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## Looking Out and Looking In: A Perspective on Public Outreach

*By Amber Kerr-Allison*

In 1997, “Picasso: The Early Years, 1892–1906” opened at the National Gallery of Art in Washington, DC, and I saw the show after being drawn to it by a television program. This program tantalized my imagination with x-rays and infrared images of Picasso’s panel painting, *The Tragedy*. I was motivated to learn more about this painting, to see how the earlier sketches hidden beneath the layers of monochrome blues were orchestrated into the final painted image and to understand how Picasso had incorporated each subsequent layer into what he called the “sum of destructions.” I felt as though someone had shared the painting’s inner-most secrets with me, and this became one of the initial experiences that lead me onto the path of becoming a paintings conservator.

The exhibition planners succeeded in their goal, for as one of the lead sponsors stated “through this exhibition and the outreach programs that bring it to schools, to the Internet, and to a public with a demonstrated passion for great art, [we are proud] of making information—inspired and inspiring images included—available to the people to which we serve.” The program aired on television opened up a new world of knowledge and sparked curiosity for those intrigued by the mysteries hidden within art masterpieces. Their familiarity with simple medical procedures enabled them to understand the x-radiographs and the underlying “bones” of the painting they revealed, without experiencing the intimidation of unfamiliar historical context or lack of knowledge as to the art movement associated with the work. This common connection offered an opened door, providing access into the painting at an unthreatening level of comprehension that might otherwise seem inaccessible to the average person, a connection with the propensity to cultivate curiosity and expand knowledge.

Educating the public through accessible language and shared experience is like building a bridge to carry them to new shores of understanding, enabling them to become vested in an object and realize the significance of its preservation. There are many interpreters of art, yet few are fortunate to have the opportunity to share close observations, analytical insight, and the intimate details of objects on the same first-hand basis as the conservators who work with them. The diffusion of this knowledge to other professionals and the public at large is arguably as vital a responsibility to us as is the mission for the preservation and treatment of cultural artifacts under our stewardship.

Traditionally, conservation was viewed as a profession that existed quietly, and stoically, in service of the object, seldom seeking the limelight of the media, public attention, or prominent representation in museum programming. This was not a perception embraced by all conservators, as there were those who felt raising public awareness and sharing information on the care of artifacts was the equivalent of our profession’s civic responsibility. Some of the earliest champions for engaging the

## AIC’s 39th Annual Meeting

Philadelphia, PA  
May 31–June 3, 2011

Ethos Logos Pathos

Ethical Principles and Critical Thinking in Conservation

# AIC NEWS

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## Deadline for July editorial submissions

[mgilpatrick@conservation-us.org](mailto:mgilpatrick@conservation-us.org):

June 1, 2011.

We reserve the right to edit for brevity and clarity.

## ADVERTISING

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

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## From the Executive Director



On March 16 and 17, the National Archives and Records Administration (NARA) presented a symposium, Conservation<sup>2</sup> = Preserving Collections X Our Environment. The excellent speakers included experts in facility management, architecture, and lighting, in addition to the sciences and conservation. Review more information about the conference, including the presentations and speaker biographies at: [www.archives.gov/preservation/conferences/2011](http://www.archives.gov/preservation/conferences/2011).

One of the keynote presentations on the first day was given by Dr. Steven P. Hamburg (Doris Hamburg's brother!), chief scientist of the Environmental Defense Fund and an ecosystem ecologist. He has published widely on climate change impacts on forests as well as carbon accounting approaches and methodologies, and has served as a lead author for the Intergovernmental Panel on Climate Change (IPCC). One particular point he raised at the conference resonated with me because of its larger implications for the preservation of cultural materials. Dr. Hamburg emphasized the alignment of the "two conservations" and their long-term perspectives. He illustrated the point by relating that when he was tracking the change in red spruce growth in New Hampshire over time, he needed records held by the local archive to provide historical data as reference for his current data. His research clearly shows the progressive loss of red spruce growth due to climate change. Dr. Hamburg's research also had an unintended result in that the staff of the archives became aware that the old, rarely used records books they held contained critical information about their community and its place in the world. They also became aware of the importance of preserving these records for the future!

As part of AIC's outreach effort, we need to gather similar stories, ones that show how critical climate change studies are dependent on historical records. AIC can then begin to take advantage of the public familiarity with and support for environmental conservation in order to promote the conservation of cultural property. Please send your stories or contacts for stories to me at [ewentworth\[at\]conservation-us.org](mailto:ewentworth[at]conservation-us.org).

AIC is taking a leading role in promoting sustainable conservation practices. The Committee on Sustainable Conservation Practice continues to gather resources and explore research topics, and committee members are giving presentations about their work at a variety of conferences around the country. A working group of the committee has also been created to discuss and refine interim museum environmental guidelines. This working group is currently reviewing "Museum Climate in a Changing World," an article written by Pamela Hatchfield that will soon be posted on our website along with an extensive list of resources. Look for updates and additional information in upcoming newsletters and in the green resources section of the website, found at [www.conservation-us.org/green](http://www.conservation-us.org/green).

Lets continue our conversations about ethical principles and critical thinking, museum climates and more at the upcoming annual meeting in Philadelphia. I look forward to seeing you there!

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

**Looking Out & Looking In** continues from front cover

public through outreach include conservation's pioneering couple Sheldon and Caroline Keck. The Keck's lifelong commitment to this sharing of knowledge prompted their endowment of the International Institute for Conservation Keck Award in 1994. This award is presented every two years to "the individual or group who has in the opinion of the IIC Council contributed most towards promoting public understanding and appreciation of the accomplishment of the conservation profession."

In her January 1994 *WAAC Newsletter* article titled, "An Urgent Request," Caroline Keck pleaded: "Everybody recognizes the need for conservation of natural resources. How would it be if by the mid- 21st century, everybody understood the need to take care of man-made inheritance? Not only the need, but preventive procedures for maintenance? If we neglect this opportunity to tell the public our story, too, we are as guilty of destructive loss in artifacts as vandals, and quite as thoughtless... If we fail to assume responsibility for publicizing a fine image of ourselves, our work and the need for that work, no one else is likely to. It is a sorry profession which is unappreciated because it chooses to bury its head in the sand." Her urgent request resonated within the field, as evidenced by an increasing number of outreach initiatives through organizations such as the Institute of Museum and Library Services (IMLS) and Heritage Preservation, expanded educational programs in museums and universities, and generated publications that guide the public on how to care for their collections. The Internet has ignited an unprecedented sharing of knowledge in our field, both within the profession and extending out to the general public. Websites are filled with information on analysis, preventive conservation, and ongoing treatments. Blogs are being written by emerging conservation professionals as well as seasoned veterans. Tweets and Facebook postings abound and even [Wikipedia Saves Public Art](#).

Discussions regarding public outreach continue at conferences such as the 2009 Salzburg Global Seminar, "Connecting to the World's Collections: Making the Case for the Conservation and Preservation of Our Cultural Heritage," where the need for enhancing public awareness and support for preservation at an international level was identified as a vital goal for our profession and was listed among the four directives outlined in the Salzburg Declaration on the Conservation and Preservation of Cultural Heritage. In 2010, The International Institute for Conservation (IIC) *Dialogues for the New Century* series featured "Conservation in CRISIS: Communicating the Value of What We Do" which presented a dialogue on how to "communicate the broader value of what conservation professionals do" and the need to "communicate the value of heritage conservation across the world." The IIC sponsored program took place at the Victoria and Albert Museum, London and was an open dialogue between Anna Somers Cocks, founder and Editorial Director of *The Art Newspaper*, and Samuel Jones of the Demos think-tank and co-author of the publication *It's a Material World: Caring for the Public Realm*. The audience participated in the discussion which focused on the need for broader communication and effective outreach programs that would

## Public Outreach Discussion Events Available Online

The Salzburg Global Seminar and The Institute of Museum and Library Services, "**Connecting to the World's Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage**"

[www.imls.gov/pdf/SGS\\_Report.pdf](http://www.imls.gov/pdf/SGS_Report.pdf)

International Institute for Conservation of Historic and Artistic Works, *Dialogues for the New Century*, **Conservation in CRISIS: Communicating the Value of What We Do**

[www.iiconservation.org/dialogues/conservation\\_in\\_crisis\\_transcript.pdf](http://www.iiconservation.org/dialogues/conservation_in_crisis_transcript.pdf)

heighten public awareness and address "Why heritage conservation matters."

Public Outreach is interactive and requires a give-and-take relationship with one's audience. It involves listening, receiving and working with others to shape programs that will proactively engage an audience in the materials and the messages being conveyed. At its most basic, public outreach involves communication that seeks, not to persuade or sell, but to actively involve communities in understanding and making decisions about their cultural heritage while advocating for the principles and stakeholders it represents. It employs many of the same tools of public relations and marketing, but with a different intent and focus, as its purpose is to provide interactive environments for in-depth community involvement. Unlike many forms of traditional communication, public outreach is multi-directional, requiring professional discipline, contribution, and participation from those it represents. Yet there are still skeptics who are hesitant to become involved or who feel we should leave it up to someone else to interpret and deliver our message.

In July of 2006 the Smithsonian American Art Museum and the National Portrait Gallery unveiled the Lunder Conservation Center, the first art conservation facility to allow the public permanent, behind-the-scenes, visual access to the preservation work of the two museums with interactive kiosks, educational didactics, and a 40-foot long media wall. This highly anticipated and somewhat controversial facility was highlighted in the "Worth Noting" section of the *AIC News* in September of that year. One respondent to the article critically stated it was "the literal interpretation of transparency" and questioned whether time would reveal "visible conservation as a moral lapse" to our profession. Some colleagues questioned the necessity for placing conservators on display in a fishbowl, as some described it, and many waited to see exactly how the observational experiment in conservation would work and how it would impact the profession. On an international level, the 2008 IIC Keck Award was presented to The Lunder Center in recognition of it being a destination for learning about conservation and modern techniques used to examine and treat artworks, and for the collaborative efforts of conservators from across the United States who advised on its educational components.

In 2009, The Walters Art Museum opened its own conservation window that transcends transparency by adding interactive access to the conservator and facilitating dialogue directly with the public. Their conservation window was generously sponsored by Eleanor McMillan, who began her career with an apprenticeship in The Walters Art Museum conservation laboratory and spent most of her career at the Conservation Analytical Laboratory, Smithsonian Institution. Conservation staff at both the Lunder Center and The Walters Art Museum are now actively engaged in programs that introduce the visiting public to art conservation, and according to participants and visitors, the experiment is a success.

These museums are not alone in their efforts to heighten awareness and engage the public. The Indianapolis Museum of Art's conservators are actively engaged with the public through such web-based initiatives as blog postings and tweets, as well as via the museum's "dashboard," making transparent such museum operations as energy consumption levels and environmental conditions in the galleries. There are numerous other outreach projects that are smaller in scope, but no less important in their mission. These involve the tireless contributions of time and resources devoted to outreach by conservators in private practice, regional groups, and smaller institutions, who are engaging with people and communities about the need and significance of saving cultural treasures.

The encouraging news is that it seems the momentum is growing, but before we celebrate, perhaps we should ask ourselves if the message is being received and if it is making a difference. If one walked through the corridors of a museum and asked visitors if they know what an art conservator does, would they be able to answer? If one performed a Google search on "how to care for your artwork" would they have access to reliable information or be overwhelmed by the variety of professional, non-professional, and anecdotal advice floating around on the ever-expansive worldwide web. Effective public outreach programs seek to get the message out there, communicating information as well as receiving feedback in order to address the concerns of the audiences they interact with.

Yet, as we step out from behind our self-projected glass walls and gaze back at ourselves, what is our perspective? Do we see what the public sees? Do we understand how they interpret our actions, our messages, and our objectives? How do we measure these factors? How do we define ourselves within our cultural heritage and articulate the significance of our role within our culture? How do we strive to support those within our own field and promote the values we ascribe to as a profession? Are we using accessible language and bridging the gaps between knowledge and understanding so that the public has a greater respect and makes connections to objects of cultural significance? Are we identifying our strengths while recognizing our weaknesses?

A successful public outreach program requires thorough research, careful planning and powerful implementation. Experts and consultants in the field of public communication recommend identifying the key players critical to the success of an organization's effort; identifying audiences; determining the message to be communicated; and determining the methods, strategies, and tactics that will be most effective for engaging

with those audiences; as well as identifying a means to measure the results of the outreach efforts.

There are many success stories out there, and just as many lessons to learn from. As we gather together professionally to share our experiences and incorporate our individual creations into a collective sum, let us identify the means to benchmark ourselves and to channel the information gathered into a consortium of resources that will guide us on our path toward engaging with the public in a productive and meaningful way.

If our image is unrecognizable and our message too varied, what is the perception of those we hope to reach? As with most professional organizations, we need to identify our audience(s) and establish a dialogue with them in order to maintain preservation needs, sustain our field financially, and provide value for the services we provide. As Caroline Keck stated, we must be the ones to tell our own story. There are those among us who are doing a commendable job of it, and it is now time to learn from them and to identify those resources and tools that will enable us to tell those stories.

—Amber Kerr-Allison, *Paintings Conservator,*  
*Smithsonian American Art Museum,*  
*Lunder Conservation Center,*  
*Kerr-AllisonA[at]si.edu*

### AIC's Education Outreach Working Group— New Resources

Recently, AIC's Education Outreach Working Group compiled information that can assist conservators or educators who are interested in presenting the field of conservation to a K-12 audience. Their materials are posted under the Resource section of the AIC website and include: a centralized list of conservators willing to participate in educational projects, a list of web resources that discuss conservation, chemistry or art history, and shared resources developed by AIC members that can be used for educational outreach. [www.conservation-us.org/k12](http://www.conservation-us.org/k12)

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## AIC News

### AIC Board of Directors Election

We thank all members who voted in the recent election for directors and officers of the AIC Board. Your vote is critical in maintaining strong leadership for our organization. Election results will be announced at the Member Business Meeting on June 2 in Philadelphia. Please plan to attend this meeting to congratulate the new members of the board and to learn more about current AIC issues.



## A Joint Statement from AIC and Heritage Preservation on the Disaster in Japan

The American Institute for Conservation and Heritage Preservation share their sorrow for the tragic loss of life and their concern over the evolving nuclear situation as a result of the catastrophic earthquake and tsunami that struck northeast Japan on March 11, 2011. Our two organizations, along with cultural organizations in Japan and around the world, share concern over the recovery of affected cultural heritage in the wake of these disasters. As efforts continue to focus on humanitarian relief, our Japanese colleagues have already embarked on the difficult process of assessing the damage done to cultural resources, sites, and properties. As can be expected, it is far too early to determine the extent of the damage.

Japan values and recognizes the importance of cultural heritage. Thus far, no requests for outside assistance have been made. AIC and Heritage Preservation will continue to monitor the situation on behalf of the Heritage Emergency National Task Force. We will also be staying in close contact with the U.S. Committee of the Blue Shield to coordinate with international organizations. When and if assistance is requested, our organizations are willing to collaborate with the international community to the extent possible.

AIC and Heritage Preservation have compiled a list of resources that members and all interested individuals can consult to monitor the progress of salvaging and protecting the cultural heritage of Japan. If you have information to share, you can visit the [Heritage Emergency National Task Force's Information on Major Disasters](http://www.heritagepreservation.org/PROGRAMS/TFcurrent.html) ([www.heritagepreservation.org/PROGRAMS/TFcurrent.html](http://www.heritagepreservation.org/PROGRAMS/TFcurrent.html)) webpage and follow the link to "Share Information about Japanese Cultural Resources."

Our thoughts are with the Japanese people.

—As posted on the AIC and Heritage Preservation websites

## Annual Meeting

We look forward to seeing you in Philadelphia May 31–June 3 at the 39th AIC Annual Meeting. The theme of this year's Annual Meeting is **Ethos Logos Pathos: Ethical Principles and Critical Thinking in Conservation**, and we will examine how ethics, logic, and perception guide critical decisions in the conservation field. Join your colleagues for a week of exciting and informative lectures, workshops, business meetings, and tours.

### Tours include

- Inside the Construction: A Hard-Hat Tour of the New Barnes Foundation
- Philadelphia Museum of Art Conservation and Collections Tour
- Winterthur: Inside the Conservation Labs, Gardens, Exhibits and Collections

### Workshops include:

- From Lab to Field: Choosing and Using Personal Protective Equipment
- Hinging and Matting of Oversize Works
- and many more

Another bonus of attending the Annual Meeting is the opportunity to attend our Opening Reception on Wednesday, June 1, at the [Philadelphia Museum of Art](http://www.philamuseum.org). Take advantage of the chance to network with leaders in the conservation field, while also being granted private access to one of the nation's top museums.

It's not too late to attend! Simply visit [www.conservation-us.org](http://www.conservation-us.org), look for the Annual Meeting heading, and click Register. If you would like to register over the phone, contact Adam Allen at 202-661-8063 or Steven Charles at 202-661-8066.

## FAIC News

### Conservation OnLine Update

Research and planning continues for upgrades to Conservation OnLine (CoOL). A working group has identified key features desired for the website, and input from individuals and firms with technology expertise has been solicited. AIC members have made many suggestions for expanded content on the site, but a sustainable structure for storing and retrieving information will be needed. The working group hopes to create a business and technology plan in the next few months that will enable pursuit of planning and implementation grants. Meanwhile, CoOL Manager Walter Henry has continued to moderate the ConsDistList and to restore search and other functions to materials transferred from the Stanford University server.

### Volunteer Conservators Continue Assistance in Haiti

Twenty-two AIC conservators have volunteered a total of 251 days to assess, treat, document, and house artwork and documents damaged during the 2010 earthquake in Haiti. The first phase of work, funded by the National Endowment for the Humanities, National Endowment for the Arts, and Institute for Museum and Library Services, has been completed. FAIC is now working under a contract with the Smithsonian Institution to provide additional volunteers and supplies to the Haiti Cultural Recovery Center. The Center is scheduled to be turned over to the Haitian government in November of 2011.

## Welcome Beth Antoine

Beth Antoine has joined FAIC on contract to serve as AIC-CERT Coordinator. A graduate of the University of Texas at Austin conservation program, she takes over from Aimée Primeaux, who has accepted a full-time position at the National Archives and Records Administration. Beth is in private practice in Austin, Texas and previously was Curator of Visual Arts at the Louisiana State Museum. She is also coordinating the spring AIC-CERT training sessions and volunteers for Haiti.

## Forty-three New Members Join AIC-CERT

With funding from the Institute of Museum and Library Services, FAIC accepted 43 candidates from over 170 applicants to attend AIC-CERT training in San Diego, California and Houston, Texas in March and April of this year. The new members will be trained by the same instructors and in the same manner as the original 64 AIC-CERT members. The additional collections experts—curators, librarians, archivists, architects, and conservators—will enable AIC-CERT to respond more quickly to disasters by improving the geographic distribution of responders, and will add expertise in decorative arts, architectural conservation, and other areas in most need.

Those attending the training in San Diego were:

Al Barna	William C. S. Remsen
Roberta Carothers	Pater L. Sixbey
Lynn Ann Davis	Chelle Somsen
Viviana Dominguez	Laura Hartz Stanton
Gregory T. Ellis	Carl T. Stewart
Margaret Geiss-Mooney	Sarah Cleary Stokely
James B. Himphill	Malia Van Heukelem
Jeffrey M. Hunt	Cara Varnell
Dawn Jaros	Liz Werden-Chayes
Janelle Matz	Kara West
Aimée Primeaux	Annie Wilker

The following individuals attended the training in Houston:

Dennis A. Baltuskonis	Tara Kennedy
Julie Bakke	Robin Bauer Kilgo
Jane Bassett	Nancy E. Kraft
Jon E. Brandon	Blythe Lee
Jennifer Brannock	Caitlin O'Grady
Jason Wesley Church	Tina Mason Seetoo
Tom Claeson	Kent Severson
Christina Lynn Cole	Shelley M. Smith
Susan Duhl	Jennifer Hain Teper
Lisa Elkin	Corine Wegener
Carolyn Frisa	

Kay Söderland, Director of Preservation Australia, also attended as an observer. FAIC thanks the Balboa Art Conservation Center, the Museum of Fine Arts, Houston, and their staffs for supporting the training sessions.

## FAIC Forms Closer Ties with the Samuel H. Kress Foundation

FAIC received two important grants from the Samuel H. Kress Foundation recently. A generous grant provided key funding for the latest chapter of the Paintings Conservation Catalog, created by the AIC Paintings Specialty Group. Because the volume was significantly longer than previous chapters on Varnishes and Surface Coatings and Stretchers and Strainers, PSG decided to publish the chapter on CD in order to keep costs down. PSG provided seed money for initial editing. The CDs will be mailed to current PSG members and be available for purchase by others before the AIC Annual Meeting.

A second Kress grant funded travel to the AIC Annual Meeting by ten international speakers. Travel funds for speakers from five European countries will enhance the programs of four specialty groups as well as the general session. The speakers are:

Name	Country	Session
Tristram Bainbridge	Spain	Wooden Artifacts
Francesca Becherini	Italy	Research & Technical Studies
Łukasz Bratasz	Poland	Research & Technical Studies
Oana-Adriana Cuzman	Italy	Research & Technical Studies/ASG
Patricia Falcao	U.K.	Electronic Media
Agathe Jarczyk	Switzerland	Electronic Media
Pip Laurenson	U.K.	Electronic Media
Frances Lennard	U.K.	Textiles
Salvador Muñoz Viñas	Spain	General Session
Antonio Sgamellotti	Italy	Research & Technical Studies

As of March 2011, FAIC began managing the Kress Conservation Fellowship grant applications for the Kress Foundation. The Kress Foundation has made grants to museums for many years to support fellowship opportunities for recent graduates of North American conservation programs to develop their skills by working on various projects and in various settings with expert mentors. The Fellowship program will continue, with funding from the Kress Foundation, but the selection, award, and reporting process will be administered by FAIC, using a network of reviewers drawn from the AIC membership and the larger museum community. The next deadline for applications from prospective host institutions will be March 1, 2012.

## FAIC Supports Continuing Education and Research Through Grants and Scholarships

FAIC awarded 25 scholarships, totaling \$20,323, this winter. Awards were made in seven different categories:

### FAIC Carolyn Horton Scholarships

Emily Klayman Jacobsen	<b>FAIC Course:</b> “Islamic and Indian Arts of the Book: Conservation & Context”
Linda Stiber Morenus	<b>Research Project:</b> “Chiaroscuro Woodcut Printing in 16th–17th Century Italy: Technique in Relation to Artistic Style”

### FAIC Christa Gaehde Scholarships

Angela Campbell	<b>2011 AIC Annual Meeting Presentation:</b> “Have Camera” Workshop
Samantha Sheesley	<b>CCI Symposium Presentation:</b> “Applying Lascaux Acrylic Adhesives to Paper Conservation”

### FAIC “Take a Chance” Grant

Christina Bisulca	<b>Research Project:</b> “Deterioration of Early Lead Glaze Decorations”
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### FAIC Individual Professional Development Scholarships

Rachael Arenstein	<b>Conference:</b> 2011 Pest Odyssey Conference
Emily Klayman Jacobson	<b>FAIC Course:</b> “Islamic and Indian Arts of the Book: Conservation & Context”
Richard McCoy	<b>African Studies Association Presentation:</b> “Internal Anatomy Revealed: Looking Inside Songye Power Objects”
Teresa Mesquit	<b>FAIC Course:</b> “Nineteenth Century Photographic Negative Processes”
Katrina Newbury	<b>FAIC Course:</b> “Nineteenth Century Photographic Negative Processes”
Caitlin O’Grady	<b>Conference:</b> ICOM-CC 16th Triennial Meeting
Sylvie Penichon	<b>Conference:</b> ICOM-CC 16th Triennial Meeting
Judith Walsh	<b>Conference:</b> International Course on Conservation of Japanese Paper

### FAIC/NEH Individual Professional Development Scholarships

Melissa Mariano	<b>FAIC Course:</b> “Conservation Assessments”
Eugenie Milroy	<b>FAIC Course:</b> “Conservation of Outdoor Sculpture”
Chail Norton	<b>FAIC Course:</b> “Removal of Pressure-Sensitive Tapes and Tape Stains from Photographs”
Ellen Riggs Tillapaugh	<b>FAIC Course:</b> “Removal of Pressure-Sensitive Tapes and Tape Stains from Photographs”

### FAIC Collaborative Workshops in Photograph Conservation Scholarships

Caroline Garratt	<b>FAIC Course:</b> “Nineteenth Century Photographic Negative Processes”
Maria Estibaliz Guzman Solano	<b>FAIC Course:</b> “Nineteenth Century Photographic Negative Processes”
Maria Alejandra Garavito Posada	<b>FAIC Course:</b> “Removal of Pressure-sensitive Tapes and Tape Stains from Photographs”

### FAIC/IMLS Scholarships for AIC-CERT Continuing Training

As part of a grant from the Institute of Museum and Library Services, FAIC is able to help support travel costs for the following AIC-CERT members attending the AIC Annual Meeting for on-going training who might not otherwise attend. This is especially important for the many non-conservators who add their expertise to the team.

James Cocks  
Polly Darnell  
Patti Doyen  
Gina Minks  
Laura Phillips

A special deadline for FAIC/NEH scholarship applications has been set for May 15 for remaining NEH-funded FAIC workshops (“Hands-on Digital Imaging for Conservators and Museum Professionals,” “Conservation of Outdoor Sculpture,” and “Treatment of Pressure-sensitive Tapes and Tape Stains on Photographs”). The next regular FAIC deadline is September 15, for Individual Professional Development, Workshop Development, Lecture, Regional Angels, and Small Meetings Support grants.

More information and application forms are available at [www.conservation-us.org/grants](http://www.conservation-us.org/grants) or from the FAIC office.

### Correction to FAIC Donor List

FAIC would like to apologize for not including Ronald Harvey in our newsletter acknowledgement of 2010 donors.

## JAIC News

### Two Special Issues Planned

The last *Journal of the American Institute of Conservation* issue for 2010, the Fall/ Winter issue, will mail later this month. We are planning a full three issues for 2011.

There are also two special interest issues that are in the planning stages for *JAIC*. Both of these are slightly “outside of the box,” but are essential in adding to the scope of existing conservation literature. The first on the horizon will focus on the topic of mount making. This issue will include articles on techniques, new materials, and concepts critical to the safe display of artwork. This proposal was developed by Shelly Uhlir of the National Museum of the American Indian, and was based on topics presented at the last two International Mountmaking Forums (2008 in Los Angeles and 2010 in Washington, DC). The second special issue, developed by Francesca Casadio of the Art Institute of Chicago, will focus on papers related to research that will be presented at an upcoming conference “From Can to Canvas: Early Uses of House Paints by Pablo Picasso and His Contemporaries in the First Half of the 20th Century” that takes place in Marseille and Antibes on May 24–27, 2011.

Even though the concepts for both of these special issues evolved from conferences, these *JAIC* issues are not post-prints from these events that sparked these particular volumes of the

*Journal*. Rather, these special publications provide an avenue for related topical papers to be gathered in one location. I would also like to take this opportunity to remind all authors that solicitation of their paper for any special issue does not automatically guarantee its acceptance in the *Journal*. As with all *JAIC* submissions, each paper will undergo the normal peer review process by independent referees and will be assessed under the same high standards of peer review with regard to novelty and significance usually followed by the *Journal*.

Additionally, each paper must follow the *JAIC* Guidelines for Authors and the *JAIC* Style Guide. Instructions can be found online at [www.conservation-us.org/jaic-author-guide](http://www.conservation-us.org/jaic-author-guide), and [www.conservation-us.org/jaic-style-guide1](http://www.conservation-us.org/jaic-style-guide1). *JAIC* Guidelines for Special Issue Authors can be viewed at the following link: [www.conservation-us.org/jaic-author-guide-special](http://www.conservation-us.org/jaic-author-guide-special).

—Michele Derrick, MDerrick[at]mfa.\_\_\_\_.org



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## Allied Organizations

### AMERICAN ASSOCIATION OF MUSEUMS (AAM)

#### AAM Survey: Museums Going Mobile in 2011

New AAM research, to be released March 11, reveals that museums are thoroughly forward-looking in utilizing new technologies when it comes to engaging visitors. [A survey of AAM members](#) conducted by Fusion Research + Analytics (and sponsored by AAM Member Benefit partner [Guide by Cell](#)) shows that mobile technology is vital to most museums' visitor strategy. Mobile technology in museums is projected to expand significantly in 2011, providing institutions with enhanced visitor engagement and alternative revenue models.

Key findings of the survey of nearly 2,300 AAM members include:

- Nearly half of U.S. museums now offer mobile information access to visitors
- In 2011 the fastest growing mobile platform will be Smartphone apps
- "Mobile giving" emerges as key driver of museums' mobile programs

### AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY (AASLH)

#### AASLH Offers Project Management for History Professional Program

The "Project Management for History Professionals" is a series of onsite workshops and webinar follow-up training providing 35 hours of formal project management training to history professionals. The goal for this program is to improve how history museums operate by bringing in expertise about the fundamentals of project management to history professionals. This workshop instructs history professionals in best practices for establishing project requirements, as well as planning and organizing the work to meet them. The program teaches skills that strengthen everyday work including exhibitions, education programs, fundraising initiatives, special events, outreach activities, collections-based projects etc.

The workshops are led by Lou Russell of Russell Martin Associates, Indianapolis, Indiana, a certified Project Management International Education Provider and a nation-wide leader in the project management field. The program is structured:

- A customized, 24-hour onsite project management workshop and 11-hour webinar follow-up training
- 13 onsite project management workshops free-of-charge to participants in 6 regions of the country over the course of three years
- \$200 travel stipends for the 195 history museum professionals who travel to the onsite workshop and complete the 11-hour webinar
- An 8-hour online course teaching project management fundamentals to history professionals, offered nationwide beginning October 2011

For more information, contact Steve Hoskins, PMHP project coordinator, [Hoskins\[at\]aaslh.org](mailto:Hoskins[at]aaslh.org) or call AASLH at 615-320-3203.

### HERITAGE PRESERVATION (HP)

#### 2011 Conservation Assessment Program Application Update

Heritage Preservation received 207 applications for the 2011 Conservation Assessment Program (CAP). 102 of these applications were received via CAP's online application form, which was introduced in Fall 2010. Heritage Preservation will implement improvements to the online form throughout the spring and summer of 2011, in preparation for the release of a new version of the online application form for the 2012 program year. Check CAP's Web site at [www.heritagepreservation.org/CAP](http://www.heritagepreservation.org/CAP) this summer for more information about the 2012 CAP program.

As part of AIC's Annual Meeting in Philadelphia, the FAIC and Heritage Preservation are presenting a pre-meeting workshop on Tuesday, May 31, 2011 on conducting general conservation assessments. Conservators or historic preservationists who have considered performing general conservation assessments and need advice on best practices are welcome to participate in this all-day workshop as part of AIC's pre-conference workshop series. The morning session will include best practices for conducting general assessments of small and mid-sized museums and the afternoon portion will involve a mini-assessment of a small museum near the conference hotel, with guidance from the four presenters. For information on registration for the Annual Meeting and the workshop, visit AIC's website at [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings) or call 202-661-8063.

#### Alliance for Response Networks Spring into Action

Spring is in the air for Alliance for Response networks nationwide. Alliance for Response groups in Central Pennsylvania, New York City, Philadelphia, Pittsburgh, Raleigh, and Savannah are all holding meetings or workshops this season. Heritage Preservation is also excited to announce the upcoming Galveston-Houston Area Forum on June 10, 2011. For current information about these and all the Alliance networks, visit the Alliance for Response webpages at: [www.heritagepreservation.org/AfR](http://www.heritagepreservation.org/AfR).

#### Alliance for Response National Leadership Institute

Save the date—the second Alliance for Response National Leadership Institute will be held on July 20, 2011 at the Denver Public Library in Denver, Colorado. If you are interested in learning more about this meeting, please contact [taskforce\[at\]heritagepreservation.org](mailto:taskforce[at]heritagepreservation.org). For information about the National Leadership Institutes, visit: [www.heritagepreservation.org/AfR/Leadership](http://www.heritagepreservation.org/AfR/Leadership).

## *Emerging Conservation Professionals Network (ECPN)*

### **Mentoring Program**

The mentoring program is a major initiative for the Emerging Conservation Professionals Network and promotes our goals of enhancing the dialogue between students and experienced conservators as well as increasing the involvement of emerging conservators within AIC. The mentoring program began in 2009, when members of the ECPN committee vocalized the importance of fostering relationships with recognized professionals, as a way to seek advice and create networking opportunities. The program began slowly, with eight mentor/mentee matches, but participation is now growing steadily throughout the country. There is still a strong need for participation from conservators who are willing to serve as mentors.

The only requirement for participation in the mentoring program is membership in AIC—student, interim year, or associate membership for mentees, and Professional Associate or Fellow status for mentors. Those interested in becoming a mentor or mentee can initiate participation in the program by filling out a one-page questionnaire. The questionnaire is available at [www.conservation-us.org/mentoring](http://www.conservation-us.org/mentoring) and can be filled out online or printed out for submission to AIC. Questionnaires for both mentee and mentor are designed to collect information on conservation experience, interests, geographical location, and goals for the relationship, and are accepted quarterly. The ECPN committee then matches one mentee with one mentor based on the apparent similarities and priorities of each participant. Once the mentor has approved a match, the mentee is notified and the pair is encouraged to meet and connect!

Please visit [www.conservation-us.org/mentoring](http://www.conservation-us.org/mentoring) if you would like to participate in this program.

—Members of the AIC  
Emerging Conservation Professionals Network Committee

### **MENTEE PERSPECTIVE**

“When I first decided to pursue a career in conservation, I had so many questions about internships, training programs, and most importantly, where to begin! Lucky for me, the ECPN developed at about the same time, so I was able to take advantage of all that the group had to offer, mentoring program included. After sending in the mentee questionnaire, and while waiting to hear back, I was surprisingly nervous, but when I finally received an email from my mentor Jane Klinger, I immediately felt at ease and eager to begin our relationship.

Originally, I was thinking short-term. I wanted help to get into grad school but felt guilty asking my supervisors at work for too much help and advice. My main expectation for the mentoring program was to find someone who was willing to take on the responsibility of offering me some much-needed support... and that is exactly what I got. I was able to meet an amazing person who suggested which pre-requisite classes to take, edited my personal statements, and encouraged me

to feel confident about my contributions to the profession. I love that I can ask Jane about anything and everything, and I always feel like she makes me a priority. My hope for our relationship has transformed into something much more long-term; I anticipate having Jane as a lifelong advisor, collaborator, and friend. My mentor’s experienced advice and genuine concern for my success have completely reinforced my positive outlook on my future in conservation.”

—Heather Brown

### **MENTOR PERSPECTIVE**

“In volunteering to mentor an emerging professional, there are no guarantees as to how well the match will work. I was fortunate in being matched with Heather Brown. She is graceful and gentle with an engaging manner that often masks her drive and dedication to learning all she can about her chosen field. She makes mentoring a very collegial endeavor. From experience, I can attest that not all mentoring relationships are as positive as the one Heather and I have worked to build. Nevertheless, I am a strong advocate for taking on the commitment. It takes time as the mentor needs to make herself available and dedicate as much time as is needed to develop and maintain a successful relationship. It is challenging, for questions come up that make one think, review and evaluate the what, why and how of our daily work. And it is rewarding because it includes both looking back over what one has accomplished and looking forward as to what the mentee will achieve. All of us have had professors and co-workers who have helped us along the way. Their investment and trust in us can, in turn, be given to the emerging conservation professional through the AIC mentoring program.”

—Jane Klinger

### **MENTEE PERSPECTIVE**

“The Mentoring program also includes graduate students and post-graduate students for a colleague to colleague relationship. While I am contemplating decisions about fellowships and jobs, it has been invaluable to have another person to talk to, especially someone with a more objective view who has been involved in the field for a long time. My mentor gives me insight into the history of conservation at a particular lab that I would never know otherwise. It is helpful to have a realistic viewpoint of where my career will be in five or ten years and this helps me to focus on how a particular fellowship can fit into my long-term career goals. I usually check in with my mentor every few months by phone or email, more often when I am actively applying for a position or working on a big project. I am looking forward to seeing my mentor at the 2011 AIC Annual Meeting and plan to keep her posted when I am settled in a fellowship or position.”

—Rose Cull

For more information and details on how to become involved, please visit: [www.conservation-us.org/mentoring](http://www.conservation-us.org/mentoring).

## Health & Safety Committee

### Health Hazards for the Recovery of Cultural Property Affected by Oil Spills

The process of cleaning up an oil spill is long and involved: the 1989 Exxon-Valdez oil spill exemplifies the difficulty of the task—a study in 2007 found that despite cleanup efforts nearly 30,000 gallons of oil still remain in Prince William Sound. The full effects of the 2010 Deepwater Horizon Gulf of Mexico oil spill are still unknown; testing of water, dispersal and biodegradation are all factors to consider.

Because of the lingering effects of past oil spills, and the unfortunate potential for future oil spills, it is appropriate to understand the ramifications for conservators who may be called upon to address affected cultural property. Exposure to oil or the chemicals used to clean up an oil spill may be a danger not only to those working on initial cleanup efforts, but also to anyone who handles affected materials at a later date, such as conservators called upon to treat contaminated objects. Contact with either the oil itself or any chemical dispersants used as part of cleanup can have health risks.

This article addresses the toxicity of the major chemical components in materials that might be associated with an oil spill, as well as the steps conservators should take in order to protect their health. This is not meant to be a comprehensive report, or to give medical advice, but rather to serve as a

reminder that residues from oil spills present potential health hazards. The combination of oil and chemical dispersants in particular may increase the risk because their component chemicals can affect the same organs in the human body synergistically. Furthermore, the presence of dispersants typically results in an increase in the uptake of crude oil/dispersant mix by any organism, making it more easily absorbed into the body. Appropriate health and safety protocols are a critical and necessary part of the work.

#### Major Chemical Hazards

The following highlights some of the chemicals found in both crude oil and dispersants used to clean spills. This is not a comprehensive list, but can serve as a baseline indicator for potential hazards.

#### Components of the Oil Spill

Crude oil consists of hundreds of chemicals, many of them known to be highly toxic. Some of the major components are:

- Benzene
- Toluene
- Ethylbenzene
- Xylene
- Polycyclic aromatic hydrocarbons
- Sulfur compounds
- Heavy metals

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In addition to the dangers posed by the spilt oil, the dispersants used to aid in cleanup efforts may also contain potentially hazardous chemicals.

**Typical compounds found in dispersants include:**

- Propylene glycol
- Polypropylene glycol butyl ether
- Dioctyl sodium sulfosuccinate
- 2-butoxyethanol
- Hydro-treated light petroleum distillates

Chemical dispersants in general are usually composed from a combination of solvents, which can help to dissolve the oil, and surfactants (detergents), which can mix with both oil and water, and allow the oil to break up into smaller droplets. This allows the oil to be mixed into the water rather than floating on top as an oil slick, and makes the oil more available for natural biodegradation; EPA research suggests that oil mixed with a dispersant will biodegrade 50% faster. Chemical dispersants used in oil spill cleanup are generally sprayed or dropped directly onto the oil spill, but may also be used along the shoreline to remove oil from rocky areas and man-made structures.

Little information is available about the exact components of the chemical dispersants used in the Gulf oil spill. Many of the components in dispersants can also be found in household products, although at different grades and concentrations. However,

comparison between household products and chemical dispersants is difficult because much of the information about their specific ingredients is proprietary and the quantities as well as concentrations are not comparable. For example, two of the known dispersants used in the Gulf oil spill are Corexit® EC9527A and Corexit® EC9500A. The MSDSs for these materials indicate they contain a surfactant: “proprietary organic sulfonic acid salt” and propylene glycol. The EC9500A contains up to 30% hydrotreated light petroleum distillates (mineral spirits) while the EC9527A contains 30–60% 2-butoxyethanol (the active ingredient in Windex®). How these materials interact and break down in this specific environment (seawater, crude oil and UV light) and their potential health hazards for human beings, remains unknown.

In response to the 2010 Gulf Oil Spill, the US Environmental Protection Agency (USEPA) has been actively involved and has maintained a website that contains information about the use of dispersants ([www.epa.gov/bpspill/dispersants](http://www.epa.gov/bpspill/dispersants)). Additionally, the National Academies of Science has published *Oil Spill Dispersants: Efficacy and Effects*, a comprehensive reference on the processes of how dispersants work and how they are selected and approved.

### *Oils Spills and Conservation*

Conservators should exercise caution when encountering objects or structures that have been affected by oil spills. Conservators are most likely to come into contact with contaminants related to the spill in a cleanup situation, during the direct aftermath of an oil spill, or in areas that have been flooded with oil-contaminated water. Some types of damage a conservator might be asked to deal with include staining, corrosion of metals, or oily accretions. Materials such as stone, wood, ceramic, and other porous materials can easily absorb crude oil. Oil that has penetrated materials can become a breeding ground for bacteria, and their by-products can cause further damage to the objects. Hazardous air pollutants resulting from the oil spill can also contaminate objects and become a problem for conservators. For example, polycyclic aromatic hydrocarbons can penetrate porous materials and remain for a long period of time; cleaning methods should be chosen carefully to prevent volatilizing chemicals that might remain in these materials.

The National Center for Preservation Training and Technology has created a building and site condition assessment form ([www.ncptt.nps.gov/protecting-historic-structures-from-oil-contamination/](http://www.ncptt.nps.gov/protecting-historic-structures-from-oil-contamination/)) that can be used to document and evaluate sites affected by an oil spill.

Both oil and dispersant products have been found to remain in water for long periods of time after an oil spill, and may lead to lower oxygen levels in seawater. Except in cases of flooding, oil spills are unlikely to contaminate municipal water supplies that provide the water used in conservation treatment. According to EPA testing, last year's Gulf oil spill did not affect municipal water supplies or private wells in the area.

### *A Protective Approach*

Exposures can occur through skin contact, inhalation, and ingestion. Many of the chemicals in crude oil and dispersants are volatile, such as benzene, toluene, and sulfur dioxide. In some cases these can be detected by smell, but one should not rely on smell alone as not all the hazardous chemicals involved have easily detectable odors.

## Resources

- [www.conservation-us.org/data/n001/resources/live/HS%20in%20Emergency%20Response.pdf](http://www.conservation-us.org/data/n001/resources/live/HS%20in%20Emergency%20Response.pdf)
- [www.conservation-us.org/data/n\\_0001/resources/live/Heavy%20Metals%20Guide.pdf](http://www.conservation-us.org/data/n_0001/resources/live/Heavy%20Metals%20Guide.pdf)
- [www.conservation-us.org/data/n\\_0001/resources/live/heavy\\_metals\\_table\\_11\\_08.pdf](http://www.conservation-us.org/data/n_0001/resources/live/heavy_metals_table_11_08.pdf)
- [www.osha.gov/oilspills/index.html](http://www.osha.gov/oilspills/index.html)
- [www.osha.gov/oilspills/training.html](http://www.osha.gov/oilspills/training.html)
- [www.epa.gov/bpspill/](http://www.epa.gov/bpspill/)
- [www.cdc.gov/niosh/topics/oilspillresponse/data.html](http://www.cdc.gov/niosh/topics/oilspillresponse/data.html)
- [www.miamiherald.com/2010/06/26/v-fullstory/1701630/oil-may-pose-a-hazard-for-humans.html](http://www.miamiherald.com/2010/06/26/v-fullstory/1701630/oil-may-pose-a-hazard-for-humans.html)
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- [www.epa.gov/bpspill/dispersants.html](http://www.epa.gov/bpspill/dispersants.html)
- [www.ncptt.nps.gov/protecting-historic-structures-from-oil-contamination/](http://www.ncptt.nps.gov/protecting-historic-structures-from-oil-contamination/)
- [www.itopf.com/spill-response/clean-up-and-response/dispersants/](http://www.itopf.com/spill-response/clean-up-and-response/dispersants/)
- [www.epa.gov/BPSpill/qanda.html#dwater](http://www.epa.gov/BPSpill/qanda.html#dwater)
- [http://response.restoration.noaa.gov/book\\_shelf/488\\_tarballs.pdf](http://response.restoration.noaa.gov/book_shelf/488_tarballs.pdf)
- Chhatwal, G.R. Encyclopedia of Environmental Management. New Delhi: Anmol Publications, 1998.



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When crude oil has been exposed to the air, it is referred to as having been “weathered.” Weathered oil has lost some of the volatile components and may also be mixed with seawater and organic matter. Weathering can cause the formation of a sticky, viscous emulsion of oil and water that can float on the surface of the water. This is commonly referred to as “chocolate mousse,” “mousse,” or sometimes “mouse.” Further weathering can cause the oil to coagulate into sticky coin to pancake-sized pieces of oil residue, known as tarballs. There are no clear statistics regarding how much of the volatile components are lost when crude oil is weathered, though the rate and level of emissions will clearly be time-dependent and based on whether the oil or oily objects are still on the surface or have been buried in some manner. Thus, there is no clear indication that a longer period of weathering and exposure to the elements will render oil non-hazardous. Although it can be considered less toxic than unweathered crude with respect to its level of volatile organic components (VOCs) and may have different properties with respect to skin adsorption, this material should still be handled with care, including the use of appropriate workplace controls and personal protective equipment (PPE).

Direct contact with tarballs commonly causes allergic reactions to the skin or the development of rashes, even if contact is brief. Contact with weathered oil can result in dermatitis. Inhalation of volatile components can cause headaches, light-headedness,

and nausea, and be irritating to the nose, throat, lungs, and eyes. There is some evidence that exposure to weathered oil and tarballs causes DNA damage. Volunteers in the cleanup from a 2002 oil spill on the coast of Galicia, Spain suffered DNA damage. While testing showed the damage lessened over time, the long-term effects are unknown.

Using appropriate control methods is essential. Engineering controls should be used primarily, followed by administrative controls and in the event that these two control methods cannot safely reduce risks, personal protective equipment (PPE) must be employed to minimize exposure to these hazards. Useful engineering controls may include isolation of the collection object, the use of glove boxes or ventilation systems (fume hoods or trunked exhaust). In addition to the general use of safe work practices and appropriate training, administrative controls may include rotation of workers in order to limit the time a person is exposed to a hazard.

In general, when working with objects affected by oil spills, wear chemical resistant gloves such as nitrile or PVC, and a non-absorbent lab coat or apron. Good judgment dictates the use of eye and breathing protection. While some sources claim that breathing protection is optional, it is best to err on the side of caution. It bears repeating that the harmful volatile components may not be detectable through smell and that even the slightest amount of residue can act as a skin and soft tissue irritant.

### Summary

For humans, the full effects of a large-scale oil spill such as the recent disaster in the Gulf of Mexico are still unknown. Studies are being undertaken, but it will likely be years before the results are fully understood. It is therefore up to individuals involved in the cleanup, be it of affected cultural property or the shoreline itself, to take precautions and protect their health.

—Members of the AIC  
Health and Safety Committee

### New Publications

*Altered and Adorned: Using Renaissance Prints in Daily Life* by Suzanne Karr Schmidt with Kimberly Nichols, accompanies an Art Institute of Chicago exhibition of the same name, and aims to change some of the current preconceptions held by general and specialist audiences about the original purposes of printed images. Chicago, IL: Art Institute of Chicago; New Haven, CT, Yale University Press, 2011. (ISBN-13: 978-0300169119)

*Basketry Technology: A Guide to Identification and Analysis* by J. M. Adovasio is an updated edition of the guide to the identification of ancient baskets and basket fragments, first published in 1977. It includes a new introduction by the original author that summarizes the work done in this area over the past 35 years. Walnut Creek, Calif.: Left Coast Press, 2010. (ISBN: 9781598745573)

*The Conservation of Archaeological Materials: Current Trends and Future Directions* edited by Emily Williams and Claire Peachey, is a volume of published papers that were born out of discussions held by the newly formed Archaeological Discussion group, a subgroup of the OS. The book is about defining archaeological conservators and new directions for archaeological conservation practice. Oxford: Archaeopress, 2010. (ISBN: 9781407306575)

*Conservation-restauration des peintures murales: de l'Antiquité à nos jours* by Geneviève Reille-Taillefert, a practicing conservator of wall paintings, provides an overview of their conservation from antiquity to the present day, as well as detailed information presented in case studies. Paris: Eyrolles, 2010. (ISBN: 9782212122695)

*Pesticide Mitigation in Museum Collections: Science in Conservation: Proceedings from the MCI Workshop Series* edited by A. Elena Charola and Robert J. Koestler. Papers from a workshop held April 23–24, 2007; first in the series Smithsonian Contributions to Museum Conservation. Washington, DC: Smithsonian Institution Scholarly Press, 2010. (ISSN: 1949-2359)

*Rag Paper Manufacture in the United States, 1801–1900: A History with Directories of Mills and Owners* by A. J. Valente. Jefferson, N.C.: McFarland & Co., 2010. (ISBN: 9780786458639)

*Studying Old Master Paintings: Technology and Practice: The National Gallery Technical Bulletin 30th Anniversary Conference Postprints* edited by Marika Spring with Helen Howard et al. London: Archetype in association with The National Gallery, 2011. (ISBN: 9781904982630)

*Textile Conservation: Advances in Practice* edited by Frances Lennard and Patricia Ewer, focuses on factors that have influenced developments in textile conservation practice since the 1980s and includes case studies from the UK, USA and mainland Europe and Asia. Oxford: Butterworth-Heinemann, 2010. (ISBN: 9780750667906)

*Wann stirbt ein Kunstwerk?: Konservierungen des Originalen in der Gegenwartskunst* edited by Angela Matyssek is a collection of papers presented at a conference held at the Akademie Schloss Solitude, Stuttgart in February 2007. The authors consider issues related to the conservation of contemporary works of art, including when and how a work of art dies. München: Verlag Silke Schreiber, 2010 (ISBN: 9783889601155)

Sheila Cummins  
SCummins[at]getty.edu

### People

**Albert Paul Albano**, executive director of the Intermuseum Conservation Association, has been awarded the Booth Family Rome Prize by the American Academy in Rome. His research topic is titled, “The Holy Grail of the Old Master Glow and the Myth of Patina.” Recipients of the 2011–2012 Rome Prizes are provided with a fellowship that includes a stipend, a study or studio, and room and board for a period of six months to two years in Rome, Italy.

**Rose Daly** recently married fellow conservator, **Daniel Cull**. Rose is a student in objects conservation at the Winterthur/University of Delaware Program in Art Conservation, and she is completing her studies as an intern in the objects lab at the Nelson-Atkins Museum of Art in Kansas City, Missouri. Daniel Cull is an object conservator at the Musical Instrument Museum (MIM) in Phoenix, Arizona. The Culls hope to be in the same city very soon.

The Buffalo State College Art Conservation department announces fall third year internship placements for the Class of 2011. **Fran Bass**, Museums of New Mexico in Santa Fe (Objects and Textiles); **Greg Bailey**, **Emily Hamilton**, and **Kari Kipper**, The Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum of Art; **Mary Broadway** the Williamstown Art Conservation Center (Paper); **Beatriz Centeno**, the Library of Congress; **Gabriel Dunn**, Museum of Fine Arts, Boston (Paintings); **Katherine Ragan**, Virginia Museum of Fine Arts, Richmond (Sculpture and Decorative Arts); **Sarah Raithel**, the National Archives and Records Administration, College Park, MD (Book and Paper); **Elizabeth Saetta**, the Asian Art Museum (Objects); and **Erin Stephenson**, the de Young Museum, San Francisco (Paintings).

**Kreilick Conservation, LLC** is pleased to announce the launching of their new website at [www.kreilickconservation.com](http://www.kreilickconservation.com).

## In Memoriam

### Share Your Memories

Dear AIC members, friends, and colleagues, Natalie Firnhaber is collecting memories and thoughts about Murray Lebwohl, who passed away January 31, 2011. If you have something to share with his family and the entire conservation community, please email Natalie Firnhaber at [talie \[at\] tajapo .com](mailto:talie[at]tajapo.com).

## Worth Noting

### New Electronic List: MuseumSOS

As we are reminded during the recent events in Japan, disasters can strike at any time, any place. Our hearts go out to all who are dealing with the aftermath of this tragic event.

Training, planning and understanding risks and vulnerabilities is the best front-line defense in protecting our collections from the impact of such events.

MuseumSOS is an electronic forum focused on disaster preparedness, emergency response, risk management, and business continuity in the collections holding and/or cultural heritage sector. The content is meant to highlight challenges faced by individuals responsible for museums, historic houses, historic sites, botanical gardens, zoos, etc. in better understanding the risks faced by their collections and in preparing for or dealing with the aftermath of a small, moderate or large-scale event.

Specific subject matter could include (but is not limited to) suggestions and tools for developing business continuity, disaster preparedness and emergency response plans, methods and tools for evaluating and analyzing risks to collections, methods for mitigating risks, training programs available in these areas, and most critically, calls for assistance. Both theoretical and practical discussions are appropriate.

To join the list, please email [museumsos \[at\] amnh .org](mailto:museumsos[at]amnh.org).

—Lisa Kronthal Elkin, Director, Natural Science Collections  
Conservation, American Museum of Natural History

### Reed College Launches Website on the Ara Pacis Augustae

The website recently launched by Reed College (<http://cdm.reed.edu/ara-pacis>) focuses on the complex physical history of the *Ara Pacis Augustae* monument in Rome, Italy; its creation, disappearance, rediscovery, alteration and dispersal, rediscovery, reconstruction, restoration, present condition and display. The *Ara Pacis Augustae* is a complex masterpiece, with elaborate reliefs including more than a hundred figures and voluminous vegetation filled with the details of nature. It is also a much damaged and reconstructed monument, making it important to distinguish original from later portions and more recent changes.

The main purpose of the website is to make available a more comprehensive body of images of the monument than were previously available in any print or web publication. It attempts to provide in-depth visual documentation in support of the in-depth scholarly publications that have so enriched our understanding of

Augustan art and society. This web site includes images of closely related material and photographs of the new Museo dell'Ara Pacis, in which the altar is now newly restored and displayed.

Charles S. Rhyne  
Professor Emeritus, Art History  
Reed College

[crhyne \[at\] reed .edu](mailto:crhyne[at]reed.edu)

## Grants & Fellowships

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

### The Foundation Center

Established in 1956 and today supported by close to 550 foundations, the Foundation Center is the leading source of information about philanthropy worldwide and connects people to resources through data, analysis, and training. The Center maintains the most comprehensive database on U.S. and, increasingly, global grantmakers and their grants — a robust, accessible knowledge bank for this sector. It also operates research, education, and training programs designed to advance knowledge of philanthropy at every level. Thousands of people visit the Center's website each day and are served in its five regional library/learning centers and its network of 450 funding information centers located in public libraries, community foundations, and educational institutions nationwide and beyond.

The site includes tools that allow users to explore different collaboration models, learn about strategies for overcoming challenges to working together, find metrics for measuring outcomes, and more. A nonprofit collaboration provides models and best practices of exceptional nonprofit collaboration efforts drawn from projects presented for consideration for the 2009 Collaboration Prize.

FAIC subscribes to the Foundation Directory Online and takes advantage of Foundation Center resources to advance priorities that serve the conservation community. For more information about this organization, visit: [www.foundationcenter.org](http://www.foundationcenter.org).

### Better an Expiration Date on Your Respirator than on You!

Reorder your cartridges before they are finished (do you know how many hours the cartridges are good for?), and get fit tested every year.

#### Respirator Fit Testing at AIC's Annual Meeting:

**Tuesday, May 31, 6:00–7:00 pm, Respirator Fit Testing Lecture**

**Wednesday, June 1, 9:00 am – 6:00 pm, Respirator Fit Testing (by appointment)**



### *Conservation Training Programs*

#### THE ART CONSERVATION DEPARTMENT AT BUFFALO STATE

The Art Conservation Department at Buffalo State welcomed its 40th class of graduate students in fall 2010 and has been busy expanding in many different directions.

Our renovation and expansion into the third floor of Rockwell Hall is becoming a reality. Architectural Resources of Buffalo provided beautiful renderings of some of the new laboratories and Conservation Library. We are happy to share with you the rendering of the future library as seen in figure 1. We have also partnered with the Interior Design Department at Buffalo State to envision our new space. Jowita Szeliga, an Interior Design student, under the direction of Professor Jörg Schnier, is working on a 1/8-size 3D model of the architectural plans showing overall layout and lab details. Figure 2 shows the model under construction. This will be an incredible tool as we plan our modernized facilities and seek funding for our new space.

**Dr. Corina Rogge** joined the faculty as our new Andrew W. Mellon Assistant Professor in Conservation Science in July 2010 and has brought a contagious enthusiasm to the science curriculum. Cory comes from Houston, Texas, where she was the Wiess Instructor of Chemistry at Rice University and developed courses on the chemistry of art materials. She obtained both her PhD and MS from Yale University in Chemistry and was a volunteer Research Scientist at the Museum of Fine Arts Houston as well as the Menil Collection for several years.

In recent years, the Art Conservation Department has been fortunate to add new and significant instrumentation to our analytical laboratories. We have acquired a Thermo Nicolet 6700 FTIR bench spectrometer, a Thermo Smart iTR diamond ATR accessory as well as a Ge m-ATR Continuum microscope attachment; a Q-Sun light aging chamber arrived to complement our research with the microfadeometer; an Agilent GC-MS with a Frontier double-shot pyrolyzer. These instruments greatly expand and enhance our analytical and educational capabilities. We are grateful to the Andrew W. Mellon Foundation and the John R. Oishei Foundation's support that made these purchases possible through our Conservation Science Grant. Additionally, our friends

at Nanofocus AG loaned the department a confocal scanning disk microscope for four months so that we can begin to study the application of surface metrology to art conservation and cultural heritage.

In December, the department received an Andrew W. Mellon grant to support a three-year pilot program to enhance libraries and archives specialties within the department along with both the University of Delaware and New York University's Art Conservation programs. This funding will make possible improved conservation instrumentation and increased staffing, and will also present a clear career path for the interested graduate student, leading from coursework through summer projects and internship opportunities. Our collective goal is to educate ethical, knowledgeable, skilled conservators for entry-level positions in conservation laboratories, archives, historical societies, and libraries so that they can perform standard and advanced treatments on the panoply of paper-based media such as rare books, photographs, circulating collections, maps, archival materials, and manuscripts.

We also received a \$250,000 National Endowment for the Humanities grant awarded December 2010 for student fellowships.

We continue to solidify partnerships with our local museums, historic sites, and universities. The department is currently preparing several collaborative proposals that address specific research projects. The department is preparing a proposal in collaboration with the University at Buffalo, the Buffalo Science Museum, Albright-Knox Art Gallery, and Buffalo Bio Blower, LLC to study and examine how to purify air in museum storage rooms using compressive catalytic systems. We have partnered with the Rochester Institute of Technology and George Eastman House on a grant application to investigate how art conservation and packaging science & technology can work together to improve art and cultural heritage packaging systems. We are also exploring the possibility of a regional conservation consortium with the Buffalo Museum of Science, Albright-Knox Art Gallery, the Buffalo & Erie County Historical Society, the Buffalo & Erie County Public Library, and the Burchfield Penney Arts Center.

The departmental website will be getting a facelift this summer. The new site will feature a new layout, updated photos, up-to-date construction footage and plans, and new department videos. Videographer and producer Jay Lurie has filmed the department and went on the road to capture several of our alumni on the



Figure 1: Rendering of the future Conservation Library at Buffalo State courtesy of Architectural Resources



Figure 2: 3D model of the architectural plans.



job across the country. Watch for these videos on our new and improved website!

Congratulations to the Class of 2010 who gave their final presentations on September 10, 2010 at the Burchfield Penney Arts Center. We are excited to announce our graduate's new positions: **Megan Berkey** is currently working in Manhattan; **Im Chan** is the Mellon Fellow in paper conservation at the National Gallery of Art; **Melody Chen** is pursuing further training in Chinese paintings conservation in Taiwan; **Jennifer Dennis** has accepted a post-graduate position at the Cleveland Museum of Art; **Jennifer DiJoseph** is working as a photograph conservator at Gawain Weaver's private practice in San Rafael, California; **Christina Finlayson** has been appointed the Claire W. and Richard P. Morse Fellow for Advanced Training in Conservation of Works of Art on Paper at the Museum of Fine Arts, Boston, Massachusetts; **Jennifer McGlinchey** is the Assistant Paper and Photograph Conservator at the Williamstown Art Conservation Center, in Williamstown, Massachusetts; **Eileen Sullivan** is the Kress Fellow in paintings conservation at the Cleveland Museum of Art; **Nathan Sutton** opened a private paintings conservation practice, Sutton-Greene Art Conservation, in Kansas City, Missouri; and **Claire Walker** began a Kress Fellowship at the Smithsonian American Art Museum in Washington, D.C.

—Meredeth Lavelle, *lavellma [at] buffalo.state.edu*  
Patrick Ravines, *ravinepc [at] buffalo.state.edu*

### *The AIC Guide to Digital Photography and Conservation Documentation, 2nd Edition*

The long-awaited second edition of this popular guide will be offered for sale at AIC's 39th Annual Meeting in Philadelphia.

This expanded second edition addresses recent advances in technology and provides more depth and guidance for readers. Recommendations on the use of Adobe Photoshop Lightroom have been greatly expanded, and **Chapter 5, Storage and Backup of Electronic Records**, has been rewritten to provide a more comprehensive approach to storage and backup. Chapter 5 now also includes a summary of the changes to the **Commentaries** to the **Guidelines for Practice** that were developed by the Digital Photographic Documentation Task Force and adopted by the AIC Board of Directors in 2009. Chapter 6, Photographic Techniques for Conservation, by Dan Kushel, has also been greatly expanded—principally in regard to Infrared and Ultraviolet Photography, although a number of other areas within this chapter have also been expanded. Finally, this second edition includes color figures to illustrate concepts and to provide examples of equipment. The screenshot images found in the appendix have also been updated for newer versions of software or more recent camera models.

#### PROFILE

##### Location

The Metropolitan Museum of Art

##### Exhibition

Picasso in The Metropolitan Museum of Art

##### Time

April 27, 2010 — August 15, 2010

##### Glazing

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

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## Courses, Conferences, & Seminars

### FAIC PROFESSIONAL DEVELOPMENT COURSES

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

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

#### FAIC Workshops

*Workshops at the AIC Annual Meeting—May 31, Philadelphia, PA*

- ▶ Best Practices for Conducting General Conservation Assessments\*
- ▶ From Lab to Field: Choosing and Using Personal Protective Equipment
- ▶ Hinging and Matting of Oversize Works\*
- ▶ Museum Mannequins
- ▶ Respirator Fit Testing
- ▶ Saving Energy in HVAC for Conservation Environments
- ▶ Understanding Microclimates, the Practical Implications of Assessing Materials, Design, and Performance

**Nineteenth Century Negatives**, Jun 20–24, Rochester, New York (Supported in part by a grant from The Andrew W. Mellon Foundation)

**Hands-on Digital Imaging Workshop for Conservators and Museum Professionals**,\* Jun 28–Jul 1, Washington, DC.

**Islamic and Indian Arts of the Book: Conservation and Context**, Aug 22–26, Los Angeles, California.

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

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

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

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

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

**Marketing for Conservation**, Jun 16–Jul 14

**Laboratory Safety for Conservation**, Jul 21–Aug 18

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

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

#### Co-Sponsored Events

The following events are supported financially by FAIC. Please ask the presenting organization for a discount or scholarships for AIC members (except as noted).

**Lichens, Lichen Ecology, and the Conservation of Gravestones**, Jul 17–23, Humboldt Field Research Institute, Steuben, Maine.  
(No AIC member discount.)

**Traditional Gilding**, Aug 29–Sep 2, Campbell Center, Mount Carroll, Illinois.

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

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

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

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

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

## CALL FOR PAPERS

2011

**Abstracts due: May 15, 2011.** McCrone Research Institute: *Inter/Micro 2011: The Annual Inter/Micro Symposium*. Chicago, Illinois, USA. (Conference Dates: Jul 11–15, 2011)

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

Contact: [intermicro@mcric.org](mailto:intermicro@mcric.org), 312-842-7100

**Submission deadline: Sep 1, 2011.**

The British Museum: *The Renaissance Workshop; The Materials and Techniques of Renaissance Art*, London, UK. (Conference dates: May 10–12, 2012)

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

Contact: Dr. David Saunders, Department of Conservation and Scientific Research, The British Museum, London, WC1B 3DG, UK, +44 20 7323 8669

**Abstracts accepted until: Sep 1, 2011.**

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

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

Contact: Dana Senge, WAAC President, National Park Service, Intermountain Region Museum Services Program, 255 N. Commerce Park Loop, Tuscon, AZ, 85745, p. 520-791-6432, [president\[at\]waac-us.org](mailto:president[at]waac-us.org)

## GENERAL

2011

**May 21, 2011.** Association of Academic Museums & Galleries (AAMG): *Who's Muse? Challenges to the Curatorial Profession Academic Museums*, Houston, Texas, USA.

Info: [www.aamg-us.org/conference11.php](http://www.aamg-us.org/conference11.php)

**May 22–25, 2011.** American Association of Museums (AAM) Annual Meeting: *The Museum of Tomorrow*, Houston, Texas, USA.

Info: [www.aam-us.org/am11](http://www.aam-us.org/am11)

**May 23–26, 2011.** 4th Symposium on Preserving Archaeological Remains in Situ (PARIS4), National Museum of Denmark, Copenhagen, Denmark.

Info: [www.natmus.dk/paris4](http://www.natmus.dk/paris4)

**May 23–28, 2011.** A Joint Meeting of SPNHC and NSCA: *Sustainable Museums—Sustaining Collections*, San Francisco, California, USA.

Info: <http://research.calacademy.org/spnhc>

**May 26–28, 2011.** Canadian Association for Conservation of Cultural Property (CAC): *37th Annual Meeting*, Winnipeg, Manitoba, Canada.

Info: [www.cac-accr.ca/english/e-CAC-conference.asp](http://www.cac-accr.ca/english/e-CAC-conference.asp)

Contact: Kathy Nanowin, The Manitoba Museum, 204-988-0694, [knanowin\[at\]manitobamuseum.ca](mailto:knanowin[at]manitobamuseum.ca)

**May 31–Jun 3, 2011.** AIC: *39th Annual Meeting, Ethos, Logos, Pathos: Ethical Principles and Critical Thinking in Conservation*, Philadelphia, Pennsylvania, USA.

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

**Jun 14–19, 2011.** The Association for Gravestone Studies (ASG): *Annual Conference and Meeting 2011*, Waterville, Massachusetts, USA

Info: [www.gravestonestudies.org/conferences](http://www.gravestonestudies.org/conferences)

**Jun 23–24, 2011.** National Library of Wales/School of Art: *Sharing Conservation Decisions*, Aberystwyth, Wales, UK.

Contact: Denise Lavis, 03000 622111, [denise.lavis@wales.gsi.gov.uk](mailto:denise.lavis@wales.gsi.gov.uk)

**Jun 24–27, 2011.** Association of Midwest Museums (AMM): *Museumpalooza! Celebrating Cultural Institutions and Communities*, Chicago, Illinois, USA. Info: [www.midwestmuseums.org](http://www.midwestmuseums.org)

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

Contact: [info@lacona9.org](mailto:info@lacona9.org)  
Info: [www.lacona9.org](http://www.lacona9.org)

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

Info: [www.protectheritage.com/Lisbon2011](http://www.protectheritage.com/Lisbon2011)

Contact: Robert Waller, [rw@protectheritage.com](mailto:rw@protectheritage.com)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Contact: Tim Bechthold, [bechthod@die-neue-sammlung.de](mailto:bechthod@die-neue-sammlung.de)

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

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

**Nov 13–17, 2011.** The Colonial Williamsburg Foundation, *Playing to the Galleries and Engaging New Audiences: The Public Face of Conservation*, Williamsburg, VA, USA.

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

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

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



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

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

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

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

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

## 2012

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

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

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

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

Contact: Jason Church, NCPTT, 645 University Parkway, Natchitoches, LA 71457, [jason\\_church\[at\]contractor.nps.gov](mailto:jason_church[at]contractor.nps.gov)

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

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

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

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

Info: <http://140.247.98.87/?q=index.html>

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

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

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

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

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

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

**Oct 15–17, 2012.** IIC Nordic Group: *NKF's XIX International Conference*, Oslo, Norway

Contact: <http://www.europa-nu.nl>

## ARCHITECTURE

**Jun 1–3, 2011.** Cultural Forum (Kulturni Forum): *Heritage 11: The Second International Fair of Conservation, Restoration, Restoration of Castles and Historic Buildings*, Sremska Mitrovica, Serbia.

Info: [www.kulturniforum.com/en/](http://www.kulturniforum.com/en/)

Contact: p/f. +381 22 617 522, [info\[at\]kulturniforum.com](mailto:info[at]kulturniforum.com)

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

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

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

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

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

## BOOK & PAPER

**Jun 6–7, 2011.** International Association of Book and Paper Conservators (IADA): *Water and Paper, Conservation Principles*, Institut für Papierrestaurierung, Vienna, Austria.

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

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

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

## ELECTRONIC MEDIA

**Jun 9–10, 2011.** ILKAR International Symposium: *Preserving Endangered Audio Media—Rethinking Archival Strategies for Conservation of Analogue Audio Carrier*, Berlin, Germany.

Info: [www.smb.museum](http://www.smb.museum)

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

Info: <http://inspace.mediascot.org/beholder/iknowwhereimgoing>

Contact: Isabelle UNY, Conference Manager, c. +44(0) 777 380 8912, [rawhsc11\[at\]gmail.com](mailto:rawhsc11[at]gmail.com)

## OBJECTS

**Jul 22–24, 2011.** American Glass Guild (AGG): *Annual Conference*, Asheville, North Carolina

Contact: [www.americanglassguild.org](http://www.americanglassguild.org)

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

Info: [www.mcu.es/patrimonio/MC/CLCRM/Temas](http://www.mcu.es/patrimonio/MC/CLCRM/Temas)

Contact: Soledad Diaz Martinex, +34 91 55 04 518

## PAINTING

**May 21, 2011.** Los Angeles County Museum of Art: *Conservation of an 18th Century Buddhist Painting: Buddha Shakyamuni Preaching to the Assembly on Vulture Peak*, Los Angeles, California, USA.

Contact: Mark Gilberg, [mgilberg\[at\]lacma.org](mailto:mgilberg[at]lacma.org)

**May 23, 2011.** *Filling and Retouching: Paintings and Painted Surfaces*, Bonnefanten Museum, Maastricht, Netherlands.

Info: <http://www.iiconservation.org/events/index.php?idnr=552>

## PHOTOGRAPHIC MATERIALS

### 2013

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

## RESEARCH & TECHNICAL STUDIES

**Jul 11–15, 2011.** *Inter/Micro: 62nd Annual Applied Microscopy Conference*, Chicago, Illinois, USA

Contact: Therese Newman, p. 312-842-7100, fax, 312-842-1078, [intermicro@mcrl.org](mailto:intermicro@mcrl.org)

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

**Aug 24–28, 2011.** Matter and Materials in/for Conservation (MATCONS): *2nd International Conference*, Craiova, Romania.

Info: [www.forummuzeulolteniei.ro](http://www.forummuzeulolteniei.ro)

Contact: [matcons2011\[at\]yahoo.com](mailto:matcons2011[at]yahoo.com)



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

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

Contact: John Scott, [nyconsnctr\[at\]aol.com](mailto:nyconsnctr[at]aol.com)

2012

Jul 9–13, 2012. *Inter/Micro: 63rd Annual Applied Microscopy Conference*, Chicago, Illinois, USA.

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

## TEXTILES

Nov. 8–11, 2011. *8th Biennial North American Textile Conservation Conference (NATCC), Plying the Trades: Pulling Together in the 21st Century*, Oaxaca de Juarez, Oaxaca, Mexico

## NEW COURSE LISTINGS

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

### Center for Heritage Imaging

2325 3rd Street, Ste 323

San Francisco, CA 94107

[www.c-h-i.org](http://www.c-h-i.org)

Contact: Dr. Elizabeth Pena, 415-558-8672, [training\[at\]c-h-i.org](mailto:training[at]c-h-i.org)

Jul 11–14, 2011. *IMLS-sponsored Reflectance Transformation Imaging training session* (Worcester Art Museum, Worcester, Massachusetts, USA)

Aug 15–18, 2011. *IMLS-sponsored Reflectance Transformation Imaging training session* (San Francisco Museum of Modern Art, San Francisco, USA)

Mar 5–8, 2012. *IMLS-sponsored Reflectance Transformation Imaging training session* (Smithsonian Museum Conservation Institute, Suitland, MD, USA)

Sep 10–13, 2012. *IMLS-sponsored Reflectance Transformation Imaging training session* (Indianapolis Museum of Art, Indianapolis, Indiana, USA)

### Image Permanence Institute (IPI)

Rochester Institute of Technology

Gannett Bldg, 7B, Room 2000

70 Lomb Memorial Drive

Rochester, NY 14623-5604

[www.imagepermanenceinstitute.org](http://www.imagepermanenceinstitute.org)

Contact: Patricia Ford

p. 585-475-2843

Aug 23–26, 2011. *Aesthetics, Craft, and Care of the Fine Art Digital Print*

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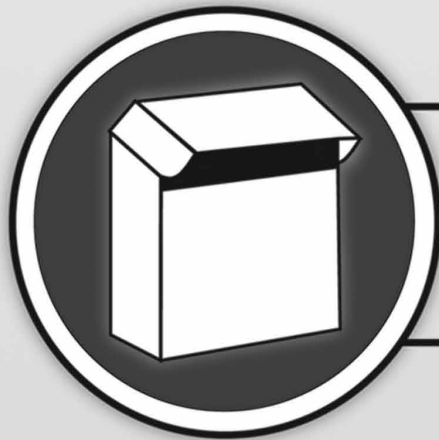
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