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**Did you know that
FAIC has awarded over
\$400,000 in grants and
scholarships so far
this year?**

See upcoming application
deadlines on pages 14–16.

Reaching Out and Stretching Far, Albuquerque 2012

Albuquerque provided a dramatic setting for the 40th anniversary annual meeting of AIC May 8–11, 2012. This year's program, *Connecting to Conservation: Outreach and Advocacy*, drew over 900 attendees, and a record number of participants contributed to the proceedings. In a departure from the traditional all-attendee general sessions, more than 55 presenters shared their insight and experience in innovative and interactive concurrent sessions and an additional 90 presented in specialty group sessions. Three stellar keynote speakers from related fields anchored the proceedings.

Keynote Speakers:

The three keynote speakers were invited to address issues central to the discussion of outreach and advocacy. They spoke about conservation advocacy and public policy (Anne-Imelda Radice), promoting the importance of the preservation of material culture (Samuel Jones), and arts journalism (Tyler Green). Particularly appropriate as we consider the progress made over the past 40 years of AIC, we look forward to continuing a rich conversation with them about the ideas they present for the future of our field.

Samuel Jones opened the meeting with a discussion of conservation in a time of change. Author of *It's A Material World: Caring for the Public Realm*, he described the importance of conservation as a process of preserving meaning and its ability to encourage the evolution of a societal attitude, or ethos, of care.

Tyler Green, arts journalist and creator of *Modern Art Notes* (MAN), spoke about how new electronic media are transforming the field of cultural arts journalism and the disappearance of reporting on culture. Green emphasized that social media outlets can bring large audiences to our content and we should embrace them. In museums, he suggested that conservators should advocate for space on institutional websites and physical space for conservation projects in public areas.

Dr. Anne-Imelda Radice presented an inspiring address on the subject of advocacy, impacting public policy and finding ways to highlight the importance of caring for cultural heritage to the general public. She encouraged us to develop new strategies to hone our messages, find heroes to support and promote our cause, and develop partnerships with decision makers, funders, directors, curators, the press, and the general public. She offered her assistance to us, citing the profound effects she experienced being present in Florence after the devastating flooding of that city in 1968.

A notice will be sent to members when the videotaped keynotes are available for viewing on the AIC website.

Outreach Sessions:

Mary Striegel chaired a session called “**Articulating Value,**” during which presenters explored the challenges of ascribing value to heritage resources. Striegel looked at the valuation of cultural heritage in the face of natural disaster from an interdisciplinary standpoint. Focusing on oil spills of historic proportions, she described techniques based on contingent valuation methods borrowed from the field of economics. James Janowski described the process of how an understanding of value develops through examination

AIC NEWS

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Deadline for September editorial submissions

(bnaugle@conservation-us.org):

July 15, 2012.

We reserve the right to edit for brevity and clarity.

ADVERTISING

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

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From the President



The annual meeting in Albuquerque was a hugely successful 40th anniversary celebration. I thank everyone who participated, and there were many. Fifty-five presentations were given in the general session in a variety of formats including the Great Debate, lightning rounds, panels, and invited keynote speakers. We learned that the debate format and concurrent sessions were very well received, although scheduling so many made the meeting much busier than usual. Thanks go to Angie Elliott, Amy Christ, and Matthew Cushman who organized the poster session. If you could not view them in Albuquerque, find

them on the website at www.conservation-us.org/pastmeetings. Thanks to Rachael Arenstein, who arranged for bloggers at all sessions, and to the bloggers for sharing thoughts on the presentations. I encourage speakers with unique projects and research to translate their talks to written form and submit them for future publication in the *AIC Journal*. I was energized by this year's annual meeting, and I look forward to our meeting next year in Indianapolis, on the theme of *The Contemporary in Conservation*.

On Tuesday, May 8, a meeting titled *Climate Control: Fact or Fallacy*, the second in a series, was sponsored by the Museum of Fine Arts, Boston, and facilitated by AIC to discuss the evolving thoughts on temperature and relative humidity control. The topic of climate control is complicated and many issues are involved. Conservators have adhered rigorously to the prescriptive rule of 50% RH and 70°F since the 1970s, not because that is the ideal setting for all materials but simply because a rule is easier to follow. Improved preservation outcomes; sustainability; consideration of geographic location, building envelope, and HVAC systems; and cost savings have lead to a reevaluation of the old standard. Changing established rules is not easily accomplished and change takes time. Please read and consider the article summarizing the meeting on page 7 and the full meeting summary at www.conservation-us.org/sustainability. I look forward to a thoughtful discussion on the AIC Blog.

The IMLS has presented draft guidelines that combine the Museums for America and the Conservation Project Support programs into National Leadership Grants. This action will combine requests for exhibitions, education, and conservation into the same funding pool. The IMLS has been not only a staunch supporter of conservation but has been a leader in moving collections care into the spotlight. Take the time to read the proposed changes in the email message sent to you by AIC on my behalf and respond to the IMLS before July 6. Please ask that funding for conservation projects remain independent.

Have a great summer,

Meg Craft, AIC Board President,
[mcraft\[at\]thewalters.org](mailto:mcraft[at]thewalters.org)

Reaching Out and Stretching Far *continues from front cover*

of the physical artifact and its history of use and wear, to converge and create meaning inherent in the object. He encouraged us to understand not only the physical nature of the materials with which we work, but to also consider their value and meaning, and learn to articulate these and advocate for them. Katie Sanderson described the management of museum collections as non-renewable resources, with each item owning a specific life span. She borrowed concepts from the fields of philosophy and economics, as she considered monetary value, use and exchange value, in addition to the historical and associative value of objects. Finally, Fei Wen Tsai discussed the importance of communicating cultural values between the stakeholders involved in the decision-making process during conservation treatment. She used the conservation program at the Tainan National University of the Arts in Taiwan as an example of how values in treatment and conservation education span a diverse group that includes governmental agencies, religious groups, curators, and conservators.

Luncheon sessions:

The Sustainable Conservation Practice Committee presented **“Linking Environmental and Heritage Conservation.”** Two speakers anchored the program. Brad Allenby defined four components of sustainability: economic, environmental, social, and cultural. He suggested that environmental responsibility was critical but not sufficient to meet the requirements of cultural sustainability, and urged us to focus on additional factors, including heritage conservation. Matt Eckelmann discussed the importance of the Life Cycle Assessment (LCA) and its use in evaluating conservation materials. He pointed out that although an awareness of the environmental impact of materials used in conservation is important, the greatest environmental effects stem from transportation. Michael Henry led a discussion panel about the need for sustainability in building and collection materials. A series of tips were also discussed, including methods for retrofitting exhibition cases at the Smithsonian Institution, materials testing for eco-friendly materials at the Brooklyn Children’s Museum, the reduction of energy costs at Colonial Williamsburg, and sustainable methods for water purification.

Laura Word spoke briefly about National Endowment for Humanities (NEH) grants for Sustaining Cultural Heritage Collections and said that they were intended to encourage the sustainable implementation of preventive conservation projects using methods that balance preservation goals, cost, and environmental impact. Since 2009, the program has encouraged collaboration between architects, engineers, facilities managers, administrators, and curators. Because the NEH recognizes the important contributions conservators have to offer, it has required since 2010 that conservators be included in the project team.

The **“Working with Artists (Collaborative Conservation)”** luncheon focused on the increasingly collaborative process required of conservators who work with contemporary artists and traditional practitioners. Chaired by Glenn Wharton and moderated by Nancy Odegaard, the discussion explored the importance of understanding the perspectives of all stakeholders in order to reach a satisfactory outcome. Landis Smith shared observations gained in extensive experience working with

indigenous artists and explained how increasing consultation and collaboration has expanded our understanding of the meaning of the objects in museum collections, and has altered how we approach treatment and display. Charles Stable worked with a Maori artist who assisted in identifying an altered canoe and eventually became engaged in the process of remaking it using modern materials such as Plexiglas. Glenn Wharton discussed the complicated challenges in working with time-based media art, including extensive collaboration between the artists, curators, conservators, and museum technicians in order to clarify the meaning and authenticity of the work and allow correct display.

Concurrent Sessions

“Case Studies I: Public Outreach in the Developing World,” chaired by Nora Kennedy, addressed international conservation initiatives in South America, the Middle East, and Europe. Adriana Páez Cure reported on a very active traveling exhibition program of the Museum of the Banco de la República in Bogota, Colombia. Balancing the challenges posed by this extensive program of art outreach throughout Colombia with the preservation of the collection is achieved by risk reduction, communication, teamwork, and training. Domenica D’Arcangelo introduced the program “Heritage Without Borders,” which carries out conservation and education programs in developing countries using volunteer museum professionals, and she described recent projects in Turkmenistan and Bosnia, as well as the pilot project “Conservators without Borders,” in Greece, Jordan, and Peru from 2007–2009. Nora Kennedy described the Middle East Photograph Preservation Initiative, a collaborative project between the Arab Image Foundation, the Art Conservation Department at the University of Delaware, the Metropolitan Museum of Art, and the Getty Conservation Institute. Supported by the Mellon Foundation, this three-year initiative facilitated identification of major photography collections and outreach to cultural heritage custodians on preservation issues. Participants developed cultural sensitivity, technical and communication skills, and successful, locally sustainable preservation efforts.

“Case Studies II: Disaster Outreach,” chaired by Lori Foley, highlighted responses to natural disasters and lessons learned from working through the challenging recovery process. In this session sponsored by the AIC Emergency Committee, Foley described AIC-CERT responses to Hurricane Ike in Galveston, Texas, the earthquake in Haiti, and flooding in Minot, North Dakota. She discussed how to critically amass local resources, equipment and supplies, and the importance of ready information about funding and additional resource procurement. Kathleen Maher described the tornado damage to the Barnum Museum in Bridgeport, Connecticut. The disaster recovery process was viewed as an opportunity to develop a sustainable museum operation that included preservation, stewardship, and conservation practice. Alexandra Ellem described the response to the devastating 2009 Black Saturday bushfires in Victoria, Australia, which severely damaged 78 townships, resulting in significant loss of life and structures. The Australian Institute for the Conservation of Cultural Materials (AICCM) responded quickly, understanding that the few artifacts remaining would have tremendous

significance. The AICCM worked through professional networks and allied professionals who provided assistance in the preservation and recovery process. Since the disaster, AICCM has developed a higher public profile and more proactive approach to disaster preparedness and response.

“Case Studies III: Outreach Tools,” chaired by Howard Wellman, provided an opportunity to hear about specific outreach projects in a wide variety of settings. Hugh Shockey described his experience engaging audiences at the Smithsonian’s Lunder Conservation Center at the American Art Museum. He stressed the importance of using accessible language and a variety of approaches. At Santa Ana Zegache in Oaxaca, Mexico, Vera De La Cruz Baltazar described ongoing conservation efforts that engage community members to help preserve the many artifacts housed in the 17th century Dominican temple as well as local craft traditions. Members of the community have grown to value and identify with their heritage as they work with it, and many now rely on this work as a source of income. Gretchen Anderson described the Preservation Fair held at the Carnegie Museum of Natural History in Pittsburgh, Pennsylvania, where conservators, research scientists, and other preservation professionals were available to discuss condition and treatment possibilities for privately owned objects. Representatives from the University of Pittsburgh Library and Information Sciences program demonstrated how the handling of wet archival materials in their “Book Dunk” raised the public profile of preservation in a local forum. Scott Haskins spoke about new platforms for communication, networking, and outreach. Jessica Arista described public outreach at the Walters Art Gallery as increasingly integral to the conservator’s role and cited examples of how these activities are incorporated into laboratory responsibilities.

Chaired by Rachael Arenstein, **“Outreach to Allies”** highlighted the ways in which conservators and their allies have joined to advocate for collections care. Leslie Courtois discussed the challenges and benefits of public-private partnership in describing a private paper conservation laboratory within the Library of Virginia. She depicted various methods, including the development of videos on the treatment of specific objects, which could be shown during library tours and an adoption program, where individuals can give funds for the conservation of specific artifacts. Jennifer Hain Teper discussed the IMLS Connecting to Collections preservation project and how the University of Illinois at Urbana-Champaign collaborated with preservation professionals, the press, and public to raise awareness about heritage preservation. In advocating for improved communication between science and conservation, Jennifer Cruise described a study identifying ways in which conservators could better use conservation science and factors that limit their access to scientific information. These included: improved clarification of goals for research projects; increasing numbers of private conservators working on contract with less access to scientific research opportunities; the project-driven nature of conservation treatment; communication challenges between conservation, science, and education/outreach content development resources; and methods to span gaps between science and conservation. Pip Laurenson also focused on museum-based conservation research and its place within the museum, and the identification of

funding and research partners outside of museums. She discussed the question of how museums value conservation research and institutional priorities. Joelle Wickens spoke about AIC’s new Collections Care Network, the process of developing best practices and training in preventive care, and how to advocate for preventive care. Susan Barger reviewed programs implemented in New Mexico to support preservation in 230 small museums. Initially funded by the Institute of Museum and Library Services (IMLS) and the New Mexico Association of Museums and their Traveling Exhibitions Bureau, these programs worked to improve training and infrastructure at cultural heritage sites across the state, and were sustained for several additional years through private funding. Rusty Levenson and her associates discussed the role of private conservators working in museums as they advocate for collections-wide preservation and provide information about professional standards in the field. Felicity Devlin described the development of exhibition standards and guidelines through the AIC Wiki and pointed to their use as a valuable tool in the development of safe exhibition planning process.

The **“Public Art Outreach”** session chaired by Leslie Rainer included a variety of presentations relating to the engagement of the general public and students in the conservation, preservation, and documentation of outdoor sculpture, murals, and other accessible artworks. Two projects were discussed that involve innovative uses of Wikipedia to encourage and perpetuate crowd sourcing in the documentation of works of art. Fabio Carrera described an ongoing project to inventory and monitor the condition of “minor arts” such as reliefs, inscriptions, wellheads, street altars, and the like in Venice. He linked this to an effort by students from Worcester Polytechnic Institute who then collaborated with international organizations to inventory and map more than 7,000 objects in a database that can be used by the public. Visitors and residents can locate, read about, photograph, and monitor the condition of these objects on their smartphones, and donations can be made to help in their restoration. Richard McCoy worked with students at the Indiana University-Purdue University Indianapolis to document outdoor sculpture and works of art at the University campus and the Indiana State House. Added to WikiProject Public Art, these entries formed the basis for an ongoing project to document and share knowledge about public art worldwide through Wikipedia and Flickr. Kristen Laise described Heritage Preservation’s Rescue Public Murals project; active since 2006, this project has detailed best practices in the creation and maintenance of public murals, resulting in garnered public interest in preservation. Leslie Rainer presented a 20-year-long project to conserve and make accessible to the public a 1932 Los Angeles mural by David Alfaro Siqueiros, which had been whitewashed shortly after it was painted. A joint venture between the city of Los Angeles and the Getty Conservation Institute, the project addressed the worn condition of the mural and lack of accessibility, providing physical access, in-depth interpretation, and conservation. Finally, Andrew Smith presented a “guerilla art” mosaic that appeared in Encinitas, California and became the focus of public controversy about whether it constituted defacement of public property and should be removed. The conservators involved in its examination found themselves at the center of an international controversy

engendered by the viral nature of current media coverage. Other contributions included discussion of the education of public workers charged with removing graffiti and tagging, and the removal of murals from a church in Haiti.

“Communicating Conservation” included presentations about the use of social media and blogs to share conservation content. Chair Nancie Ravenel presented for Rosa Lowinger, focusing on ways to prepare to speak on television or other public media. Tips included: prepare for your interview, including anecdotes; remember what you say is permanent and will be shared; think carefully before answering; evaluate your environment beforehand; always consider your audience; be clear and concise; do not use highly technical language. Heidi Sobol and Mark Farmer presented case studies reported by video blog and on YouTube that highlighted a new gallery opening and an important painting conservation treatment as well as a blog following another treatment. Melissa Tedone and Beth Doyle described a project linking Iowa State University Library and Duke University Library in which they collaborate and link to each others’ stories on subjects of mutual interest using social media that includes YouTube, Pinterest, Facebook, Twitter, Flickr, and WordPress.

“Conservation Conversations—Audience, Fundraising, Institutional Support, and Career Paths,” chaired by Julie Heath, was comprised of three presentations about the promotion of conservation and a panel discussion by conservators who no longer practice conservation, but instead advocate and provide outreach services. Sari Urichuk discussed important elements of public relations campaigns in relation to conservation and the importance of a positive message about what conservation achieves. Carmen Li described the Save-A-Pot program at the Museum of Northern Arizona, which was funded by a micro-giving campaign that was accessed through a YouTube video. Sarah Kay and Catriona Hughes spoke about the U.K. National Trust’s initiative to feature conservation projects in public outreach and the resulting increase in visitors and revenues. Julie Heath then led a discussion spearheaded by Scott Carrlee, Nicola Longford, and Susan Mathisen, all of whom now work in fields closely aligned with conservation such as institutional development, administration, and community outreach.

Chaired by Beth Edelstein and Ingrid Neuman, the two sessions that focused on education were: **“Conservation and Education I: K-12”** and **“Conservation and Education II: Undergraduate and Graduate School Programs Introducing Conservation to Non-conservators.”** AIC K-12 Education Working Group presented a panel of professionals engaged in projects in the classroom, often focusing on the science involved in art conservation. Discussion about the types of conservation topics that would translate well in the classroom for different age groups was followed by small focus groups sharing ideas for implementation. The Education II session moderated by Beverly Perkins explored conservation-related teaching to undergraduates, graduates and non-conservators, with four formal presentations. Ingrid Neuman reviewed her work with artists at RISD, where she teaches about art material choices and their longevity. Nina Roth Wells and Lauren Lessing talked about working with students at Colby College and how

material aspects of artworks are explored through laboratory and museum based activities. Norman Muller illustrated how he engenders an understanding of technical and material aspects of artwork to Princeton students through his courses and lectures. Katie Untch addressed the need for conservation education among allied professionals who may view conservators as inflexible. She encouraged the development of curricula with allied professions in continuing education and graduate programs.

“Exhibiting Ourselves: Presenting Conservation” focused on the presentation of conservation activities to the public through exhibition, teaching, and treatment in public venues. Chaired by Emily Williams and Suzanne Davis, numerous short presentations were interspersed with breakout groups that allowed small group discussion and large group presentation. Tom Learner presented the development of an exhibition around the treatment and restoration of De Wain Valentine’s *Gray Column*, a monumental work cast in polyester resin in 1975–6; didactic information, touchable models, and a video made the decision leading to the resurfacing of the sculpture clear. Cynthia Albertson discussed the central role of conservation and conservation science in the development of an exhibition reuniting the 1931 portable murals of Diego Rivera at the Museum of Modern Art in New York. In the first set of small group discussions that followed, participants focused on relevant questions such as: “As museums struggle increasingly with funding issues, should we be thinking about creating citizen conservators to help safeguard cultural heritage?” and “How can we ‘outreach’ about outreach in AIC?” In subsequent presentations, various visible and interactive programs were described. Irene Peters illustrated the challenges and benefits of operating a visible conservation laboratory at the Musical Instruments Museum in Phoenix, Arizona. Sanchita Balachandran discussed the role of conservation at the John Hopkins Archaeological Museum and its integration into course curricula, handling and virtual access to objects, and outreach to visitors. Christopher McAfee showed a very effective and humorous training video aimed at staff, patrons, and visitors at the Church of Jesus Christ of Latter Day Saints. Afterwards, small group discussions focused on questions such as: “Should conservators share information on how they treat artworks?” “Do we know what our audience knows about conservation?” “Is it valuable to weave conservation information into gallery exhibits on a regular basis?” and “Does conservation outreach take too much time?”

“Communicating the Haiti Recovery Project—Outreach and Reportage” presented outreach challenges related to the Smithsonian Haiti Cultural Recovery Project as described by a panel that included Chair Stephanie Hornbeck, Viviana Dominguez, Eric Pourchot, Junior Norelus, and Saori Kawasume. Each panelist was involved in reporting on the project in some way: blogging, presentations, interviews to the press, conferences, or seminars. Some of the discussion focused on how difficult it is to accurately convey information when technical subtlety is required, especially in difficult work situations. Challenges encountered as numerous stakeholders worked under duress resulted in struggles related to the presentation and availability of information about the project. Specific recommendations were made in the discussion period.



A busy exhibit hall

The “Great Debate”

Inspired by the Museum Computer Network’s use of the Oxford-style debate to deliberate issues in the field, this first AIC debate included two statements. The first, “Publishing accurate and complete ‘how-to guides’ for conservation and restoration treatments online is the best way for us to care for cultural heritage in the 21st century,” was debated in the affirmative by Karen Pavelka, Paul Messier, and Mary Striegel and in the negative by Scott Carrlee, Victoria Montana Ryan, and Matt Skopek. The second, “Having conservators perform treatments in the gallery is the most successful way to generate funding for museums and raise awareness about the profession,” was debated in the affirmative by Vanessa Muros, Kristen Adsit, and Camille Myers Breeze; and in the negative by Suzanne Davis, Hugh Shockey, and Sharra Grow. Moderated by Richard McCoy, this event was a great opportunity for some good-natured argument and silliness and resulted in an energetic end to the outreach sessions!

Specialty Group Sessions:

The Specialty Group programming was as robust and varied as ever with over 90 presentations spread out over three days. On Thursday, May 10, over half of the attendees connected with fellow members in their specialties by attending one of the specialty group receptions or dinners. The PSG and BPG receptions held at the Albuquerque Aquarium and Los Poblanos, respectively, were thoroughly enjoyed by all.

Poster Session:

The Poster Session featured over 40 posters on topics ranging from *Digital Infilling on Japanese Prints* to *Salt Damage Related to Physical Properties of Ceramics*. AIC would like to thank all poster presenters for taking such time on their posters. If you did not get a chance to view the posters, you can now view them on the AIC website at www.conservation-us.org/pastmeetings.

Exhibit Hall:

Our exhibitors helped AIC celebrate our 40th anniversary with high levels of participation! The exhibit hall was the largest ever with 56 booths. By exhibiting at the AIC Annual meeting, vendors are showing their support for AIC and a desire to be part of the ongoing educational opportunities for the field. On Thursday, May 10, AIC treated everyone to lunch in the exhibit hall, giving participants extra time with the exhibitors. Visit the virtual exhibit hall on the [AIC website](http://www.aic-con.org) to view a complete listing of exhibitors. If you do business with an exhibitor, be sure to thank them for supporting AIC.



Opening reception at the Albuquerque Museum of Art and History



Opening reception at the Albuquerque Museum of Art and History

Opening Reception:

The AIC Opening Reception was too big to contain inside the Albuquerque Museum of Art and History, so we turned it into an indoor/outdoor party with attendees spilling out to the amphitheater and back sculpture garden. Everyone enjoyed the chance to catch up with old friends and make new connections both in the museum galleries or out under the stars. Inside or out, attendees enjoyed hearing the classical music “stars of tomorrow” as the Albuquerque Youth Orchestra played into the night.

For more information on the Annual Meeting presentations visit the past meeting section of the AIC website, www.conservation-us.org, and the AIC Blog, www.conservators-converse.org.

Thanks so much to all of the members who served as session chairs, to poster chairs Angie Elliott and Amy Christ, and to all of the presenters. Thanks are especially due to Ruth Seyler, Eryl Wentworth, and to the entire AIC staff for managing this complicated meeting.

—*Pamela Hatchfield, AIC Board Vice President,*
[phatchfield \[at\] mfa __org](mailto:phatchfield[at]mfa__org)

AIC News

Staff Transitions

Morgan Gilpatrick, communications director, has left employment at AIC to take another position. During her tenure at AIC, Morgan instituted many new production procedures and introduced a variety of new online platforms. Of note, she worked closely with JAIC Editor-in-Chief Michele Derrick in setting-up ScholarOne, a management tool for the JAIC peer-review process. Morgan also created a detailed database that documents operations history. Her contributions are appreciated, and she will be missed.

We are pleased to announce that Bonnie Naugle has accepted the position of communications manager at AIC, and began her employment on June 11. Bonnie has a Master of Public Administration and a Bachelor of Arts in Journalism. In addition to having the technological skills necessary for the position, Bonnie has experience as a copyeditor and designer and a background in publishing, newsletter production, and website content management. We welcome Bonnie to AIC.



Bonnie Naugle,
AIC Communications Manager

Climate: Fact or Fallacy, a Pre-Session Summit

Prior to the start of the annual meeting this year, AIC facilitated a small meeting to bring together experts within the field and talk about recent advances in discussions concerning sustainability and the museum environment.

In 2010, The Getty Conservation Institute (GCI) and Museum of Fine Arts (MFA) sponsored a two-day meeting in Boston to respond to a proposal from Bizot, a group of large international lending institutions. Invitations were extended to conservators, facility managers, and a few curators from major U.S. lending institutions, with lesser representation from staff from historic properties. The Bizot proposal basically called for conditions for loaning hygroscopic materials to be modified to 16–25° C (59–77° F) and 40–60% RH. The meeting was too short to reach decisions; the topic was too broad and engendered too much discussion.

Through the efforts of Matthew Siegal, Chair of Conservation and Collections Management at the MFA, funds were secured from a private foundation to hold a second meeting to continue the discussion regarding modifying the prescriptive temperature and relative humidity standards of 50/70. Held recently in Albuquerque on May 8th, 2012, this watershed meeting brought together invited participants to further the discussion.

Three keynote speakers gave presentations during the morning session.

“Climate Standards in Museums and Loan Agreements” by Melanie Keable, British Museum, addressed the three keys to sustainability in loan exhibitions: transportation, exhibition building, and environmental control, with the focus on environmental control. She recommended Simon Lambert and Jane Henderson’s *The carbon footprint of museum loans: a pilot study at Amgueddfa Cymru-National Museum Wales* published in *Museum Management and Curatorship* Vol. 26, No. 3, August 2011, 1–27. (www.iccom.org/eng/news_en/2011_en/field_en/05_18pubLambertCarbon_en.pdf) in which the authors found that 95% of the carbon output of a loan was in transportation. Also referenced was the new *PAS 198:2012 Specification for managing environmental condition for cultural collections* published in March 2012 by The British Standards Institution. This is a flexible tool to assist and guide institutions, including museums of all sizes and historic properties, in assessing and determining goals for temperature, relative humidity, light, and pollution appropriate to their facility.

“Making Rules for Shades of Grey” presented by Stefan Michalski, Canadian Conservation Institute, reviewed earlier meetings and discussions of climate control including the Experts’ Roundtable on Sustainable Climate Management Strategies held in Tenerife, Spain in 2007, *Guiding principles for reducing museum’s carbon footprint* by the National Museum Directors’ Conference (NMDC), and the new PAS 198. He

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suggested using the American Society of Heating, Refrigerating and Air Conditioning Engineers (ASHRAE) chart *Temperature and Relative Humidity Specifications for Museum, Library and Archival Collections* in chapter 23 of the *ASHRAE Applications Handbook* as a starting point for determination of climate specifications. The chart incorporates factors for risk management in its recommendations

Michael Henry, an architect and engineer from Watson & Henry Associates, presented “Conservation Environments—An Engineer’s Perspective.” *A Comparison of the Efficacy and Costs of Different Approaches to Climate Management in Historic Buildings and Museums*, a thesis from the University of Pennsylvania’s Historic Preservation program by David John Artigas, was given as a reference for comparing the cost in energy savings and dollars in climate control. (http://repository.upenn.edu/hp_theses/63)

A panel of shorter presentations included:

- “Looking Down from the Environmental Divide,” Matthew Siegal, Museum of Fine Arts, Boston. The focus of his presentation was how the 50/70 rule excuses us from critical thinking. Siegal urged AIC to take an active stance in providing more site-specific and considered thinking.
- “Dialog and process: Collections Environment and Energy Efficiency at the Colonial Williamsburg Foundation,” Patricia Silence, Colonial Williamsburg Foundation. Silence presented a compelling example of re-lamping a gallery with LED lighting and the resultant energy and cost savings. She also described how timed shut-downs of the HVAC system in a well-insulated storage space showed no decline in climate conditions within.
- “Climate Conditions: ASHRAE, a Tool to Facilitate Critical Dialogues,” Dr. Cecily Grzywacz, National Gallery of Art. She emphasized that conservators need to assess risk and balance preservation needs through cooperative agreement on climate set points.
- “When the Exceptions Form the Rule: Moving the Discussion of Environmental Guidelines for Collections Care Forward,” Jerry Podany, J. Paul Getty Museum. He called for guidelines rather than rulings or standards, and urged AIC to step into a leadership role.

While much good research has been done, more is needed. Models do not always equal real life experiences given the multiple variables, and many of the models focus on physical changes and not chemical changes.

American museums have not embraced the concept of risk analysis and management as many Canadian and European institutions have. Here, elements of risk management have been undertaken for insurance purposes but rarely for environmental needs. The British Standards Institute *PAS 198:2012 Specification for managing environmental conditions for cultural collections* lists conducting an environmental risk assessment as a prerequisite for deciding the temperature and relative humidity specification.

Finally, we need to embrace sustainable practices in our thinking and planning. Many U.S. localities are legislating new

green standards for building and renovation projects as presented briefly by Michelle Barger regarding the San Francisco Museum of Modern Art’s current building project. Although modifications in temperature and relative humidity control may lead to energy savings, other areas of museum operation such as architectural design and lighting will probably lead to even greater savings and will engender further discussions about sustainability.

During the discussion, the following were agreed upon:

- A trained conservation professional must be involved in determining the temperature and relative humidity set points for an object or collection.
- There will not be a “standard” but rather guidelines to help establish set points for an object or collection. Critical thinking is necessary.
- Some objects will require special accommodations.
- In the ASHRAE Handbook—HVAC Applications chapter 23 chart *Temperature and Relative Humidity Specifications for Museum, Library, and Archival Collections*, a version of “A” class of control can be used as a starting point for museum negotiations.
- The version of “A” class of control (A*) that was suggested was an annual average or set point between 40–60% RH and 59–77°F with minimal short-term fluctuations. This allows for seasonal gradients but does not recommend daily fluctuation across the entire range. Daily fluctuation recommendations are for no greater than +/-5% RH and +/-4°F degrees.

—Meg Craft, AIC Board President,
[mcraft\[at\]thewalters.org](mailto:mcraft[at]thewalters.org)

Members Business Meeting

For the first time, the business meeting was held from 7:30–9:30 a.m., with a continental breakfast included. It attracted an estimated 250 attendees, which is a significant increase over past years. AIC Board President Meg Craft presided over the meeting, guiding it through presentations and discussion.

Following approval of the 2011 Member Business Meeting minutes, Nominating Committee member Paul Messier thanked outgoing board members—Lisa Bruno, Brian Howard, and Cathy Hawks—for their outstanding service. Newly elected board members were then announced:

Sanchita Balachandran has been elected board secretary.

Jennifer Hain Teper has been elected board treasurer.

Sarah Stauderman has been elected board director, committees and task forces.

Each year, a new member of the Nominating Committee is elected during the business meeting. Two nominees had agreed to run for this position prior to the meeting, and additional nominations were requested. Attendees voted on three nominees and **Ellen Pearlstein** was duly elected to serve on the Nominating Committee for a three-year term. AIC thanks all those who agreed to run for these contested AIC Board of Director and Nominating Committee positions.

Board Treasurer Brian Howard reported that the recent 2011 consolidated audit resulted in an unqualified opinion, which is considered the equivalent of a “clean bill of health.” Following a review of AIC and FAIC 2012 budgeted revenues and expenses, he provided a history of net assets for both organizations. AIC membership trends over a 10-year period were also presented. Following the report, attendees requested that additional financial information be posted on the AIC website.

The executive director’s report included an update on AIC’s use of technology—listservs, website, blog, Basecamp, wikis, webinars, Dropbox, ScholarOne, social media sites, and more. While AIC is now better able to publish books for the field and facilitate specialty groups in producing their publications, AIC staff must work differently and have additional expertise than in the past in order to maintain all of these platforms. The cost to maintain these tools has increased a great deal in recent years, while, at the same time, printing and mailing costs have increased. Next, Eryl Wentworth briefly highlighted the variety of programs and initiatives that have received grant support in recent years. She did so with thanks to the federal agencies and private foundations that provide this invaluable support.

Education & Training Board Director Stephanie Lussier provided an update on professional development activities. In 2011, 30 events were held for 468 registrants. Since 2002, a total of 228 events have served 7,056 registrants. In 2011, participants came from 37 states and 11 countries. In addition, FAIC awarded 98 grants in 17 grant categories totaling \$458,017.

Grant projects in 2011–2012 include:

- *National Endowment for the Humanities (NEH)*—Workshops
- *Institute of Museum and Library Services (IMLS)*—AIC-CERT training

- *Samuel H. Kress Foundation*—International speakers, conservation fellowships, publication fellowships, publication, IIC emerging professionals meeting
- *The Andrew W. Mellon Foundation*—Photograph workshops, Hermitage Initiative
- *Getty Foundation*—Latin American Scholarship Program, Strategic Planning
- *Inge Foundation*—Outreach programming

Stephanie Lussier also noted that AIC-CERT now has 107 curators, librarians, archivists, and conservators on the team. From May 2010 through September 2011, 31 AIC members provided 437 days of service to the Haiti Cultural Recovery Project. In conclusion, she asked members to support the Stout Fund, enabling student members to attend professional meetings.

Meg Craft welcomed questions and comments, which began with kudos to the EPCN for their contributions, in particular the development of the PR toolkit. AIC was thanked for arranging the Cuba trip and was encouraged to arrange additional special tours for members. AIC was also urged to partner with international groups on important global initiatives.

Concern was expressed about overhead allowances for grants. While FAIC has a negotiated Federal rate, some granting agencies do not allow overhead to be included in grant budgets. FAIC operations must be funded in part with unrestricted funds, which are difficult to secure.

This summary only touches on the topics addressed in the business meeting. To read the AIC members business meeting minutes, available following approval by the AIC board, please visit the AIC website at www.conservation-us.org/aboutaic.

AIC Board of Directors

Meg Loew Craft	President (2011–2013)
Pamela Hatchfield	Vice President (2011–2013)
Sanchita Balachandran	Secretary (2012–2014)
Jennifer Hain Teper	Treasurer (2012–2014)
Stephanie Lussier	Director, Professional Education (2011–2014)
Nancie Ravenel	Director, Communications (2010–2013)
Sarah Stauderman	Director, Committees and Task Forces (2012–2015)
Deborah Lee Trupin	Director, Specialty Groups (2011–2014)



2012–2013 AIC Board of Directors, L-R: Pam Hatchfield, Nancie Ravenel, Sanchita Balachandran, Sarah Stauderman, Stephanie Lussier, Meg Craft, Deborah Trupin; Absent, Jennifer Hain Teper

2012 Award Recipients Honored at the Annual Meeting in Albuquerque

We congratulate this year's AIC Award recipients

Honorary Membership

Kathryn A. Makos

Sheldon & Caroline Keck Award

Cathleen Baker and
Cleo Mullins

The Robert L. Feller Lifetime Achievement Award

Daniel Kushel

Special Recognition for Allied Professionals

Charles Hummel and
Charles Rhyne

AIC Publication Award

Cathleen Baker

AIC Advocacy Award

Rosa Lowinger

Award for Outstanding Commitment to the Preservation and Care of Collections

Alaska State Museum and
Harness Racing Museum & Hall of Fame

President's Award

Rachael Arenstein



Charles Hummel accepting the Allied Professionals Special Recognition Award



Cathleen Baker receiving the AIC Publication Award from Board President Meg Craft



Rachael Arenstein accepting the President's Award from Board President Meg Craft

The Robert L. Feller Lifetime Achievement Award—Daniel Kushel

During the second award of the Robert L. Feller Lifetime Achievement Award, the Albuquerque Convention Center Ballroom was full of appreciative members as this prestigious honor was presented to Daniel Kushel. Following AIC Board President Meg Craft's introductory words about the award and its meaning, Paul Messier spoke in praise of Dan and his many accomplishments. He stated that the award is not focused solely on Dan's brilliance as a teacher, but also on his unwavering commitment to the technical examination and documentation of material culture. Dan has worked tirelessly throughout his career to elevate examination and documentation practices, extending his contributions to all facets of the field from institution-based research to results-driven private practice.

Paul continued with "His carefully articulated and uncompromising approach perhaps was most needed upon the historic and rapid shift from analog to digital photography." The methodologies Kushel developed and promoted, as voiced in *The AIC Guide to Digital Photography and Conservation Documentation*, now in its second edition, have shaped the field.

In his acceptance remarks, Dan Kushel spoke eloquently about the evolution of the field and its professional organization. He expressed his joy in the success of his students and profound pleasure in seeing the sophisticated advances in photographic documentation brought about by the work of his students and their colleagues. Paul Messier's and Dan Kushel's full remarks can be viewed at www.conservation-us.org/awards.



Paul Messier, Dan Kushel, and Meg Craft following the presentation of the Robert L. Feller Lifetime Achievement Award to Dan Kushel

AIC Angels Projects in New Mexico

On Tuesday, May 8, over 30 AIC members devoted the day to helping two organizations in New Mexico.

Fourteen members participated in the AIC Angels Project at Sandoval County Historical Society. The AIC volunteers helped to rehouse the society's archive, including incorporating new materials from abandoned mining towns that were destroyed by wild fires.

In addition, the volunteers cataloged and rehoused some of the society's photo collections. Special attention was given to the photo poster boards that the society uses when they give lectures at schools. The AIC volunteers were assisted by many of the regular volunteers at the historical society. The conservators were able to show the historical society volunteers some basic ways that they can help take care of the collection. AIC thanks TruVue, University Products, and Hollinger Metal Edge for their generous donations of supplies for this project. The work could not have been accomplished without this support.

AIC and ASG partnered on a second Angels Project in Santa Fe. Close to 15 AIC members lent their skills to the Cornerstones Community Partnership's project to conserve San Miguel Chapel, one of the oldest religious buildings in the United States. The chapel's historic significance includes archaeological remains that date from pre-Contact times to the twentieth century, Spanish Colonial woodwork, and historic paintings. The AIC volunteers

spent the day learning traditional earthen building skills, including having the opportunity to make adobe bricks.

Thank you to all of the volunteers, who took the time to enrich these two great New Mexican organizations.

Angels Volunteers

SANDOVAL

Susan Barger, project coordinator
Alicia Bjornson
Jason Church
Molly Gleeson
Christian Hernandez
Cassie Johnson
Melissa King
Jo Anne Martinez-Kilgore
Michal Mikesell
Annette Morris
Ronel Namde
Miriam Nelson
Karen Stone
Renee Wolcott

SAN MIGUEL CHAPEL

Caverly Allatt
Victoria Alvarez
Jennifer Correia
Leslie Courtois
Rose Cull
Karen Fix
Xsusha Flandro
Stephanie Hoagland
Tara Hornung
Patty Miller
Vanessa Muros
Ingrid Neuman
Bethany Palumbo
Julia Sybalsky
Deborah Uhl
Kelly Wong

Annual Meeting

See the Checkered Flag Wave for You—Register for Indianapolis Today

The Contemporary in Conservation is the theme for the 2013 AIC Annual Meeting, and topics will encompass a wide range of approaches to conservation as well as perspectives from outside the field. Sessions might present current issues in conservation and preservation such as:

- digitization, environmental sustainability, or the effects of architectural design on the preservation of objects
- current trends in exhibition design and the new challenges they present for preservation including greater physical access, longer display times, and more touring exhibitions
- issues relating specifically to contemporary art.

The Program Committee hopes to include architects, engineers, exhibition designers, and other allied professionals in the discussion and will incorporate some of the formats that were so successful this year in Albuquerque.

The 2013 Annual Meeting will be held at the JW Marriott in Indianapolis, May 29–June 1. Registration is open; race on in and if you are one of the first 75 people to register for the meeting, you will be entered to win a free Annual Meeting registration.

The JW Marriott will be an excellent location for our Annual Meeting. Completed in the spring of 2011, it is a thoroughly modern hotel, devoted to making the most of every conference experience. AIC has secured a low sleeping room rate of \$159 for the Annual Meeting. Staying at the host hotel has never been a better value!

In case you are wondering why the JW Marriott was selected over other hotels, the answer is simply that it offered the best value. There are only two other locations large enough to host the AIC Annual Meeting in Indianapolis; one hotel was not interested in bidding, the other space was a convention center and the sleeping room rates would have been higher.

How is this possible? Because meetings like ours are booked 3–4 years out, it puts tremendous pressure on a new hotel to book several years' worth of business during their pre-construction period. AIC was able to capitalize on this and secure space in a vibrant new hotel at a competitive rate.

Please support your organization by staying at the host hotel. The AIC room block at the JW Marriott will be opening soon; look for an email for AIC this summer. To register for the 2013 Annual Meeting please visit our website at www.conservation-us.org.

Call for Papers—2013 Annual Meeting The Contemporary in Conservation

When: May, 29–June 1, 2013

Where: JW Marriott, Indianapolis



The 41st AIC Annual Meeting will take place in Indianapolis, May 29–June 1, 2013, at the JW Marriott.

Please join us and be part of your Annual Meeting. Submit an abstract by September 10. For more information and to submit your abstract please visit www.conservation-us.org.

FAIC News

FAIC Samuel H. Kress Conservation Publication Fellowship Deadline

Applications for FAIC Samuel H. Kress Conservation Publication Fellowships are due November 1. Guidelines and applications are available at www.conservation-us.org/grants or from the AIC office.

The fellowships are designed to give conservation professionals release time from their professional responsibilities in order to complete book-length manuscripts. The maximum fellowship length is eighteen months, so candidates normally should have all basic research completed prior to the start of the fellowship. Successful applications typically include a detailed outline of the work as well as one or more completed sample chapters. Applicants must be AIC Fellows or Professional Associates.

Thirty-nine fellowships have been awarded since the program began in 1994. The projects have added greatly to the breadth and depth of published materials available in the field of conservation.

For more information about the publication fellowships, contact Eric Pourchot, Institutional Advancement Director at epourchot@conservation-us.org or (202) 661-8061.

FAIC announces Samuel H. Kress Conservation Fellowship Recipients

Under an agreement with the Samuel H. Kress Foundation, FAIC is managing the selection and award process for the Conservation Fellowships. The program aims to provide a variety of professional development experiences to young conservation professionals. The nine recipients of the 2012-2013 Fellowships are:

Baltimore Museum of Art
Chicago History Museum
Fine Arts Museums of San Francisco
Indianapolis Museum of Art
National Gallery of Denmark
Shelburne Museum
Smithsonian American Art Museum
Tate
Whitten & Proctor Fine Art Conservation

The next deadline for Fellowships is March 10, 2013. Application guidelines are available on the AIC/FAIC website at www.conservation-us.org/grants.

Scholarships Broaden Attendance at AIC's 40th Annual Meeting

This year FAIC welcomed 20 scholars from Latin America and the Caribbean at AIC's Annual Meeting in Albuquerque, New Mexico. Participants were selected from 53 applicants, and hailed from eight countries: Argentina, Brazil, Chile, Colombia, Cuba, Haiti, Mexico, and Peru. Funding for these scholarships is provided by the Getty Foundation in order to increase opportunities for sustained intellectual exchange across national and regional borders.

The George Stout Memorial Fund provides scholarship assistance for student members of AIC to attend a professional meeting. FAIC was able to fund 12 students this year, 11 of whom attended the AIC Annual Meeting. Funding for these scholarships is provided from earnings in the FAIC George Stout Endowment and annual donations from AIC Specialty Groups and individuals.



L to R: George Stout award recipients Morgan Hayes, Christine McIntyre, Gwenanne Edwards, Kristin deGhetaldi, and Rebecca Summerour at the AIC Annual Meeting.

Deadlines for FAIC Grant and Scholarship Applications are September 15

Applications are due September 15 for requests for funding in six categories that support projects by AIC members. Guidelines and application forms are available at <http://www.conservation-us.org/grants> or from the AIC office. All materials must be received by the published deadlines for consideration.

- Individual Professional Development Scholarships offer support of up to \$1,000 to help defray professional development costs for AIC Fellows or Professional Associate members.
- NEH Individual Professional Development Scholarships of up to \$1,000 are available to all AIC members who are U.S. citizens or residents to support attendance at FAIC workshops supported by a grant from the National Endowment for the Humanities (NEH): "Identification

Deadlines continues on page 16

Growing Number of Kress-funded Conservation Works Published

FAIC, with funding from the Samuel H. Kress Foundation, has awarded 39 Conservation Publication Fellowships since 1994. Most of the Fellowships have resulted in publication of the completed manuscript. The following published works have filled significant gaps in the conservation literature and have become standard textbooks which have greatly enriched the profession. (Bold face names indicate Publication Fellows.)

Barbara Appelbaum, *Conservation Treatment Methodology* (Elsevier, 2007).

Cathleen Baker, *From the Hand to the Machine: Nineteenth-century American Papers and Mediums: Technologies, Materials, and Conservation* (Legacy Press, 2010).

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

Vicki Cassman, *Human Remains. Guide for Museums and Academic Institutions* (Alta Mira Press, 2006).

Michele R. Derrick, Dusan C. Stulik, James M. Landry, *Infrared Spectroscopy in Conservation Science* (J. Paul Getty Trust, Getty Conservation Institute, 1999).

Mary-Lou E. Florian, *Fungal Facts: Solving Fungal Problems in Heritage Collections* (Archetype Publications, 2002).

Mary-Lou E. Florian, *Protein Facts: Fibrous Proteins in Cultural and Natural History Artifacts* (Archetype Publications, 2007).

Pamela Hatchfield, *Pollutants in the Museum Environment: Practical Strategies for Problem Solving in Design, Exhibition and Storage* (Archetype Publications, 2002).

Martin Jürgens, *The Digital Print: Identification and Preservation* (J. Paul Getty Trust, Getty Conservation Institute, 2009).

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

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

Nancy Odegaard and Scott Carroll, *Material Characterization Tests for Objects of Art and Archaeology* 2nd edition (Archetype Publications, 2000).

Roy Perkinson, *The Restoration of Engravings, Drawings, Books, and Other Works on Paper* (J. Paul Getty Trust, Getty Conservation Institute, 2006).

Lois Olcott Price, *Line, Shade and Shadow: The Fabrication and Preservation of Architectural Drawings* (Oak Knoll Press and the Winterthur Museum, 2010).

Toby Raphael and Felicity Devlin, *Conservation Standards & Guidelines for Exhibitions Utilizing Museum Collections* (American Institute for Conservation Wiki publication, http://www.conservation-wiki.com/index.php?title=Exhibition_Standards_%26_Guidelines, 2011).

Chandra Reedy, *Thin-Section Petrography of Stone and Ceramic Cultural Materials* (Archetype Publications, 2008).

Jane Merritt and **Julie A. Reilly**, *Preventive Conservation for Historic House Museums* (Alta Mira, 2009).

Nicholas Eastaugh, **Valentine Walsh**, Ruth Sidall, Tracey Chaplin, *Pigment Compendium: CD-ROM* (Butterworth-Heinemann, 2005).

Nicholas Eastaugh, **Valentine Walsh**, Ruth Sidall, Tracey Chaplin, *Pigment Compendium: A Dictionary and Optical Microscopy of Historic Pigments* (Butterworth-Heinemann, 2008).

John Watson, *Artifacts in Use* (Organ Historical Society, 2010).

Marianne Webb, *Lacquer: Technology and Conservation: a Comprehensive Guide to the Technology and Conservation of Asian and European Lacquer* (Butterworth-Heinemann, 2000).

Glenn Wharton, *The Painted King: Art, Activism, and Authenticity in Hawaii* (University of Hawaii Press, 2011).

George Wheeler, *Alkoxysilanes and the Consolidation of Stone* (J. Paul Getty Trust, Getty Conservation Institute, 2005).

FAIC invites AIC Professional Associates and Fellows to join this distinguished group of authors. November 1 is the next deadline for FAIC Samuel H. Kress Conservation Publication Fellowship applications. A stipend of \$30,000 will be offered to help support the writing of a book-length work in the field of conservation. See www.conservation-us.org/grants for application details.



Latin American Scholars take a walking tour of Santa Fe

Deadlines *continued from page 14*

and Conservation of Digital Prints,” “Modern/Contemporary Print Identification,” “Preventive Conservation,” “Hands-on Digital Imaging,” and “Conservation of Glass in Photography.”

- Lecture Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.
- Regional Angels Grants offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.
- Workshop Development Grants offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.
- Small Meeting Support Grants are intended to help defray the costs, up to \$2,500, to develop and hold small meetings of AIC members.

Projects should begin no earlier than November 1 for full consideration. Applications and supporting documents, including any required letters of support must be delivered to the AIC office (no faxes, please) by September 15. Electronic submissions of applications are encouraged; see grant guidelines for forms and details. Letters of support can be sent by mail or e-mail, but must include a signature and arrive by the deadline.

For more information, contact Abigail Choudhury in the AIC office at [achoudhury\[at\]conservation-us.org](mailto:achoudhury[at]conservation-us.org) or 202-661-8070.

JAIC News

JAIC associate editors (AEs) are hard-working volunteers with extensive knowledge of the conservation field and its literature. They provide an invaluable service to the Journal; within the course of a year, an AE may review as few as one or as many as six manuscripts. AEs invite peer reviewers (usually two) to read and review manuscripts based on their area of expertise. Once the reviews are completed, the AEs provide their own assessment of the manuscript’s appropriateness, readability, completeness, and currency, then forward a recommendation for its acceptance or rejection to the JAIC senior editors. This multi-tiered evaluation method strives to provide high quality, meaningful articles representing the accepted standards of practice found in all specialty group categories of the art conservation.

Regrettably, Deborah Bede, a JAIC associate editor for textiles conservation for over 20 years, has resigned recently. Deborah’s broad range of experience and knowledge of JAIC history will be missed. Stepping into Deborah’s shoes is Robin Hanson, textile conservator at the Cleveland Museum of Art and chair of the Textiles Specialty group. Additionally JAIC invited Catherine Stephens, Senior Scientist at the Art Conservation Research Center at Carnegie Mellon, to become one of our associate editors for manuscripts for the research and technical papers. Catherine is also the chair of the RATS Specialty group at AIC. Both Robin and Catherine have published articles in JAIC; we find that having been on the author’s side of the fence can add the aspect of empathy to this job. JAIC welcomes both

Robin and Catherine with their enthusiasm and commitment to serving their professional organization through working on JAIC.

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

JSTOR Launches “Register & Read”

AIC is participating, along with about 70 other publishers, in a new program called Register & Read that JSTOR is testing. It's not the kind of access for our members that we're really after, but it's a good start. Register & Read allows individuals to register for free with JSTOR and find content that can be read online or purchased. Users can add content to a “reading shelf” to read online for a minimum of 14 days during the BETA (meaning that this may change over time as JSTOR assesses use and user needs). Users have the ability to view articles within the context of the entire issue and can remove content from the shelf after 14 days or choose to leave it there indefinitely. Users may also choose to purchase and download articles if the publisher participates in the Publisher Sales Services, as AIC does. Purchased articles will be stored on a new “Purchases” tab in the user's account and users will then have unlimited access to the article PDF file. Unregistered users who purchase articles will receive a traditional access token that limits access to 5 PDF downloads and expires in 14 days. Our goals in participating in this program include making JAIC more accessible to researchers beyond the field, researchers with institutional access to only a limited number of JSTOR collections, and researchers who currently have no access to JSTOR, in addition to helping to provide increased research opportunities to our members.

Conference Reports

TechFocus II: Caring for Film and Slide Art was held at the Hirshhorn Museum and Sculpture Garden in Washington, DC, on April 27–28, 2012. The conference was organized by the AIC Electronic Media Group, the Hirshhorn Museum and Sculpture Garden, and the Foundation of the American Institute for Conservation (FAIC) and drew 100 participants from 7 different countries.

Sixteen speakers addressed the fact that projected motion picture film and slides are in a state of crisis. Far more quickly than anyone could have anticipated, these technologies will soon reach obsolescence. As a result, options for duplication and preservation are narrowing rapidly and our collective familiarity and technical understanding of this material is fading. However, artists continue to create important works using film and slides, and earlier works by seminal artists are being shown in museums with increasing frequency.

TechFocus II was designed to educate conservators, curators and other art professionals on the technology of film and slide-based artworks, as well as appropriate acquisition, preservation, and display procedures. The workshop included three sessions, under the title “A School of Seeing,” that visualized phenomena related to duplication, transfer, damage, and restoration, so participants were able to see real examples of factors threatening the integrity of film and slide-based artworks. Hands-on sessions on “The ABC's of Film



Maurice Schechter with workshop participants
Photo: Jessica Suworoff/Smithsonian Institution



Jeffrey Warda explaining slide mounts
Photo: Jessica Suworoff/Smithsonian Institution

Handling” and “The ABC's of Projector Care” supplemented the program, and provided a forum for in-depth discussion with the experts.

The workshop also provided an opportunity for international professionals to gather and discuss potential strategies for collective action in the face of disappearing film stocks, obsolete equipment, and declining expertise.

The workshop was made possible by the generous support of the Hirshhorn Museum and Sculpture Garden, FAIC, and the Smithsonian Institution Archives.

TechFocus II Planning Committee members are: Jeff Martin, Christine Frohnert, Joanna Phillips, Martha Singer, Sarah Norris, Eric Pourchot, with Susan Lake, Sarah Stauderman, Gwynne Ryan.

For further information please visit the TechFocus II Facebook and Twitter pages to continue discussions beyond the conference.

Like us on Facebook <http://on.fb.me/yWBVD2> and follow us on Twitter www.twitter.com/techfocus2.

—Christine Frohnert, [c.frohnert\[at\]me.com](mailto:c.frohnert[at]me.com)

Allied Organizations

NATIONAL ENDOWMENT FOR THE HUMANITIES (NEH)

NEH website redesign

The National Endowment for the Humanities Division of Preservation and Access is proud to announce the launch of the completely redesigned NEH website (www.neh.gov)! Besides easier access to information about applying for and managing grants, the new site showcases news about NEH-funded projects, NEH staff, and NEH-funded online content.

We especially encourage you to visit our Preservation and Access division page (<http://www.neh.gov/divisions/preservation>) with news and activity from all of the division's grant programs:

- Humanities Collections and Reference Resources
- Preservation Assistance Grants for Smaller Institutions
- Sustaining Cultural Heritage Collections
- Preservation and Access Research and Development
- Education and Training
- Documenting Endangered Languages

National Digital Newspaper Program: Chronicling America (chroniclingamerica.org), jointly sponsored by the NEH and the Library of Congress

More than just a catalog of recent news and events, the Preservation and Access page explores trends and developments in the preservation community, including advances in digital preservation, sustainable preventive conservation strategies, preservation of audiovisual and born-digital collections, as well as creative collaborations among historical societies and museums, libraries, and archives.

The new website will display the diversity of institutional activity as reflected by the many awards made in all the NEH grant programs. The content will be updated regularly, so stay informed about all of the latest features, projects, funding announcements, and news by following on Twitter: [@NEH_PresAccess](https://twitter.com/NEH_PresAccess).

The NEH welcomes your feedback about the site or ideas for a story that you think should be featured, whether you are a past NEH awardee, or a scholar, educator, student, conservator, administrator, or just someone interested in the collections and institutions funded by NEH and the Division of Preservation and Access. Please email: preservation@neh.gov.

Sustainable Preventive Conservation Practices

The National Endowment for the Humanities' Sustaining Cultural Heritage Collections (SCHC) grants encourage museums, libraries, archives, and historical organizations to plan and implement preventive conservation strategies in sustainable ways—to mitigate the greatest risks to collections

and pragmatically balance preservation effectiveness, cost, and environmental impact. The next deadline for applications is December 4, 2012 for projects starting in September 2013. Revised guidelines should be posted on the NEH website by September 1, but in the meantime, the guidelines from the current year are still online at <http://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections>.

NEH program officers are available to discuss project ideas and read draft proposals. Email preservation@neh.gov or call 202-606-8570.

All grantees whose projects focus on sustainable strategies will be preparing white papers about their projects to share lessons learned with the field. Some of the planning and implementation grants awarded in 2010 and 2011 have been completed and grantees are submitting their white papers to NEH. To read these, follow this link to the Division of Preservation and Access' resource library: <http://www.neh.gov/divisions/preservation/resource/schc-white-papers>

—Laura J. Word, Senior Program Officer,
Division of Preservation and Access,
National Endowment for the Humanities
1100 Pennsylvania Avenue, N.W. Room 411
Washington, D.C. 20506
Tel: 202/606-8570 office,
202/606-8501 direct,
Email: lword@neh.gov

HERITAGE PRESERVATION (HP)

2012 Conservation Assessment Program Update

Heritage Preservation received 154 applications for the 2012 Conservation Assessment Program (CAP). Ninety-seven museums in 34 states, Guam, and the Republic of Palau will participate in CAP in 2012. The participant museums include art museums, history museums, nature centers, and maritime museums. Check Heritage Preservation's website at www.heritagepreservation.org/CAP/12announce.html for the official press release on the 2012 CAP participants.

Heritage Preservation will release the 2013 CAP application on Monday, October 1, 2012. The deadline will be 11:59 p.m. on Monday, December 3, 2012. AIC members are encouraged to tell small museums about the program. Interested applicants may find more information at www.heritagepreservation.org/CAP and write to cap@heritagepreservation.org to receive an email reminder about the 2013 CAP application.

MayDay!

Heritage Preservation announced winners of its MayDay prize drawing on June 4. Four winners were chosen at random by firefighters from the District of Columbia Engine 16. This year's winners and their activities can be found on Heritage Preservation's website at www.heritagepreservation.org. A record number of institutions participated in this year's MayDay

campaign. From simple activities like fire extinguisher demonstrations to more complex activities such as disaster scavenger hunts, this year's participants proved that preparing for emergencies can be easy and fun.

Heritage Preservation encourages institutions to keep the spirit of MayDay alive—the 2012 Atlantic hurricane season began on June 1 and does not officially end until November 30.

ASSOCIATION FOR LIBRARY COLLECTIONS AND TECHNICAL SERVICES (ACTLS)

At previous meetings of the American Library Association (ALA), discussions by Preservation and Reformatting Section (PARS) members indicated great interest in the continued collection, analysis, and publication of preservation statistics. As background, The Association of Research Libraries (ARL) ceased collection of preservation statistics in 2008 from its research library members. At present, ARL has no immediate plans to continue the ARL Preservation Statistics program.

The PARS Executive Board, in conjunction with ALCTS, is interested in assuring that preservation statistics be collected and shared. We believe that most libraries, archives, museums, and other cultural heritage institutions still record preservation statistics for annual reporting purposes within their own institutions and consortiums. The loss of this shared data leaves the preservation community without a way to assess and analyze its collective current practices, staff and budget resources, and strategic direction. It is hoped that a recently conducted survey among those in the preservation community will help define these needs.

—Holly Robertson. *Member-at-Large, Preservation and Reformatting Section (PARS) / Association for Library Collections and Technical Services (ALCTS)*
American Library Association (ALA)

INTERNATIONAL NETWORK FOR THE CONSERVATION OF CONTEMPORARY ART – NORTH AMERICA (INCCA-NA)

Having hosted two successful and lively Artist Interview Methodology Workshops in February and April this year, INCCA-NA also launched its new website: www.incca-na.org. Designed to be easily navigable and informative, the site offers a clear and direct portal to INCCA-NA's diverse programs: Artist Interview Methodology Workshops, Artist Research Project and Voice of the Artist Panel Discussions. As well as an opportunity to be part of an ever-growing group of supporters and participants, visitors can gain access to the blog using an RSS reader, or by connecting with INCCA-NA on Facebook and also subscribe to the new monthly e-newsletter. By subscribing online, members will be kept up-to-date on the highlights of contemporary art conservation and forthcoming INCCA-NA events, talks and workshops.

Health & Safety

Not Your Mother's MSDS

On March 26, 2012 OSHA published the revised Hazard Communication Standard, 29CFR 1910.1200, commonly referred to as Hazcom 2012. This revision of the standard aligns the U.S. Hazard Communication system with the Globally Harmonized System for the Classification and Labeling of Chemicals (GHS). These changes affect every industry that uses chemicals in the workplace, providing new labeling formats on the Materials Safety Data Sheets. Training for all employees on this new format must be completed by December 2013, although the specifics of this training are currently unclear. The major changes are outlined below.

Major changes to the Hazard Communication Standard

- **Hazard classification:** Provides specific criteria for classification of health and physical hazards, as well as classification of mixtures.
- **Labels:** Chemical manufacturers and importers will be required to provide a label that includes a harmonized signal word, pictogram, and hazard statement for each hazard class and category (see Table 2.) Precautionary statements must also be provided.
- **Safety Data Sheets:** Will now have a specified 16-section format.
- **Information and training:** Employers are required to train workers by December 1, 2013 on the new label elements and safety data sheets format to facilitate recognition and understanding.

Why the change?

OSHA anticipates that the modifications to the Hazard Communication Standard (HCS) will result in increased safety and health for the affected employees and reduce the numbers of accidents, fatalities, injuries, and illnesses associated with exposures to hazardous chemicals. The GHS revisions to the HCS standard for labeling and safety data sheets will enable employees exposed to workplace chemicals to more quickly obtain and more easily understand information about the hazards associated with those chemicals. In addition, the revisions to HCS are expected to improve the use of appropriate exposure controls and work practices that can reduce the safety and health risks associated with exposure to hazardous chemicals. Following are examples of the new pictograms and hazards. Please note that the diamond-shaped pictogram borders will be red in an effort to increase recognition and comprehensibility.

Table 1: Schedule for change from MSDS to GHS










Effective Completion Date	Requirement(s)	Who
December 1, 2013	Train employees on the new label elements and safety data sheet (SDS) format.	Employers
June 1, 2015* December 1, 2015	Compliance with all modified provisions of this final rule, except: The Distributor shall not ship containers labeled by the chemical manufacturer or importer unless it is a GHS label	Chemical manufacturers, importers, distributors and employers
June 1, 2016	Update alternative workplace labeling and hazard communication program as necessary, and provide additional employee training for newly identified physical or health hazards.	Employers
Transition Period to the effective completion dates noted above	May comply with either 29 CFR 1910.1200 (the final standard), or the current standard, or both	Chemical manufacturers, importers, distributors, and employers

*This date coincides with the EU implementation date for classification of mixtures

Sometimes Disposable is Okay

Rainbows. Sunsets. Toilet paper. Some things in life are not meant to last forever. Please remember that personal protective equipment (PPE) such as Tyvek suits, most gloves, and N-95 respirators are disposable. Reuse of these PPE leads to cross-contamination and reduces their efficacy. To avoid excess waste, plan tasks ahead and use disposable PPE only when necessary. If you do use disposable PPE, start with a fresh one each day (or each use), and when in doubt, THROW IT OUT!

Table 2: HCS Pictograms and Hazards

Health Hazard	Flame	Exclamation Mark
 <ul style="list-style-type: none"> • Carcinogen • Mutagenicity • Reproductive Toxicity • Respiratory Sensitizer • Target Organ Toxicity • Aspiration Toxicity 	 <ul style="list-style-type: none"> • Flammables • Pyrophorics • Self-Heating Gas • Self-Reactives • Organic Peroxides 	 <ul style="list-style-type: none"> • Irritant (skin and eye) • Skin Sensitizer • Acute Toxicity (harmful) • Narcotic Effects • Respiratory Tract Irritant • Hazardous to Ozone Layer (Non Mandatory)
Gas Cylinder	Corrosion	Exploding Bomb
 <ul style="list-style-type: none"> • Gases under Pressure 	 <ul style="list-style-type: none"> • Skin Corrosion/burns • Eye Damage • Corrosive to Metals 	 <ul style="list-style-type: none"> • Explosives • Self-Reactives • Organic Peroxides
Flame over Circle	Environment (Non Mandatory)	Skull and Crossbones
 <ul style="list-style-type: none"> • Oxidizers 	 <ul style="list-style-type: none"> • Aquatic Toxicity 	 <ul style="list-style-type: none"> • Acute Toxicity (fatal or toxic)

OSHA anticipates that, in addition to safety and health benefits, the revised HCS will result in three types of productivity benefits:

- Chemical manufacturers, because they will need to produce fewer SDSs in future year
- Employers, in providing training to new employees as required by the existing OSHA HCS through the improved consistency of the labels and safety data sheets (SDS)
- Firms engaging in, or considering, international trade.

Finally, from a financial standpoint, OSHA estimates that the revised HCS will result in the prevention of 43 fatalities and 585 injuries and illnesses (318 non-lost-workday injuries and illnesses, 203 lost-workday injuries and illnesses, and 64 chronic illnesses) annually. The monetized value of this reduction in occupational risks is an estimated \$250 million a year on an annual basis. The revised HCS are expected to result in savings of \$475.2 million from productivity improvements for health and safety managers and logistics personnel, \$32.2 million during periodic updating of SDSs and labels, and \$285.3 million from simplified hazard communication training.

AIC's Health and Safety Committee will keep you abreast of the changes as more details about training become available. Until then, please be advised that your current MSDS will be officially out of date by June 2016 (see Table 1.) We suggest replacing your current sheets with the new format whenever new chemicals are received. For more information and frequently asked questions regarding this change, please visit <http://www.osha.gov/dsg/hazcom/index.html>.

—Reprinted in part from

<http://www.osha.gov/dsg/hazcom/index.html>.

Prepared by Dawn Bolstad-Johnson, Joanne Klaar Walker
and the AIC Health and Safety Committee

New Publications

The Artist's Process: Technology and Interpretation, edited by Sigrid Eyb Green, Joyce Townsend, et al. London: Archetype, 2012. This volume publishes the proceedings of the fourth symposium of the Art Technological Source Research Working Group of ICOM-CC. It includes 23 papers, plus 13 shorter papers from poster presentations. (ISBN: 9781904982739)

Catalogue of Glass and Limoges Painted Enamels, by Suzanne Higgott. London: Trustees of the Wallace Collection, 2011. The Wallace Collection's holdings of glass and Limoges painted enamels are published here in full. Catalogue entries for a number of the enamels include the results of technical analysis. (ISBN: 9780900785856)

Colorful Realm: Japanese Bird-and-Flower Paintings by It Jakuch (1716-1800), by Yukio Lippit, Ota Aya, Oka Yasuhiro, and Mayakawa Yasuhiro. Washington, DC: National Gallery of Art, 2012. This exhibition catalogue presents the thirty-scroll set of bird-and-flower paintings titled Colorful Realm of Living

Beings, by Ito Jakuchu. The catalogue essays draw upon new information concerning the artist's materials and techniques revealed by recent conservation of the scrolls. (ISBN: 9780226484600)

Conservation and Care of Museum Collections, by Richard Newman et al. Boston: MFA Publications, 2011. This book features 51 objects from the collections of the Museum of Fine Arts Boston. Their histories illustrate basic principles of art conservation and scientific investigation. (ISBN: 9780878467297)

Integrated Pest Management for Collections: Proceedings of 2011: a Pest Odyssey, 10 years Later, by Peter Winsor et al. Swindon: English Heritage, 2011. This collection of papers highlights lessons learned by collections managers over the decade following the first Pest Odyssey conference in 2001. (ISBN: 9781848021143)

Letters to Miranda and Canova on the Abduction of Antiquities from Rome and Athens, by Quatremère de Quincy; introduction by Dominique Poulot; translation by Chris Miller and David Gilks. Los Angeles: Getty Research Institute, 2012. A volume in the series *Texts & Documents*, this book publishes the first English translations of two sets of letters by Quatremère de Quincy on the role of museums vis à vis the protection of European archaeological and artistic heritage. (ISBN: 9781606060995)

Medieval Colours: between Beauty and Meaning, edited by Maria Adelaide Miranda, Maria João Melo, and Mark Clarke. The proceedings of this interdisciplinary symposium on the study of color in medieval manuscripts have been published as the first online number (2011) of the *Revista de História da Arte—FCSH* at <http://revistadehistoriadaarte.wordpress.com/>

Scientific Research on Ancient Asian Metallurgy, Paul Jett, Blythe McCarthy, and Janet G. Douglas, eds. London: Archetype, 2012. The proceedings of the fifth Forbes Symposium at the Freer Gallery of Art commemorate the work of R. J. Gettens, who was the first to use scientific methods to study works of art at the Freer. This volume also presents recent studies on ancient Chinese and Southeast Asian bronzes, and on West Asian coppers alloys. (ISBN: 9781904982722)

People

Francesca Bewer, Research Curator at the Straus Center for Conservation and Technical Studies, Harvard Art Museums, received the 2012 College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation. This award is presented annually to recognize an outstanding contribution by a person who has enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art. As a technical art historian, Bewer's research and teaching have specialized in the materials and techniques of European Renaissance and Baroque bronze sculpture. She authored *A Laboratory for Art: Harvard's Fogg Museum and the Emergence of Conservation in America, 1900-1950*, published in 2010.

Angela Chang has been appointed Assistant Director and Conservator of Objects and Sculpture at the Straus Center for Conservation and Technical Studies, Harvard Art Museums. In addition to her roles in administrative leadership and conservation bench work, she is currently active in all conservation-related aspects of planning and logistics for the Harvard Art Museums renovation and expansion project now underway.

Susan Costello and **Kate Smith** have been named Project Conservators at the Straus Center for Conservation and Technical Studies, Harvard Art Museums. Working in the Objects and Paintings labs, respectively, they are focused on treatments in preparation for the opening of the new Harvard Art Museums facility following its renovation.

Kathleen Kennelly has been appointed Conservation Administrator at the Straus Center for Conservation and Technical Studies, Harvard Art Museums. She provides administrative management and serves as the primary contact and liaison for the conservation department. In addition to developing and implementing policies and procedures for the Center, she oversees and manages all administrative aspects of the Conservation Fellowship program.

Elizabeth Kaiser Schulte, Vice Chairperson of Heritage Preservation's Board and a conservator in private practice, has been awarded the 2012–2013 Booth Family Rome Prize for Historic Preservation and Conservation. Her fellowship project is titled "Changing Views of Rome Through the Eyes of Tourists and Mapmakers: Creation, Preservation, Education." She will spend 11 months studying prints, drawings, maps and other records that visitors made of the Eternal City from the 16th to 20th centuries.

Steven Villereal was recently appointed as the Library's first permanent Audiovisual Conservator at the University of Virginia Library. Steven received his BA from Oberlin College and his MA in Moving Image Archiving and Preservation from New York University. He arrived at the University of Virginia in September of 2009 as part of an IMLS-funded postgraduate fellowship from NYU's Moving Image and Archives Preservation (MIAP) Program.

In Memoriam

Zora Sweet Pinney (1921–2012)

On Friday, March 2, 2012, Zora Sweet Pinney passed away after a sustained period of illness. Her life was immersed in the pursuit of quality art materials and her circle of friends included artists, materials manufacturers, teachers, conservators, scientists, and museum staff members. She was very active in two major organizations, the National Art Materials Trade Association (NAMTA) and the American Society of Testing Materials (ASTM), specifically the subcommittee on Artists' Materials: ASTM D01.57.

Zora was a driving force behind convincing manufacturers to make quality art products. Her love affair with art materials was facilitated through the retail store simply called "Zora's" that she

and her husband Edward owned on Santa Monica Blvd. in Los Angeles. Zora's was, to borrow a term from the medical profession, "an academic center of excellence."

Zora sought out paint makers, raw materials suppliers, those who supplied hair for brush-makers, product manufacturers, and many others in companies that were associated with the inventory in her store. Customers received the items they wished to purchase, and thorough instruction on how to use these products. Even after Zora's closed, she continued her involvement in the art materials world through her strong advocacy for artist education about arts materials. Her devotion to art materials is illustrated in the zeal she applied to testing products for quality and lightfastness as a volunteer on the ASTM Artists' Materials subcommittee. Zora initiated countless product tests by carrying out experiments that were designed to assure that the test procedures actually met the working standard.

A theme in Zora's life was to bring artists and conservators together to discuss common issues. She firmly believed that ongoing dialogue between artists and conservators would result in both seeking to use products that could mitigate some of the inherent vice that infiltrates the production of art.

Benignly, Zora made it a habit to keep trade literature and correspondence with all of the people she encountered when she was in the art materials business. She retained sample paint tubes, jars of mediums, pastel sticks, pencils, etc., from nearly everything she sold in her store. She sought a home for her collection of art materials, trade literature and business letters and asked the National Gallery of Art (NGA) in Washington DC to create a permanent home for it, and to assist with cataloguing and care, as well as to promote it as a resource for artists and researchers. In 1993, Zora gave her remarkable collection of art materials to the NGA to establish the Artist Material Collection and Study Center. Subsequent gifts from other private individuals, as well as gifts that were solicited directly from manufacturers have allowed the collection to grow to over 18,000 items. Zora inspired many later gifts to the collection as she continued to explain the importance of the Gallery's holdings to major manufacturers at art materials trade shows. She was an extraordinary negotiator as she convinced them to donate their products so that future artists and researchers could learn about art materials from the late 20th and early 21st centuries.

Today this collection has a robust database and the literature is well organized. A description and a digest version of the database will appear online once the NGA's newly designed website is completed and released. Surprisingly, some of her old test materials are now used as research samples of naturally aged paints. For example, a recent Mellon Fellowship recipient used her extensive set of cadmium red paint-outs to conduct an important research experiment that will be published soon.

Zora often challenged new ideas and insisted on adequate research support before deciding in any intellectual debate. Her life was devoted to seeking out high quality art materials and to understanding why they were the best. She accepted nothing at face value and forged forwards in looking for new information and perspective. She scolded those who she thought were not

thinking large and she lavishly praised those who showed any accomplishment in their professional and personal lives.

Over the last decade, a decline in her health made appearances at NMATA shows and ASTM meetings infrequent. At her last trade show in Reno, NV (2008), she took fragile steps around the show floor while conversing with old friends and making new ones. She spent much of her time afterwards at home but still communicated by telephone and the Internet. As the years progressed, discussions with her became shorter. She even evolved to signing her emails with just the capital letter "Z," because nothing more was required. She is missed and mourned by the friends she made in ASTM, the conservators she knew, her colleagues and fellow retailers from the NAMTA, and many others. Her legacy will continue among those interested in art materials and the NGA where her collection and the inspiration will serve current and future generations of those who are interested in new information about fine and lasting art materials.

—Michael Skalka, *Conservation Administrator, National Gallery of Art, Washington, DC*, [m-skalka\[at\]nga.gov](mailto:m-skalka[at]nga.gov)

Worth Noting

Conservation Clinics

The Smithsonian American Art Museum now holds monthly Conservation Clinics, during which conservators evaluate the condition of and provide care recommendations for visitor-owned artworks. Objects conservators Helen Ingalls and Hugh Shockey have participated in these events by examining sculptures, objects d'art, and decorative art pieces owned by members of the local community.

Staff conservators were able to recommend how the objects could be lightly cleaned as well as what materials would be best for supporting the object while it is displayed and stored.

—Tiarna Doherty, [DohertyT\[at\]si.edu](mailto:DohertyT[at]si.edu)

Grants & Fellowships

Museum Assessment Program (MAP) Grants

Did you know that the Institute of Museum and Library Services (IMLS) and the American Association of Museums (AAM) support three types of MAP assessments?

- Organizational/Institutional Assessment: Reviews all areas of operations.
- Collections Stewardship/Collections Management Assessment: Focuses on collections policies, planning access, documentation, and collections care within the context of the museum's total operations.
- Community Engagement/Public Dimension Assessment: Assesses the museum's understanding of and relationship with its communities as well as its communities' perceptions of and experiences with the museum.

These grant funded assessments include a self assessment and visits from museum professionals, staff, governing officials, and volunteers. The surveyors work with the museum and MAP staff to produce a report evaluating the museum's operations, making recommendations, and suggesting resources.

Additional grant and fellowship opportunities are listed online at www.conservation-us.org/grantsandfellowships.

Conservation Training

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

In fall of 2011, Michele Marincola officially returned to assume her full-time duties as Sherman Fairchild Chairman of the Conservation Center, replacing Dr. Hannelore Roemich, Professor of Conservation Science, who served admirably as Acting Chairman since the fall of 2009.

This academic year marked our first in the new Mellon-funded library and archive conservation program. This collaborative program aims to enhance graduate-level offerings in this specialization and involves a joint partnership between Columbia University Libraries; the Palmer School of Library and Information Science, Long Island University; and the Morgan Library and Museum. Outside of the general core conservation coursework, students follow a targeted degree path with advanced training in library, special collections and archive conservation, supplemented by a wealth of practical training opportunities around the country and internationally.

In February 2012, we hosted a one-day symposium on recent technical findings and discoveries about works by Leonardo da Vinci. This symposium featured guest speakers Dianne Dwyer Modestini, Conservator for the Samuel H. Kress Program in Paintings Conservation; Nica Gutman Rieppi, Associate Conservator for the Samuel H. Kress Program in Paintings Conservation; Robert Simon, art historian and art dealer; and Larry Keith, Paintings Conservator at the National Gallery, London, and the 2012 Kress Lecturer. These talks continued the conversation begun in January at the very well-received London conference, "Leonardo da Vinci's Technical Practice: Paintings, Drawings and Influence."

This spring, the Conservation Center offered a fond farewell to one of its most cherished teachers, mentor and friend, Tony (a.k.a. James H.) Frantz. Tony retired from his position as adjunct instructor and lab supervisor after 35 years of service. An annual award for excellence in student research was named in his honor, and Morgan Adams, a third-year student in book conservation was its first recipient. We are thrilled to be able to award achievements in student research with a gift honoring Tony's legacy.

For over fifty years, we have been able to grow and enhance our training, education and research capabilities through the partnership and steadfast support of a number of institutions,

major donors and small donations. Over the past year, the Conservation Center received generous funding from the National Endowment for the Humanities, the Stockman Family Foundation Trust, and numerous private donors.

Thanks to the Andrew W. Mellon Foundation, the Conservation Center was recently awarded a grant to increase student stipends across all four years of their graduate education, providing much-needed help in defraying the formidable costs of living and studying in New York City. The Foundation also provided grant support to initiate a two-year pilot program in technical art history for PhD students. A two-week long seminar was held at the Institute of Fine Arts in June, with an additional seminar scheduled for summer 2013. More information about the Mellon Summer Technical Institute can be found on our website at www.nyu.edu/gsas/dept/fineart/conservation/mellon-summer.htm.

Over the last year, major gifts from individual donors have also contributed significantly to the Conservation Center and our program. Through this support we have been able to establish the Judith Praska Distinguished Visiting Professorship in Conservation and Technical Studies, which will begin in fall 2012 with Christine Frohnert as our first visiting professor. This funding has also supported the purchase a new scanning electron microscope (SEM) for more in-depth material analysis. In

addition, donor gifts have allowed us upgrade our lab equipment and facilities, including the enhancement of our photographic and digital printing equipment and capabilities. Generous individual donations have also contributed to student fellowship support and practical training opportunities that continue to be essential to our students and their development.

We are very grateful to the many friends, alumni and institutions that continue to support and partner with the Conservation Center and the Institute of Fine Arts in our educational mission to train and prepare the next generation of art conservators. It is through their foresight, vision and leadership that we are able to continually expand and strengthen our program, building upon a rich and storied tradition as we evolve and grow to meet the future demands of the field.

—Kevin Martin, Academic Advisor,
The Conservation Center, Institute of Fine Arts,
New York University
[km88 \[at\] nyu .edu](mailto:km88@nyu.edu)



Courses, Conferences, & Seminars

FAIC PROFESSIONAL DEVELOPMENT COURSES

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

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

FAIC Workshops

Conservation of Transparent Papers* four sessions:

July 17–18 and 19–20, Washington, DC;

July 23–24 and 25–26, Ames, Iowa

Disaster Preparation and Response for Collecting Institutions

July 18, Lower East Side Tenement Museum, New York, NY

September 24, Villa Finale, San Antonio, TX

March 18, 2013, Bruce More, Cedar Rapids, IA

Additional one-day workshops will be scheduled at National Trust for Historic Preservation sites.

Supported by a grant from the Institute of Museum and Library Services.

Identification and Conservation of Digital Prints* October 29–November 2, Boston, Massachusetts

Modern/Contemporary Print Identification* December 5–7, San Francisco, California

Preventive Conservation* January 2013, Ossabaw Island, Georgia

Hands-on Digital Imaging for Conservation and Museum Professionals* winter 2013 dates TBA, Washington, DC

Modern/Contemporary Print Identification* 2013 dates TBA, Washington, DC

Conservation of Glass in Photography* 2013 dates TBA, Los Angeles, CA

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

FAIC Online courses are in the process of being redesigned. "Laboratory Safety for Conservation" will be offered in September. Watch for a variety of other 2012 courses to be announced.

Co-Sponsored Events

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

Campbell Center Conservation Refresher Courses

The following 2012 courses at the Campbell Center in Mt. Carroll, Illinois have scholarships available for AIC members. Contact the Campbell Center (815-244-1173; www.campbellcenter.org) for more information.

Gilding Conservation July 23–26

Introduction to Organic Chemistry July 25–28

Book Repair for Special Collections July 30–August 2

Revealing Lost Content: Low-Tech Digital Forensics for the Bench Conservator September 13–15

Historic Paint Analysis October 23–25

Call for Papers

Submission Deadline: Jul 31, 2012. New Zealand Conservators of Cultural Material (NZCCM): *Looking for Clues: Science Working with Conservation*. Dunedin, New Zealand. (Conference dates: Nov 7–9, 2012)

Info: [nzccmconference2012\[at\]gmail.com](mailto:nzccmconference2012[at]gmail.com)
Catherine Smith, Tel: +61 3 479 7548

Submission Deadline: Aug 1, 2012. AIC Photographic Materials Group/ICOM-CC Photographic Materials Working Group: *AIC PMG and ICOM-CC Photographic Materials joint meeting*. Wellington, New Zealand. (Conference dates: Feb 1, 2013)

Info: Marc Harnly, [mharnly\[at\]getty.edu](mailto:mharnly[at]getty.edu)

Submission Deadline: Aug 1, 2012. ICOM-CC Metal Working Group: *Metal 2013*. Historic Scotland, Edinburgh, Scotland. (Conference dates: Sep 16–20, 2012.)

Info: www.metal2013.org

Submission Deadline: Aug 15, 2012. ICOM-CC Working Graphic Document Group: *Paper Conservation: Decisions and Compromises, ICOM-CC Graphic Documents Working Group Interim Meeting*. Vienna, Austria (Conference dates: Apr 17–19, 2013)

Info: www.onb.ac.at/about/ifr

Contact: Lieve Watteauw, [lieve.watteauw\[at\]jarts_juleuven.be](mailto:lieve.watteauw[at]jarts_juleuven.be) or Christa Hofmanns, [crista.hofmann\[at\]onb.ac.at](mailto:crista.hofmann[at]onb.ac.at)

Submission Deadline: Sep 1, 2012. Western Association for Art Conservators (WAAC): *WACC 2012*. Palm Springs, California, USA. (Conference dates: Oct 22–25, 2012.)

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

Submission Deadline: Sep 15, 2012. ICOM-CC Wet Organics Archaeological Materials (WOAM): *12th ICOM-CC Wet Organic Archaeological Conference*. Istanbul, Turkey. (Conference dates: May 15–17, 2013)

Info: www.icom-cc.org/42/working-groups
Contact: tara.grant[at]pch.gc.ca

Submission Deadline: Sep 30, 2012. Laboratory of Conservation-Restoration and Research (LC2R): *Conservation-Restoration and Health/Security of People and the Environment*. Provence, France. (Conference dates: Jun 1, 2013)

Info: www.art-conservation.fr/espace

Submission Deadline: Nov 1, 2012. ICOM-CC Metals Working Group: *METAL 2013, International Conference on Historic Metals Conservation, Interim Meeting*. Edinburgh, Scotland. (Conference dates: Sep 16–20, 2013)

Contact: Dr. Craig Kennedy, Historic Scotland, 7 South Gyle Crescent, Edinburgh, EH12 9EB, Tel: +44 131 314 07753,

Submission Deadline: Nov 28, 2012. MUNCH2013: *Public Paintings by Edvard Munch and his contemporaries; Change and conservation challenges*. Oslo, Norway. (Conference dates: Jun 28–30, 2013)

Info: www.hf.uio.no/iakh
Contact: Ingjerd Klevia

GENERAL

2012

Jul 9–12, 2012. 2nd International Conference on Chemistry for Cultural Heritage, Istanbul, Turkey.

Info: www.chemch2012.org

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

Info: <http://www.mcric.org/home/section/101/inter-micro>

Jul 10–12, 2012. National Center for Preservation Technology and Training (NCPTT) : 3D Digital Documentation Summit, San Francisco, CA, USA.

Info: <http://ncptt.nps.gov/3d-digital-documentation-summit>

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

Oct 15–17, 2012. IIC Nordic Group: *XIX International Conference—Planning to Move? Processes and Consequences for Collections, Objects and Society*, Oslo, Norway.

Info: www.nkf-n.no

Oct 18–19, 2012. Dyes in History and Archaeology (DHA): *31st Meeting of Dyes in History and Archaeology*, Antwerp, Belgium.

Info: www.chriscooksey.demon.co.uk
Jan Wouters, [jwouters\[at\]gmail.com](mailto:jwouters[at]gmail.com)

Oct 22–25, 2012. Western Association of Art Conservators (WAAC): *WAAC 2012*, Palm Springs, California, USA.

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

Contact: Daniel Cull, WAAC President, [president\[at\]waac-us.org](mailto:president[at]waac-us.org)

Nov 6–9, 2012. ICOM-DEMIST, ICOM-CC working groups: Sculpture Polychromy and Architectural Decoration; Textiles; and Wood, Furniture and Laquer: *The Artifact, its Context and their Narrative: Multidisciplinary Conservation in Historic House Museums*, The Getty Conservation Institute, Los Angeles, CA.

Info: [Artifact.Context.Narrative\[at\]gmail.com](mailto:Artifact.Context.Narrative[at]gmail.com)

November 7–9. The New Zealand Conservators of Cultural Material (NZCCM): *Looking for Clues: Science Working With Conservation*, Dunedin, New Zealand.

Info: [nzccmconference2012\[at\]gmail.com](mailto:nzccmconference2012[at]gmail.com)
Contact: Catherine Smith, Tel: +61 3 479 7548

Nov 7–9, 2012. Verband der Restauratoren and the International Association for Science and Technology of Building Maintenance and the Preservation of Monuments: *Climate for Collections: Standards and Uncertainties*, Munich, Germany.

Info: www.grupotecnic.org/

Nov 12–13, 2012. The Grup Technic: *Interdisciplinarity in Conservation: Reality or Fiction?*, Barcelona, Spain.

Info: www.climateforculture.eu

Nov 12–15, 2012. Eastern Analytical Symposium: *2012 Conservation Science Annual; Chemistry in Cleaning of Modern Paint and Mass Spectrometry for Cultural Heritage*, Somerset, New Jersey.

Info: www.eas.org
Contact: John Scott, New York Conservation Foundation, Eastern Analytical Symposium, NYC, [nyconsnfdn\[at\]aol.com](mailto:nyconsnfdn[at]aol.com)

Nov 15–16, 2012. Nationalmuseum, Stockholm, Sweden: *The Future's Bright: Managing Colour Change in Light Sensitive Collections*, Stockholm, Sweden.

Info: [futuresbright\[at\]nationalmuseum.se](mailto:futuresbright[at]nationalmuseum.se)

Nov 22–23, 2012. Art Technological Source Research (ATSR/ICOM): *A New Lease on Life: Documented Transformations of Works of Art*, Royal Institute for Cultural Heritage, Brussels-Belgium.

Contact: Helene Dubois,
helene.dubois [at] kikirpa _be

Nov 28–30, 2012. RCE Cultural Heritage Agency of the Netherlands, ICCROM International Centre for the Study of Preservation, CCI-ICC Canadian Conservation Institute: *Reducing the Risks to Cultural Heritage*, Amersfoort, The Netherlands.

Info: http://fd7.formdesk.com/archis/reducing_risks

Contact: Isabelle Verger, ICCROM- Via di San Michele, 13, 00153 Rome, tel: +39 06 58 55 34 10, Email: [iv\[at\]iccrom_org](mailto:iv[at]iccrom_org)

2013

May, 2013 (Date TBA). Society for the Preservation of Natural History Collections (SPNHC): *28th Annual Meeting and 10th Conference on Fossil Resources*, Wellington, Rapid City, South Dakota, USA.

Info: <http://www.spnhc.org/50/meetings>

May 13–16, 2013. *Conservation in the Nineteenth Century (CiNC)*, Copenhagen, Denmark.

Info: www.natmus.dk/CiNC

ARCHITECTURE

Oct 22–26 2012. Columbia University's Historic Preservation Program: *12th International Conference on the Deterioration and Conservation of Stone*. Columbia University, New York, NY.

Info: www.arch.columbia.edu/school/section/programs/resources-and-opportunities

Contact: George Wheeler, gw2130 [at] columbia _edu

BOOK & PAPER

Aug 2–4, 2012. International Conference on the History of Records and Archives (ICHORA 6): *Exploring Shared Heritage in the History of Archives with Libraries, Information Science/Documentation, Preservation/Conservation, and Museums*, Austin, TX.

Info: <http://www.ischool.utexas.edu/~ichora6/>

Contact: Patricia Galloway, School of Information, University of Texas at Austin, 1616 Guadalupe, Suite 5.202, Austin, TX, 78701-1213

Aug 29–31. Archives and Records Association (ARA): *Progression, Innovation and New Landscapes*, Brighton, UK.

Info: <http://www.archives.org.uk/ara-conference/the-ara-conference.html>

Contact: Mark Allen, Flintshire Record Office, The Old Rectory, Rectory Lane, Hawarden, Flintshire, CH5 3NR, Tel: +44 1244 532 364

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

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

Oct 17–19, 2012. Arnamaagnae Institute, University of Copenhagen and the Royal Library: *14th Seminar on the Care and Conservation of Manuscripts*. Copenhagen, Denmark.

Info: <http://nfi.ku.dk/cc/>

OBJECTS

Jul 8–14, 2012. Humboldt Field Research Institute: *Lichens, Biofilms, and Gravestones*, Steuben, Maine, USA.

Info: www.eaglehill.us/programs/nhs/nhs-calendar.shtml

Jul 15–16, 2012. ICON Ceramics and Glass Group: *Ceramics and Glass Group Conference*, Liverpool, UK .

Info: www.icon.org.uk

Jul 20–22, 2012. American Glass Guild: *American Glass Guild (AGG) Annual Conference*, Pittsburgh, PA.

Info: <http://www.americanglassguild.org/2012conference/2012overview.html>

Aug 29–31, 2012. *10th Interim Meeting of the ICOM-CC Leather and Related Materials Working Group*, Offenbach, Germany.

Info: www.icom-cc.org/29/working-groups/leather-and-related-materials

Oct 22–26, 2012. The Getty Conservation Institute (GCI): *Recent Advances in Characterizing Asian Laquer (RADiCAL)*, The Getty Center, Los Angeles, California, USA.

Info: www.getty.edu/conservation/

Oct 23–27, 2012. Shanghai Institute of Ceramics, The Shanghai Research Society for the Science and Technology of Ancient Ceramics, Research Institute for Ancient Ceramics at the Jingdezhen Ceramics Institute: *10th Meeting of the International Symposium on Ancient Ceramics (ISAC)*, Jingdezhen, Jiangxi, China.

Contact: Pam Vandiver, [vandiver\[at\]mse_arizona_edu](mailto:vandiver[at]mse_arizona_edu)

Nov 2, 2012. National Maritime Museum: *Chinese Heritage Conference III 2012—Porcelain and Glass at the National Maritime Museum*, Greenwich, London, UK.

Info: www.artability-art.com

Contact: Velson Horie, [velson.horie\[at\]manchester_ac_uk](mailto:velson.horie[at]manchester_ac_uk)

2013

Sept 16–20, 2013. ICOM-CC Metal Working Group: *Metal 2013*, Historic Scotland, Edinburgh, Scotland.

Info: www.metal2013.org

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

Info: www.icomcorpus2013.nu

PAINTINGS

Oct 16–17, 2012. The Getty Conservation Institute (GCI): *The Siqueiros Legacy: Challenges of Conserving the Artist's Two Monumental Murals*, Los Angeles, California.

Contact: [siqueiros\[at\]getty_edu](mailto:siqueiros[at]getty_edu)

Dec 10–12, 2012. Australian Institute for the Conservation of Cultural Materials (AICCM): *The Meaning of Materials in Modern and Contemporary Art, 2012 AICCM Paintings Group and 20th Century in Paint Symposium*, Brisbane, Australia.

Info: www.20thcpaint.org/event-2012AICCM.jsp

2013

Jun 28–30, 2013. Conservation Studies at the University of Oslo (UiO): *Public Paintings by Edvard Munch and his Contemporaries*, Brisbane, Australia.

Info: www.hf.uio.no/iakh/english/research/projects/aula-project/munch2013/

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.

Info: www.conservation-us.org/photographicmaterials

RESEARCH & TECHNICAL STUDIES

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

Info: www.mcri.org

TEXTILES

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

Info: www.textilesociety.org/symposia_2012

Sep 21, 2012. The Institute of Conservation (ICON) Textile Group: *A Woven Alliance: Tapestry Yesterday, Today and for Tomorrow*, Edinburgh, Scotland.

Info: www.icon.org.uk

Contact: Lynn McClean, National Museums Scotland, Tel: +44 131 247 4069, Email: [l.mcclean\[at\]nms.ac.uk](mailto:l.mcclean[at]nms.ac.uk)

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

Info: www.costume-textiles.com/past-dress-future-fashion-2/?lang=en

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

Dec 6–7, 2012. The University of Glasgow and the Research Network for Textile Conservation, Dress and Textile History and Technical Art History: *The Real Thing?: Value of Authenticity and Replication for Investigation and Conservation*, Glasgow, UK.

Info: tinyurl.com/3t3typr

WOODEN ARTIFACTS

Nov 1, 2012. International Institute For Conservation of Historic and Artistic Works (IIC): *11th International Symposium for Wood and Furniture Conservation*, Amsterdam, the Netherlands.

Info: www.iiconservation.org/

NEW COURSE LISTINGS

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

Canadian Conservation Institute (CCI)

Ottawa, Canada

Info: www.cci-icc.gc.ca/

Oct 1–4, 2012. *Extraordinary Ubiquity: Examination of Photographic Print Materials*

Hooke College of Applied Sciences

Westmont, Illinois, USA

Info: www.hookecollege.com

Contact: (630) 887-7100

Jul 11–13, 2012. *Advanced x-ray micro-analysis by EDS*

Sep 10–14, 2012. *Forensic Paint Identification and Comparison*

Sep 17–21, 2012. *Pharmaceutical Materials and Contaminants*

Oct 2–4, 2012. *Transmission Electron Microscopy*

Oct 8–12, 2012. *Modern Polarized Light Microscopy*

Oct 15–19, 2012. *Scanning Electron Microscopy*

Oct 16–18, 2012. *Sample Preparation: Forensics and Trace Evidence*

Oct 30–Nov 1, 2012. *Infrared Microscopy*

Calls for Papers, Conferences, Seminars, and Courses can be found online at www.conservation-us.org/ccs.

Positions, Internships, & Fellowships

HARVARD ART MUSEUMS

Andrew W. Mellon Postdoctoral Fellow in Conservation Science

Duties and Responsibilities:

The Straus Center for Conservation and Technical Studies is seeking a postdoctoral scientist for a 3-year research fellowship in the field of conservation science. This position reports to the Senior Conservation Scientist and works with scientists, conservators, conservation fellows, curators, and academic art historians on research projects. Utilizes a broad range of art and artists' materials collections in the Harvard Art Museums and other institutions. Emphasis will be shared between traditional and modern/contemporary artists' materials and techniques. Provides analytical services to the Straus Center conservators and research curator in the study and preservation of the collection and documents findings. Organizes workshops and symposia to engage others in examining issues related to conservation science research. Assists with instrument maintenance and repair as necessary, and in training others to use the instruments.

Required Education, Experience, and Skills:

Ph.D. in chemistry/physical science combined with experimental research experience and an ability to conduct academic research required. The successful candidate will have a high level of scientific achievement and a serious interest in a career as a scientist in the museum field. Experience with microscopy of diverse types, image analysis, and advanced computational skills desirable. Strong oral and written communications skills required. Demonstrated interest in the visual arts, record of publication and/or presentation, and knowledge of one or more foreign languages preferred.

Additional Information:

The Andrew W. Mellon Foundation funds this 3-year research fellowship. The Straus Center has a long history of multi-disciplinary collaboration among scientists, curators, and art historians. The Harvard Art Museums houses world-renowned art collections and important study collections of art and artists' materials. The laboratories are equipped with polarized light and reflectance/UV fluorescence microscopes, GC-MS, FT-IR, MALDI-TOF-MS, Raman and XRF spectrometers. Beyond the resources of the Center, Harvard University and other local universities and museums offer access to specialized analytical equipment and a large scientific community. Please note this is a term position beginning November 1, 2012 and ending November 1, 2015.

Application Instructions:

All applicants must submit their statement of interest (not to exceed one page single-spaced, summarizing the applicant's interests and intent in the fellowship) and curriculum vitae online through the Harvard employment website: www.employment.harvard.edu, Auto req ID: 26999BR. Inquiries may be directed to [kathleen_kennelly\[at\]harvard.edu](mailto:kathleen_kennelly[at]harvard.edu) (P:617.495.2392).

Application deadline: August 20, 2012

Interview notification: September 4–7, 2012

Interviews held: September 10–28, 2012

Fellowship start date: November 1, 2012

The Harvard Art Museums require a pre-employment reference and background screening. Harvard University is an Affirmative Action / Equal Opportunity Employer

KIMBELL ART MUSEUM

Assistant Paintings Conservator

The Kimbell Art Museum seeks Assistant Paintings Conservator to care for a collection of European paintings (1300–1946) that rivals in quality and scope, although not size, the most prestigious art museums in North America, and comprehensive collection of masterworks of American paintings (1800–1964) of neighboring Amon Carter Museum of American Art, with an opportunity to work on important paintings from other public collections. Completion of a conservation graduate program or comparable training with at least one additional year of professional experience required.

Responsibilities include care, examination, and treatment of European and American paintings, as well as working with the

curatorial staffs of both museums and assisting in active loan and exhibition programs. Applicant should demonstrate both visual and technical understanding of paintings, sound judgment, and skills in treatments. Understanding of the care of museum collections is important. Ability to clearly present conservation material in a variety of media (public lectures, written essays, exhibition installations, museum website) desirable. Knowledge of objects conservation and Adobe Photoshop an advantage.

Beautiful, well-equipped studio designed by Louis Kahn in Kimbell Art Museum, one of the most distinguished museum structures erected in recent times; excellent library. In late 2013, the Kimbell will expand with the completion of a new exhibition pavilion designed by Renzo Piano that will include a research library, education center and 300-seat auditorium. The Amon Carter Museum of American Art, designed by Philip Johnson, also completed a major expansion within the past decade. In addition to its extensive holdings of paintings of the American West, the museum surveys the development of American art from post-colonial times through the first half of the twentieth century, featuring works by Homer, Eakins, Cole, Heade, Harnett, Peto, Eastman Johnson, O'Keefe, Hartley, and Stuart Davis. Both museums offer a full program of loan exhibitions, publications, and educational services to the greater Fort Worth/Dallas metropolitan community.

Salary and title commensurate with qualifications and experience. Full benefits. Start September 2012 or by mutual agreement. Letter of application together with resume should be sent to: Kimbell Art Museum, Human Resources, 3333 Camp Bowie Blvd., Fort Worth, TX 76107; (817) 332-8451. For information call Claire Barry, Director of Conservation, at (817) 332-8451, ext. 215 or email at [cbarry\[at\]kimbellmuseum.org](mailto:cbarry[at]kimbellmuseum.org).



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Time

April 27, 2010 — August 15, 2010

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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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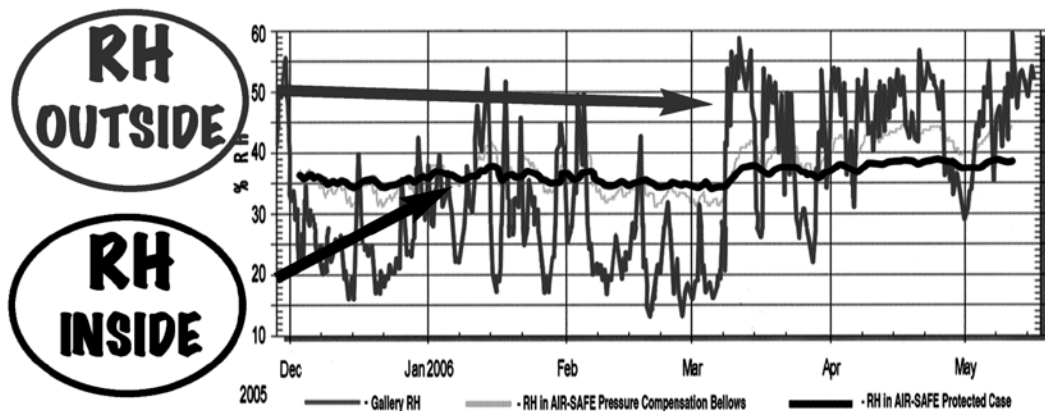
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