, Marc Harnly, former Secretary/Treasurer, Dana Hemmenway, and former Program Chair, Barb Lemmen. All nominations should be directed to Marc Harnly at mharnly@getty.edu. Nominations will be accepted until October 17th. Voting will take place electronically so please make sure that your current email address is on file with the AIC office. The electronic ballot will be sent out on October 31 and will close on December 5. Announcements of the new officers will take place at the Winter Meeting in Tucson, Arizona.

**Other PMG News:** The PMG News section of the website has been updated. Please feel free to forward me information that you would like to have placed on the site so that we can keep the information current. Information on the upcoming Winter Meeting is posted as well. With regard to the upgrade of the AIC website, we

will soon be able to offer online registration. Announcements and directions will be given through the PMG and AIC listserves when registration opens. As this is the first time that AIC has conducted online registration, please let us know if you have any problems or suggestions. Thank you!

—Adrienne Lundgren,  
PMG Chair, alun@loc.gov



## RESEARCH AND TECHNICAL STUDIES

**2008 Officers:** Thanks again to our outgoing Chair, Cindy Connelly-Ryan for all her work and for stepping into the breach and taking on the role in the middle of the last term. Our new Program Chair, Dr. Gregory Smith, has lots of great ideas for next year. Dr. Jennifer Wade has graciously agreed to be our treasurer for this year and, as a bonus, has also agreed to spearhead the RATS website re-design!

**2009 AIC Annual Meeting:** I would like to sincerely thank all of this year's speakers for making the RATS sessions at the 2008 annual meeting such a success. Planning is proceeding for next year's annual meeting in Los Angeles, May 19–22. Our program chair is already working hard to make next year's conference a success.

**Call for Papers:** In line with the 2009 Annual Meeting theme *Conservation 2.0—New Directions*, RATS invites paper submissions for the Los Angeles meeting that describe new developments in and applications of the recently introduced techniques of handheld XRF and microfadeometry. These versatile scientific instruments are now becoming regular tools in the conservation lab and are rapidly changing the way conservators understand actual objects, their potential dangers, and their longevity – with a heavy emphasis on direct applications to individual cultural heritage objects. Depending on the number of submissions, either individual sessions will be





held for each technique or a joint session will cover the exciting developments and applications of these emerging technologies. An abstract of not more than 500 words should be sent to Dr. Gregory Smith, Program Chair, by email to [smithgd@buffalostate.edu](mailto:smithgd@buffalostate.edu) before September 30th. Please consider participating!

**RATS Website:** Please consider participating in the update of the website. What would you like to see? What would make it work for you? With the overhaul of the AIC website, we have an opportunity for a fresh start with the RATS pages.

In other web news, the AIC Board and staff are moving ahead on the conservation catalog Wiki project. While this project is likely to be of particular interest to specialty groups with conservation catalogs, RATS members may be interested in using the Wiki as a technical resource on our (soon to be improved) website! Is anyone interested in representing RATS on a working group? Please contact me if you have any thoughts, ideas, or would like to get involved.

—Debbie Long, RATS Chair,  
[dlong@nebraskahistory.org](mailto:dlong@nebraskahistory.org)



## TEXTILES

### 2009 AIC Annual Meeting, Call for Papers:

Hope you all had a great summer. In line with the AIC Annual Meeting theme of *Conservation 2.0—New Directions*, we are suggesting that the Textile Specialty Group explore the topic of new conservation labs and storage. We have recently been very fortunate in regards to many conservation departments acquiring new workspaces and equipment. We envision the conference as having papers on the topic, a panel discussion, and a tips session (for the sharing of other unrelated information). Papers can be very broad and also

we also want to include free-lance conservators and their custom designed spaces. Please send your submissions to Patricia at [pewer@citlink.net](mailto:pewer@citlink.net)

**Certification:** Again I want to encourage all of you to check out the information the Certification Committee has gathered and made readily accessible at the certification web page <http://aic.stanford.edu/certification/>.

**Get Involved:** Please consider this an open invitation to be an active part of the TSG. Write a chapter in the TSG Catalogue, sponsor a PA or Fellow applicant, or participate in any of our other committees. Contact any board or committee member with your ideas and suggestions or to volunteer for one of our current projects. TSG board members are: Anne Murray, [anne\\_murray@msn.com](mailto:anne_murray@msn.com), Patricia Ewer, Vice-Chair, [pewer@citlink.net](mailto:pewer@citlink.net), Meg Geiss-Mooney, Treasurer [mgmooney@moonware.net](mailto:mgmooney@moonware.net), and Seta Wehbe, Secretary, [Seta.Wehbe@metmuseum.org](mailto:Seta.Wehbe@metmuseum.org). Other committee members can be found on the TSG website, <http://aic.stanford.edu/sg/tsg/index.html>. I look forward to hearing from many of you throughout my term as Chair.

—Anne Murray, TSG Chair  
[anne\\_murray@msn.com](mailto:anne_murray@msn.com)



## WOODEN ARTIFACTS

**Call for Papers:** Well, this is “Last Call” at the WAG saloon. September 15 will be here in no time. Or as our Program Chair for the 2009 meeting, John Childs has expressed, “BEFORE SEPTEMBER 15, 2008,” which will be here even sooner! And no one wants to be filled with regret because they forgot to submit a brilliant abstract for the 2009 WAG sessions in Los Angeles. So check your seats. If you happen to be sitting on one, it’s time to think about sending it in.

Having been a Program Chair myself, it would be really nice to let John know it’s coming too. I can almost guarantee that the earlier he hears about it, the happier he will be.

Papers should be 20 to 25 minutes in length and publication in the WAG Postprints is part of the deal. Please submit an abstract with a title, your name, your professional title, and any affiliation to John Childs at Historic New England, Collections and Conservation Center. And if that’s too much, then call him on the telephone! And even that’s kind of a lot, so you can also email him at [jchilds@historicnewengland.org](mailto:jchilds@historicnewengland.org). I know him, he’s a wonderful guy, and he’d be happy to hear from you.

**Certification:** Our profession is on the cusp of becoming a profession, and I am thrilled to be in the position I am, if only to appreciate it as much as I do. On May 27, I posted a summary of the “Proposed AIC Certification Program” on WAG-Announce, authored by Ruth Seyler. Ruth has exercised patience, skill, and sensitivity; listening and working with so many of us, she has posted a clear, comprehensive and excellent summary. When John Childs and I were asked to comment, we were able only to give the program our enthusiastic support.

As Mike Podmaniczky wrote from his perch in the English countryside, “Good Show... The most important line in the document: ‘All candidates earn the same certification regardless of specialty, but they can, by question selection, tailor their exam to their strengths.’” And I agree.

I really hope that WAG will strongly support the professional growth that the certification of professional conservators promises. And I will personally resend the summary of the “Proposed AIC Certification Program” to anyone who might not have read it, who might have forgotten it, or wishes to read it now.

It has been a unique privilege as WAG Chair to inherit the work of my predecessors on the WAG Certification





Task Force, and I applaud them. The AIC Certification Program has evolved significantly, even within the last year, by incorporating so many members' concerns and suggestions.

Certification is not about just you and me. Certification furthers the purpose of our profession, which serves our goals such as the material preservation of cultural property. We work to preserve cultural material for purposes that are wholly immaterial, as expressed in some of the most beautiful words I know from 800 years ago... "Let the Beauty that We Love, Be What We Do." – Rumi

Or for the circumspect, "And the day came when the risk to remain tight in a bud was more painful than the risk it took to blossom." – Anais Nin.

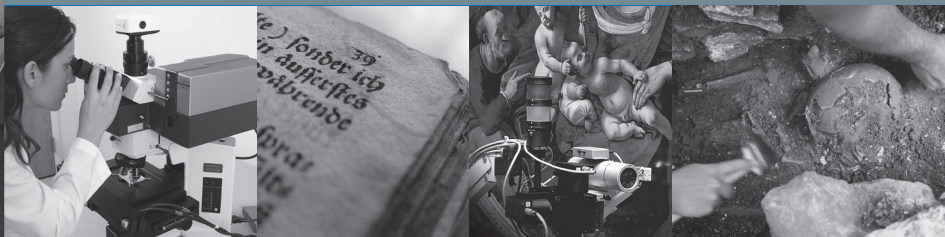
—Peter Muldoon, WAG Chair,  
[muldoonp@si.edu](mailto:muldoonp@si.edu)

## Emerging Conservation Professionals Network Update

We are off to a great start! Here are some of the things that we will be doing over the coming months:

- Begin listing internship/pre-program training opportunities on the new website
- Send out more detailed surveys about the state of the field of conservation.
- Establish a Mentoring Program
- Organize networking happy hours in various cities
- Take part in more virtual networking
- Develop and execute a plan to present the outreach lecture
- Host a Business Meeting and separate Reception at the 2009 Annual Meeting
- Update Conservation Training in US brochure/information

Consider becoming involved in one of the above initiatives. Take part on one of our conference calls happening every Third Thursday at 1:00 PM Eastern time. Contact Ryan Winfield at [rwinfield@aic-faic.org](mailto:rwinfield@aic-faic.org) or (202) 661-8065 for more information. Our next conference call is September 18th.



### ● Analyzing paintings, ceramics, photos, glass, obsidians, bronzes, coppers and alloys?

Bruker offers dedicated analytical solutions for the art conservators. The ARTAX mobile non-contact micro-XRF system offers in-situ analysis, fast and precise element mapping. TRACER III-V handheld vacuum XRF multi-elemental analyzer is ideal for in-situ studies in the field, as well as conservation laboratories. Bruker's innovative infrared (FTIR) and Raman microscopes offer optimal sample visualization and data collection.

● For more information, please visit [www.bruker.com/aic](http://www.bruker.com/aic)



# COURSES, CONFERENCES, AND SEMINARS

## CALL FOR PAPERS

September 30–October 3, 2009. 7th North American Textile Conservation Conference (NATCC, "Conservation of Three-dimensional Textiles," Quebec City, Quebec, Canada. Contact: Susan Heald, [healds@si.edu](mailto:healds@si.edu), or visit: <http://www.textilemuseum.org/natcc/main.htm>. Submissions accepted until September 12, 2008.

November 14, 2008. Furniture Design, Innovation and Sustainability, the Sixth Twentieth-Century Furniture Research Group Conference, High Wycombe, UK. Contact: [jake.kaner@bucks.ac.uk](mailto:jake.kaner@bucks.ac.uk), Furniture Research Centre, Faculty of Creativity and Culture, Buckinghamshire New University, Queen Alexandra Road, High Wycombe, Bucks HP11 2JZ, +44 1494 522 141. Full paper submissions accepted until October 31, 2008.

April 1–3, 2009. DigCCurr 2009: Digital Curation Practice, Promise and Prospects. Chapel Hill, North Carolina. Contact: Rachael Clemens, [rclemens@unc.edu](mailto:rclemens@unc.edu) or <http://www.ils.unc.edu/digccurr2009/>. Submissions accepted until September 30, 2008.

April 24, 2009. Going Green: Towards Sustainability in Conservation. The British Museum, London, UK. Contact: [goinggreen@britishmuseum.org](mailto:goinggreen@britishmuseum.org), +44 (0)20 7323 8678. Submissions accepted until October 1, 2008.

## GENERAL

September 22–24, 2008. International Symposium on Conservation of Ancient Sites. Dunhuang, China—Contact: Guo Qinglin, [gqinglin@yahoo.com.cn](mailto:gqinglin@yahoo.com.cn), 0086-937-8869103

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](mailto:secretariat@icom-cc.org)

September 25–27, 2008. The Best in Heritage 2008. Dubrovnik, Croatia—Contact: +385 1 455 04 24, <http://www.thebestinheritage.com/event/programme.php>

October 6–11, 2008. IBBS-14, 14th International Symposium on Biodeterioration and Biodegradation. Messina, Italy—Contact: [www.IBBS-14.org](http://www.IBBS-14.org)

October 29–31, 2008. "Productive Affinities: Successful Collaborations Between Museums and Academia." Chicago, IL—Contact: (847) 491-3606, <http://www.matsci.northwestern.edu/aic/news.htm>

November 1, 2008. "Preserve or Let Perish: Some Challenges for Contemporary Art Conservation." University of Oregon, Eugene, OR—Contact: Jan Cavanaugh, [jncvng@att.net](mailto:jncvng@att.net), (503) 224-5388.

November 17–19, 2008. "Mobile Analytics for Cultural Heritage Studies," Eastern Analytical Symposium—Contact: John Scott [nyconsnfdn@aol.com](mailto:nyconsnfdn@aol.com)

November 20, 2008. "Cultural Respect in Preservation and Conservation." Chapel Hill, North Carolina—Contact: <http://www.ncpreservation.org>

## ARCHITECTURE

October 27–December 4, 2008. ATHAR: Conservation and management of heritage sites in the Arab Region. Sharjah, United Arab Emirates—Contact: [athar@iccrom.org](mailto:athar@iccrom.org), [www.iccrom.org/eng/01train\\_en/announce\\_en/2008\\_10AtharUAE\\_en.shtml](http://www.iccrom.org/eng/01train_en/announce_en/2008_10AtharUAE_en.shtml)

**For FAIC-sponsored courses, see the box on page 7.**

## BOOK AND PAPER

November 3, 2008 "Moulds and dust in libraries, archives and museums: conservation, health and legal implications," The British Library Conference Centre, London—Contact: Alison Walker, +44 20 7412 7798, Fax: +44 20 7412 7796

## PHOTOGRAPHIC MATERIALS

October 20–24, 2008. "Conservation Issues in Contemporary Photography: 20th Century Color," a Mellon Collaborative Workshop in Photograph Conservation. New York, NY—Contact: Marsha Rybicki at [mrybicki@udel.edu](mailto:mrybicki@udel.edu), (302) 831-0837

## TEXTILES

September 24–27, 2008. "Textiles as Cultural Expressions." The Eleventh Biennial Symposium of the Textile Society of America. Honolulu, HI—Contact: Tom Klobe, TSA Symposium Program Coordinator, University of Hawaii, Department of Art & Art History, 2535 McCarthy Mall, Honolulu, HI 96822; Janice Lessman-Moss, [jlessman@kent.edu](mailto:jlessman@kent.edu)

## COURSE OFFERINGS

Campbell Center for Historic Preservation Studies

Mannequin Workshop (September 15–18); Biofilms for Conservators: Solving Microbiological Problems in Heritage Collections (October 6–10). Mt. Carroll, IL. Note: Scholarships available for select courses through AIC—Contact: Campbell Center; (815) 244-1173; Fax: (815) 244-1619; [registrations@campbellcenter.org](mailto:registrations@campbellcenter.org); [www.campbellcenter.org](http://www.campbellcenter.org)



# COURSES, CONFERENCES, AND SEMINARS

## College of Microscopy

Laboratory Safety (September 12 and 29); Microscopical Identification of Pigments for Art Conservation and Architectural Restoration Professionals (September 15-20); Chemistry for Conservators (September 22-26); Polarized Light and Chemical Microscopy (September 8-12); Microscopic Particle Handling: Particle Isolation, Manipulation and Mounting (October 6-10). Westmont, IL—Contact: (630) 887-7100; [courses@collegeofmicroscopy.com](mailto:courses@collegeofmicroscopy.com); [www.collegeofmicroscopy.com](http://www.collegeofmicroscopy.com)

## Conservation Center for Art and Historic Artifacts (CCAHA)

A Space Odyssey: Storage Strategies for Cultural Collections (September 23-24); Preparing for the Unexpected: Protecting Collections and Staff from Disaster (October 27-28); A Race Against Time: Preserving Our Audiovisual Media (November 6-7). Philadelphia, PA—Contact: (215) 545-0613; [www.ccaha.org](http://www.ccaha.org)

## International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)

Management Planning for Cultural Heritage (November 24-December 6, 2008); International Course on Stone Conservation (April 16-July 3, 2009, Venice, Italy)—Contact: ICCROM, +39 06 585531; [iccrom@iccrom.org](mailto:iccrom@iccrom.org)

## McCrone Research Institute

Microscopy for Art Conservators (October 6-10, AIC member discount available - this program is supported in part by the Foundation of the American Institute for Conservation of Historic and Artistic Works); Polarized Light and Forensic Microscopy (October 13-17; December 1-5); Advanced Polarized Light Microscopy/Microscopy of White Powders (October 20-24); Sample Preparation and Manipulation for Microanalysis (October 27-31);

Microscope Cleaning, Adjustment and Maintenance (October 6-7); SEM/X-Ray Spectroscopy (September 29-October 3); Practical Infrared Microspectroscopy - FTIR (December 8-12); Microchemical Methods (September 22-26); Fluorescence Microscopy (November 5-7). Chicago, IL—Contact: Lauren Logan, (312) 842-7100; [registrar@mcrci.org](mailto:registrar@mcrci.org); [www.mcrci.org](http://www.mcrci.org)

## Midwest Art Conservation Center

After a Disaster: Saving and Salvaging Collection Materials and Artifacts (St. Paul, MN October 3 and 13); The Care and Handling of Paintings (October 18); The Care and Handling of Works on Paper November 1; Matting Works on Paper (November 15); Framing Paintings and Works on Paper (December 6). Contact: Melinda Markell, 2400 Third Avenue South, Minneapolis, MN 55408; (612) 870-3128; [info@preserveart.org](mailto:info@preserveart.org)

## National Preservation Institute

Digital and Traditional Photography of Cultural Resources (October 21-22, Carson City, NV), Identification and Evaluation of mid-20th C Buildings (November 18-19, Columbia SC), Green Strategies for Historic Buildings (September 9, Phoenix, AZ), Cemetery Preservation (September 15-16, Jacksonville, FL). 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)

## Northern States Conservation Center Online Courses/Online Museum Classes

Care of Archaeological Artifacts From the Field to the Lab (October 6-31); Integrated Pest Management (October 6-November 14); Exhibit Fundamentals: Ideas to Installation (October 6-November 14); Collection

Inventories (October 27-November 22); Care of Textiles (November 3-28); Materials for Storage and Display (November 3-28); Collection Management Databases (November 3-28); Preservation Environments (November 3-28)—Contact: Helen Alten, [helen@collectioncare.org](mailto:helen@collectioncare.org).

# POSITIONS

## THE DENVER MUSEUM OF NATURE & SCIENCE

### Collections Move Conservator

Reporting to the Conservation Department Chair, the Collections Move Conservator helps the DMNS to implement museum standards and best practices to prepare collections for a move into a new purpose-built facility. Specifically, activities will include examination, documentation, and stabilization treatment of general natural history objects. Specifically, activities will include examination, documentation and treatment of Anthropology, Archaeology, and Natural History objects.

Additionally, the Collections Move Conservator will consult with Collections Managers on the most appropriate methods and materials for mounts, packing and moving, testing preservation methods and materials as appropriate; incorporating green practices. Assist with providing information on environmental parameters for the new facility.

Additional administrative duties include: assist with the development and implementation of the Museum Conservation Department work plan, budgets, and the Long-range Conservation Plan; contribute to the Move Protocols for the Collections Initiatives and assist with the writing and implementation of collections-related grants.

Masters of Art Conservation or equivalent experience in the preser-



# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

vation of museum collections. Minimum of four years museum experience. This is a term position (4-5 years) and is salaried with benefits. Send resume and cover letter to: Human Resources, Box 28, Denver Museum of Nature & Science, 2001 Colorado Blvd., Denver, CO 80205 or to [hr@dmns.org](mailto:hr@dmns.org). No phone calls please. Close Date: 9/19/2008

## **THE BALTIMORE MUSEUM OF ART**

### **Assistant Objects Conservator**

The Baltimore Museum of Art (BMA), founded in 1914, has a world-class collection of modern and contemporary art, and is recognized internationally for its comprehensive collection of works by 20th-century master Henri Matisse. It has an annual operating budget of \$13 million, and an endowment of \$70 million. The BMA is embarking on an exciting new era with the reintroduction free admission and the largest endowment and capital campaign in its history underway. The BMA is committed to a work environment where creativity, diversity, leadership, communication, collaboration, and respect are cultivated and valued.

The Baltimore Museum of Art is seeking applications for the position of Assistant Objects Conservator. Working under the direction of the Director of Conservation, and the Associate Objects Conservator, the Assistant Objects Conservator will work collaboratively with the Museum's staff to preserve and care for three dimensional works of art. The BMA's broad collection includes important examples European and American sculpture, furniture, and decorative arts. The Museum also has significant collections of artwork from Asian, Africa, Native America, and the Pacific Islands. The Conservation Department includes the Director of Conservation, a specialist in works on paper, the Senior Conservator for Painting, the Associate Objects Conservator, and

two Conservation technicians.

**Responsibilities:** The Assistant Objects Conservator is responsible for examination, documentation, and treatment of a wide variety of objects of both organic and inorganic composition, including metal, wood, glass, stone, ceramic, bone, and other materials. The Assistant Objects Conservator coordinates and undertakes the maintenance of outdoor sculpture in The Museum's sculpture garden. The Assistant Conservator also coordinates an Integrated Pest Management program for The Museum's galleries and storage areas. The Assistant Objects Conservator also participates in museum-wide preservation activities, such as the maintenance, handling, and transporting of three dimensional works of art within exhibition and in storage areas.

**Qualifications:** A Master's Degree from a recognized art conservation program with a specialization in objects and two years professional experience is required. The position requires advanced understanding of conservation issues and professional practices of object care and preservation, strong problem-solving skills, and the ability to communicate effectively with Museum colleagues and the public. Candidates are sought who can successfully organize different projects and deadlines simultaneously. Salary is competitive, commensurate with experience and includes full benefits.

**Benefits:** The BMA is an equal opportunity employer and a drug free workplace. We offer a competitive salary and a generous benefits package. For this exempt position we offer medical, dental, vision, prescription, pension plan, 403b retirement plan, flexible spending account, flexible and condensed scheduling, Museum and restaurant discounts, and reduced fee gym membership and continuing education. We also offer 4 weeks of accrued vacation, 9 holidays, 3 personal days, a floating holiday, and 12 sick days.

**Apply:** Please send cover letter, resume, and salary requirements via

email to [HR@artbma.org](mailto:HR@artbma.org) with "Assistant Objects Conservator Search" in the subject line. No phone calls please.

## **METROPOLITAN MUSEUM OF ART**

### **Research Scholarships in Photograph Conservation 2009-2011**

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

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

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

A typed application (in triplicate) should include: full resume of education and professional experience, statement (not to exceed one thousand words) describing what the applicant expects to accomplish dur-



# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

ing the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished, official undergraduate and graduate transcripts, and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 2, 2009. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. More information is available on the Metropolitan Museum's website at [http://www.metmuseum.org/education/er\\_fellow.asp](http://www.metmuseum.org/education/er_fellow.asp).

## **METROPOLITAN MUSEUM OF ART**

### **Conservation Fellowships**

The Andrew W. Mellon Foundation and the Sherman Fairchild Foundation, through The Metropolitan Museum of Art, award a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), Paintings Conservation, Paper Conservation, Scientific Research, and Textile Conservation. Also available through The Metropolitan Museum of Art is a Polaire Weissman Fellowship for conservation work in The Costume Institute. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available.

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

The stipend amount for one year is \$40,000 for senior conserva-

tors/scientific researchers and \$30,000 for junior conservators/scientific researchers, with up to an additional \$5,000 for travel and miscellaneous expenses. Senior fellowships are intended for well-established professionals, with advanced training in the field and proven publication record. A typed application (in triplicate) should include: full resume of education and professional experience, statement (not to exceed one thousand words) describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished, official undergraduate and graduate transcripts, and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 2, 2009. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. More information is available on the Metropolitan Museum's website at [http://www.metmuseum.org/education/er\\_fellow.asp](http://www.metmuseum.org/education/er_fellow.asp).

## **STRAUS CENTER FOR CONSERVATION, HARVARD ART MUSEUM**

### **Conservation Fellowships**

The Straus Center for Conservation, Harvard Art Museum, will offer three fellowships in conservation beginning September 1, 2009 and ending June 30, 2010.

Fellowships, divided among the three laboratories, are offered in objects and sculpture conservation, paintings conservation, and paper conservation. Please note that during this period, the museum is undergoing renovation and the labs will be located at our new off-site facility in Somerville, MA. Collections movement activities should be expected.

The stipend amount for the ten-month fellowship is \$31,200 and a

modest travel/research allowance is provided. Fellowships are eligible for Harvard's benefits, including contributory health and dental insurance and access to University resources.

**Eligibility:** Completion of graduate-level or equivalent apprenticeship training in conservation, one or more college-level chemistry courses; additional courses in material sciences and competence in a foreign language are desirable.

**Application Procedure:** A complete application includes curriculum vitae, a one page single spaced statement summarizing the applicant's interests and intent in this fellowship and chosen specialization, official transcripts of undergraduate and graduate studies, and three letters of recommendation. All materials must be submitted in English.

**Deadline for receipt of application materials and supporting documents is January 15, 2009. Please send application materials and supporting documents to:**

Kathleen Kennelly  
Straus Center for Conservation  
Harvard Art Museum  
32 Quincy Street  
Cambridge, MA 02138

In addition, all applicants must apply online with statement of interest and curriculum vitae only. Job postings can be found at [http://jobs.harvard.edu/jobs/search\\_req](http://jobs.harvard.edu/jobs/search_req). Please search for the following requisition numbers for the lab you are interested in applying to:

- Objects and Sculpture Lab, Req # 34782
- Paintings Lab, Req # 34781
- Paper Lab, Req #34780

Inquiries may be directed to [kathleen\\_kennelly@harvard.edu](mailto:kathleen_kennelly@harvard.edu) (telephone: 617-495-2392; fax: 617-495-0322).

*For more positions,  
internships, and fellowships,  
visit us online at  
[aic.stanford.edu/news/  
onlinejobs.html](http://aic.stanford.edu/news/onlinejobs.html)*



# APS

Art Preservation Services, Inc.



*preserving objects of the past  
for future generations*

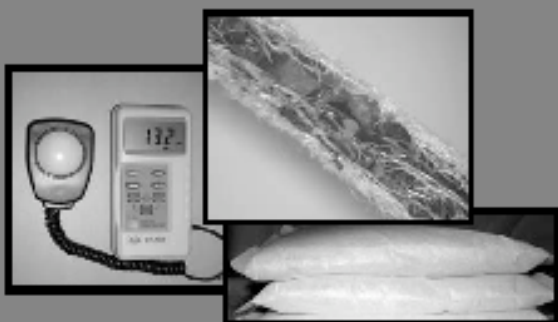
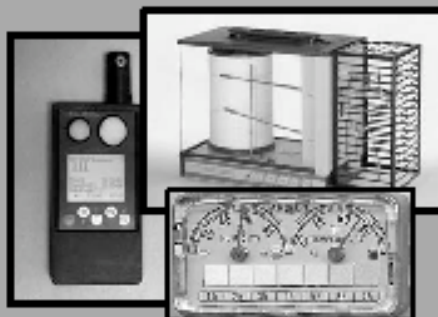
315 East 89<sup>th</sup> Street  
New York, NY 10128

(212) 722-6300 tel  
(212) 427-6726 fax

information@apnyc.com  
correlating@apnyc.com

## Environmental Monitoring Equipment

- ☒ Arten Thermohyrometer
- ☒ Isuzu Hygrothermograph
- ☒ Psychrometer
- ☒ Elsec UV Monitor
- ☒ Visible Light Meter



## Microclimate Preservation Systems

- ☒ RHAPID Pak, Pre-conditioned Silica Gel
- ☒ Scavenger Pollution Control Sheet

## NOW IN OUR 20TH YEAR

Founded in 1988 by Steven Weintraub, APS specializes in the environmental preservation of museums, art collections, archives, and historic buildings. In addition to the products listed above, we also provide environmental consultation and preservation research services.

For more information, please visit our web site: [www.apnyc.com](http://www.apnyc.com).

## COMING SOON!

*We are currently updating our web site to allow our customers to place their orders online. Look for upgrades in the coming months.*

American Institute  
for Conservation of  
Historic & Artistic Works

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

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



PERIODICAL