

Inside

From the President	2
AIC News	5
FAIC News	8
JAIC News	8
Conference Reports	8
Allied Organizations	8
Health & Safety	10
New Publications	11
In Memoriam	11
Worth Noting	12
Conservation Training Programs	14
Courses, Conferences, & Seminars	18
Positions, Internships & Fellowships	22

Join us for AIC's 41st Annual Meeting

May 29-June 1, 2013

The Contemporary in Conservation

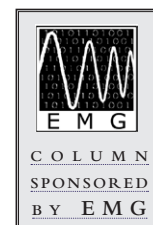
Held in Indianapolis, Ind.,
at the JW Marriott.
More information and
online registration available at
[www.conservation-us.org/
meetings](http://www.conservation-us.org/meetings)

The Preservation and Conservation of Electronic Music: Beats, Bits, and Bytes

Rose Cull

Track 01

September 5, 2012, was the 100th anniversary of the birth of composer John Cage. Cage was a highly influential composer of electro-acoustic music; his work blurs the line between music and art. This inspired me to consider my favorite genre of music, electronic dance music (EDM), and wonder about how this “born-digital” music will be preserved when I am 100 years old. John Cage’s music sounds different from contemporary dance club compositions, but they are not so distant: both share electronic instead of analog sources. While we experience much of the world through our eyes, hearing is believed to be our first and last sensory experience; however, music and sound are the most ephemeral of artifacts.



Music as Cultural Artifact

Music in combination with dance has long been used to create ambiance for cultural events such as weddings, religious ceremonies, and festivals. When the U.S. Congress passed the *National Recording Preservation Act of 2000*, they recognized the value of our musical heritage and set the stage to implement a national, comprehensive sound recording preservation program at the Library of Congress (LoC). One of the first initiatives of the National Recording Preservation Board was to commission a study, the results of which were published in *The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age* in August 2010. The LoC was already the repository for contemporary music that had gone through the U.S. copyright office, and the library regularly receives materials on a variety of formats, including CDs, flash drives, and portable hard drives.

Sound Art

Many contemporary art pieces involve sound, which can accompany a video work, a performance, or stand on its own. The Futurist, Dada, Surrealist, and Fluxus movements employed the use of sound or noise for art, and many artists who work in a variety of media also create sound works. In 2010, Susan Philipsz won the Turner Prize in contemporary art for her work, *Lowland Away*, a sound installation of her singing a capella versions of three Scottish laments. This was the first time a sound artist received the Turner Prize.

Documentation and Conservation of Digital Audio

Conservators have a difficult relationship with prescriptive treatment recipes; treatments are rarely “one size fits all.” Digital archivists realized it was important to offer guidelines but also to invite individuals and institutions to interpret these guidelines for their collections.

Electronic Music continues on page 3

AIC NEWS

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Deadline for January editorial submissions

bnaugle@conservation-us.org:

November 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



Over the past several years, a series of meetings have been held about the museum climate and the need to revise the long-held standard of 50/70 (RH/T). Conservators worldwide are now engaging in discussions about how to approach and define this topic, as is evident in the wealth of recent conversations, papers, and conferences. A comprehensive summary of discussions by AIC members can be found in the Environmental Guidelines section of the AIC Preventive Care wiki.

This ongoing conversation about the museum environment requires serious consideration by all conservators. There are many reasons that the 50/70 standard

is currently being reevaluated: specific needs of individual objects and/or collections, capacity of architectural structures, energy conservation, cost savings, regional green legislation, or sustainability. Although each of these considerations individually may carry more or less weight, they all point to the same conclusion — one standard does not adequately address the problem of museum environment. How then to make recommendations for indoor environmental conditions is complicated and varied, and is very much dependent upon circumstance, institutional needs, and situational considerations. With this more flexible approach, it is important to remember that the AIC cannot and should not dictate any standard to museums, collectors, and historic sites, but does play an important role in providing information to aid in decision-making, encouraging research and its dissemination, and in keeping the subject of the museum climate in the limelight.

Also consider that American conservators have been slow to embrace the concept and practice of risk management as a factor in the determination of the museum climate. For research to move forward, conservators must turn from anecdotal information about damage due to environmental change and use currently available tools, research, and data. Monitoring and data are truly required to understand what happens when climate changes, whether collected during loans, seasonal changes, or equipment failures. Proofing is not often considered when deciding about treatments—that treatment itself may alter the way an object responds to a climate change. After treatment, the object may be much more sensitive to climate fluctuations, essentially narrowing the range of “safe” climate change. Most importantly, by continuing to converse about these topics and add to our AIC wiki pages on preventive conservation, we can more effectively shape a sustainable approach to risk assessment and environmental control.

Registration is open for AIC’s 41st annual meeting, The Contemporary in Conservation, being held in Indianapolis May 29–June 1. The program is very exciting and I hope to see you there.

On a final note, please remember donations to the FAIC when you renew your AIC membership. There are so many wonderful and deserving projects that can only go forward with your contributions—CoOL, AIC-CERT, scholarships for workshops and meetings, and many others.

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

Electronic Music continued from front cover

These guidelines are listed in 7 points:

1. *Digital technology is a given: The analog era has ended.*
2. *Linear pulse code modulation is a given; digital audio files should be transparent, i.e., audibly indistinguishable from the original.*
3. *Preservation transfers must be flat, that is, without any imposed equalization of the frequency range or use of restoration techniques to mitigate defects or limitations in the recording.*
4. *Digital audio preservation files must be produced at high sampling and bit rates, and be uncompressed.*
5. *Storage must be planned for the long term.*
6. *Rich metadata must accompany preservation files.*
7. *Professionalism is an essential component of audio preservation.*

(The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age, August 2010)

The language and methodology around the preservation of digital music closely mirrors the preservation of digital photography. Early preservation discussions about music or sound mainly involved the migration of information stored on magnetic media and records to digital files. This has been thoroughly studied and recording standards such as 24/96 (24-bits, 96 kHz sample rate) currently guide the practices of archivists and conservators.

Standards for born-digital materials are at present being developed. For digital files, a Broadcast Wave (WAV, or .wav) file is the standard file format, like a Tagged Image File Format (TIFF, or .tiff) image for digital photography. A .wav format is not compressed and is compatible with most audio software programs, but is limited to 2MB of storage for a single file. The type of file wrapper for a .wav file is usually a Broadcast Wave Format (BWF), which allows for addition of metadata to the file, and the file will still be saved with the .wav ending. A BWF has extended information in the file header—like Bext-Chunk, Quality-Chunk, and Coding-History, for example—and does not require a special player for playback. Audio interchange file format (AIFF, or .aif) is another archival file format, but it is not popular or commonly used in the commercial recording field. Other formats such as the various MPEG versions (.mp3, .m4a) are compressed, and playback requires certain proprietary software programs.

Metadata standards are still being developed to guide the recording and saving of information about audio files. Metadata is described as “data about data” or information about digital files. The metadata could describe the security, technology used to create the file, attributes of the file, and/or the audio content of the file. Without systematic collection of metadata related to the attributes of the audio files, digital preservation is ineffective. The creation of metadata requires trained staff and automated tools, and there is a pressing need for more research in this area.

It is interesting that the vocabulary surrounding the collection of electronic music borrows from the preservation lexicon. To create electronic dance music, musicians collect sounds and then put them together to make a mix-up. Musicians then file these sounds into “sound libraries.” Sound libraries are bought and sold and can be quite valuable. The musicians I spoke to for this article emphasized the importance of backing up their libraries on different servers

Hearing vs. Listening

To be a conservator of sound, must you be a good listener or be good at hearing? Listening implies paying attention to, interpreting, and understanding noise, while hearing occurs all the time without intention. However, hearing implies that we are registering the sounds, without interpreting them in a particular way, which may be more appropriate when documenting a work of art. As conservators reacted to the recent restoration of the ‘Ecce Homo’ fresco in Spain, lingering questions remain about the appropriateness of a conservation treatment re-interpreting a work of art. The importance of the preservation of the artist’s hand has been emphasized, in which case perhaps hearing sound is more important than listening to music for the conservation of audio art.

and some even store a CD in their freezer. While there is awareness about preservation amongst the creators of digital files, institutions that collect digital files may be unclear about how to care for these materials. There is a great need for networks, education, and easy access to information about digital audio preservation.

Conservation Care

The preservation strategy for analog audio equipment, electronic audio equipment, and digital files is markedly different from strategies for many other cultural artifacts. While most materials benefit from limited use and storage in a stable environment, machines were created to be used and lack of use can become a serious problem.

Electricity gives warmth and movement, which prevents the mechanical parts from sticking. Oxidation, deterioration of rubbers and plastics, and breakdown of batteries threaten the useful life of machines. The literature about the conservation of industrial equipment covers the issues involved in the preservation of these composite materials. For instruments that produce sound, debates continue about whether conservation goals should include restoring the ability of the instrument to produce sound when induced by a musician. While the methodologies involved in the conservation of these materials can be applied to the conservation of electronic musical instruments, there is still work to be done to further define the goals for the conservation of recording and playback equipment.

The obsolescence of software or hardware for playback will make a file unreadable, which is why it is important to migrate materials to a stable format. For these digital files, the potential for loss of information could include bit rot—since files are stored on magnetic or electrical charges, these charges have the potential to break down or re-organize, losing the original formation of the bits of data and corrupting the file.

When digital audio files are corrupted the damage is usually present as “noise” in the file. Historically, noise on an audio file meant that the carrier was deteriorating and the audio file sounded scratchy or fuzzy. For a digital audio file, the deterioration of the binary code can be much more distracting; the code could be absent, or there could be high peaks of noise outside of the normal range of the rest of the audio. In these cases, it is most common to hire a sound engineer to examine the file, determine where the damage has occurred, and then go into the code of the file to remove or replace the incorrect zeros or ones. It is my hope that conservators will be involved in the creation of standards of practice

Sound bit deterioration

Listen to two files and determine if one has experienced bit deterioration or not: <http://soundexpert.org/testing-room>

for this process, or that with training they will be able to perform this type of restoration.

We can document and describe a CD, hard drive, or digital file without using it, but this would be similar to describing an artwork without opening the crate. The information in the files must be examined and re-examined for accurate documentation of the work.

Some basic policies when starting on a large born-digital project are:

1. *Do no harm (to the physical media or the content).*
2. *Don't do anything that unnecessarily precludes future action and use.*
3. *Don't let the first two principles be obstacles to action.*
4. *Document what you do.*

(Erway, Ricky. 2012. You've Got to Walk Before You Can Run: First Steps for Managing Born-Digital Content Received on Physical Media. Dublin, Ohio: OCLC Research. www.oclc.org/research/publications/library/2012/2012-06.pdf. Accessible via www.oclc.org/research/publications/library/2012/2012-06r.html.)

In many cases, archives, libraries, or museums are receiving born-digital materials years after they were created, in some cases after the materials have become too difficult to store or are almost obsolete. Lag time for the reception of digital materials and rapid changes in technology necessitate that the materials be examined and prioritized for copying or migration.

The concept of "benign neglect" is not applicable to digital file formats at risk of obsolescence; lost digital files cannot be found in the same way as we might uncover a lost painting or a fragment of evidence on a physical object. However, by working together with numerous stakeholders on the preservation of audio equipment and files, we can make sure the beat doesn't drop.

—Rose Cull, Art Conservation Services, LLC,
www.phoenixartconservation.com

Rose Cull would like to acknowledge the following individuals for contributing to this article: Ana Cox, Visual Resources Coordinator, Phoenix Art Museum; Gene DeAnna, Head, Recorded Sound Section, Library of Congress, Packard Campus for Audio Visual Conservation; Ricky Erway, Senior Program Officer, Online Computer Library Center (OCLC); Mona Jimenez, Associate Director, Moving Image Archiving & Preservation, Tisch School of Arts at New York University (MLAP, NYU); Emily MacDonald-Korth, Electronic Musician and Associate Project Specialist, Getty Conservation Institute; and Cullen B. Strawn, PhD, Curator, Musical Instrument Museum.

Useful links:

Variable Media Questionnaire
<http://variablemediaquestionnaire.net>

Inside Installations
www.inside-installations.org

Embedding Metadata
www.digitizationguidelines.gov/audio-visual/documents/btext.html

Library of Congress Digital Preservation
www.digitalpreservation.gov/

OAIS reference model
Download at: www.dcc.ac.uk/digital-curation/glossary#OAIS

Terminology

Analog music—music made from analog sources, where the source is manipulated physically by varying air pressures or signals with dials, keys, and switches.

Audio interchange file format (AIFF)—a lossless, non-compressed file format.

Born Digital—materials that originated in a digital format.

Bit rate—the number of bits processed in a unit of time, usually bits per second.

Linear pulse code modulation (LPCM)—linear quantization of Pulse Code Modulation, a digital representation of an analog signal, created when the magnitude of the signal is sampled regularly at uniform intervals, then quantized to a series of symbols in a digital (usually binary) code.

MP3, MPEG-1, MPEG-2, and Audio Layer III—a file with the extension .mp3. This format compresses files and uses lossy data compression.

Noise—any signal that does not convey useful information.

Sampling Rate—the number of samples per unit of time (measured in Hertz 1/s) recorded from a continuous signal. A high sampling rate can represent a broad range of frequencies, but if audio is recorded at a low sampling rate there is no benefit to re-recording it at a high sampling rate.

Sound Installation, Sound Art, Sound Sculpture—a time-based and media-based art form. Considered an art installation, this creation includes the sound element and therefore the time element.

.wav, WAVE, or Waveform Audio File Format—a file format compatible with PC and Mac, and the main file format for uncompressed audio files, and uses LPCM.

AIC News

Publications Committee News—ISSN Numbers

AIC Board member Nancie Ravenel has been working with the AIC specialty groups to ensure all postprint publications use a dedicated series number, or ISSN. The Library of Congress offers the ISSN (International Standard Serial Number) registry as a way to catalogue publication series, which simplifies access in library systems, online searches, citations, and ordering.

Thus far, specialty groups' postprints that have at least one ISSN assigned or applied for include: Book and Paper, Electronic Media, Objects, Paintings, Photographic Materials, Research and Technical Studies, and Textiles.

Each medium has its own number, so that print, online, and CD-ROM versions can be easily differentiated. Registering each publication series is free and requires only that AIC send a sample (for each medium) to the Library of Congress along with an application form. The LoC registers the series and notifies AIC of the assigned 8-digit number.

- Every serial publication should have an ISSN number. Members can find these numbers on the information page of current AIC publications, including the *Directory*, *JAIC*, and the *AIC News*.
- Future postprints will also list their individual number,

and for series that are published in several media, all ISSNs should be shown.

- The number should appear on CD covers or labels and on the information page, masthead, or cover of online and print publications in this format: ISSN 1234-5678.
- For a series that publishes in all three ways, the ISSN could look like this:

ISSN 1234-5678 (print)

ISSN 1234-5679 (online)

ISSN 1234-5680 (CD-ROM)

More information about the ISSN program can be found at www.loc.gov/issn.

Remember to Renew your Membership

It's easy to renew your AIC membership online. Everyone who renews online on or before December 15, 2012, will be entered into a drawing to win one of these prizes:

- The Grand Prize: a complimentary 41st Annual Meeting registration and two free nights at our conference hotel, the JW Marriott Indianapolis.
- Two Second Place Prizes: complimentary membership for 2014 for two lucky members.

Visit www.conservation-us.org to renew your membership today.

Elections: 2013 Board of Directors

The AIC Nominating Committee encourages the AIC membership to submit additional nominations for qualified individuals as candidates for the 2013 AIC Board election.

- President (2-year term)
- Vice President (2-year term)
- Director, Communications (3-year term)

The Nominating Committee sincerely thanks those who are considering running and those who are offering guidance and suggestions. Remaining in office through June 2014:

- Sanchita Balachandran, Secretary (1st term)
- Jennifer Hain Teper, Treasurer (1st term)
- Sarah Stauderman, Director, Committees and Task Forces (1st term) (serving through June 2015)
- Stephanie Lussier, Director, Education and Training (1st term)
- Deborah Trupin, Director, Specialty Groups (1st term)

To facilitate the process, nominations should be submitted in writing, accompanied by a:

- signed "Willingness-to-Serve" statement (form available from the committee chair)
- brief biographical sketch (format available from the committee chair)

The AIC Bylaws require that candidates for president and vice president must be Fellows and candidates for director may be Fellows or Professional Associates. Nominees must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, subgroups, or in other capacities.

The Bylaws also require that the Nominating Committee chair receive completed nominations by *February 28, 2013* (three months prior to the June 1 AIC Business Meeting in Indianapolis, IN).

All completed nominations or queries regarding submission of a nomination are to be sent to:

Paul Messier ([pm\[at\]paulmessier.com](mailto:pm[at]paulmessier.com))

Call for Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee election to be held at the 2013 AIC Business Meeting in Indianapolis, IN. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2013 candidate may be an Associate, Professional Associate, or Fellow Member of AIC.

Nominations may be made in writing to Meg Craft, AIC President, or from the floor at the Business Meeting. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

The Nominating Committee is pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates.

—AIC Nominating Committee:

Paul Messier ([pm\[at\]paulmessier.com](mailto:pm[at]paulmessier.com))

Glenn Wharton ([glenn.wharton\[at\]nyu.edu](mailto:glenn.wharton[at]nyu.edu))

Ellen Pearlstein ([epearl\[at\]ucla.edu](mailto:epearl[at]ucla.edu))

Committee Vacancy

The Ethics and Standards of Practice Committee is seeking to fill the vacancy of one of its five membership positions. We seek a Fellow (preferably) or PA with a specialty, geographic location, and type of practice (institutional or private) that will increase the diversity represented on the Committee.

The AIC Board of Directors sends cases of dispute involving AIC members to the E&S Committee for consideration of what if any AIC ethics and/or standards of practice are being challenged or compromised. The Committee researches details of the dispute and the intent of the Code of Ethics and Standard of Practice and reports their findings to the Board for consideration of a solution.

If you are interested in serving and believe you will have the time to devote to the occasional obligations of research and deliberation (by email and conference call), please send us a brief statement of your interest, the reason for your interest in serving on this committee, and what you feel you might bring to the deliberations. Your email should be sent to Christiana Cunningham-Adams at [cunningham.adams\[at\]gmail.com](mailto:cunningham.adams[at]gmail.com).

ECPN's New Webinar Initiative

On July 26th, ECPN hosted its first webinar, which featured Debra Hess Norris, Chair of the Art Conservation Department and Professor of Photograph Conservation at the University of Delaware. In a presentation and discussion on self-advocacy and fundraising for independent research, Norris offered a wealth of advice valuable to both emerging professionals and experienced conservators. With over 90 registered participants from six different countries, this first effort was a great success!

In Debbie's presentation, beautifully illustrated with historic photographs and images from projects that she has worked on in the Middle East (and, of course, photos of the Beatles), she continually stressed the importance of networking, keeping in touch with mentors and peers, and getting involved in AIC and other conservation groups. She also suggested looking for opportunities outside of conservation, including attending allied professionals meetings, writing for publications outside of conservation literature, and connecting with local universities for lectures or adjunct teaching positions. Debbie pointed out that the interdisciplinary nature of conservation should be utilized to increase the visibility of the profession, and that getting involved outside of our discipline is not only a way to gain experience and expand one's network, but also to advocate for conservation and educate those outside of the field about our work.

Exploring global opportunities, especially those offered by the U.S. State Department or World Bank, becoming U.S. correspondents for IIC or ICOM, applying for the ICCROM fellows program, or finding sponsorship for the Fulbright program, were also discussed. Locally, conservators can volunteer and get involved in community-based projects. Serving on committees, becoming CAP assessors, or visiting collections that lack conservators and offering help with grant proposals are all excellent opportunities for outreach.

Debbie emphasized that it is useful to seek out grants and funding sources conservators do not always consider. Residencies at cultural institutions, identifying non-profit sponsors or partners, inquiring with undergraduate universities for legacy funding, and competing for Stout or other AIC specialty group funding can increase one's potential opportunities. And, if you do receive a grant, she suggested including it on your resume, as it demonstrates your abilities to successfully acquire funding sources, even if just for yourself.

In addition, Debbie discussed building skills by taking workshops or seminars to strengthen negotiating proficiency or taking business classes (especially if you intend to pursue a private practice), obtaining certificates in grant-writing or project management, or considering a doctoral degree in an allied field.

The program concluded with Debbie once again encouraging the audience to advocate for our field, to share our vision and enthusiasm, to communicate the ethics, philosophy, and interdisciplinary nature of conservation, and to always welcome opportunities to speak to the public. While this program was created with emerging conservation professionals in mind, the practical tips and inspirational advice definitely appealed to a wider audience. Based on an overwhelmingly positive response, it is evident that this type of programming is desired and beneficial for the AIC community.

For more information on this webinar, and to view audience questions with Norris' responses, as well as research funding opportunities, resources, and tips, please visit the webpage dedicated to this project: www.conservation-us.org/ecpnforum.

—Angela Curmi, ECPN Communications Officer,
[angelacurmi\[at\]yahoo.com](mailto:angelacurmi[at]yahoo.com)

Countdown: Top 10 Reasons to Join EMG

The Electronic Media Group is a specialty group with something for every AIC member. Why should you join? Here is a countdown of our Top 10 reasons to join the EMG:

10. New student rate!

It is now only \$10 for students to join EMG.

9. Learn and contribute to our online knowledge base.

The EMG Wiki offers a dynamic platform and a welcoming community where you can share information and learn more about electronic materials.

8. We eat our words, literally!

At the 2012 Annual Meeting we created a word cloud of all the words in the Twitter stream from the EMG sessions. This was not only a fascinating look at the session commentary, but we also turned that word cloud into a cake for our lunch session. We're always looking for more fun ways to engage our online community!

7. Installations, hard drives, streaming media!

Dealing with the many quandaries surrounding the conservation of electronic art, records, and collections? Come to our AIC Annual Meeting sessions and luncheon to talk with other conservators about all your burning digital resource questions.

6. FREE Optical Media Pen (\$4 value)

The optical media pen sells for \$4 but it's free if you become a member! This marker has a felt tip and water-based ink. Other marking pens with fine points or rolling balls, as well as those with solvent-based inks, pose a danger to optical media because they cause damage that can interfere with a laser's ability to read recorded data. Need more? Order one today (<http://cool.conservation-us.org/coolaic/sg/emg/pen/>)!

5. Digital documentation causing you frustration? No problem!

The *AIC Guide to Digital Photography and Conservation Documentation*, 2nd Edition (\$75, \$60 for AIC members) will help answer all your questions. EMG distributes this resource and it is double the size of the first edition. Order today (www.conservation-us.org/index.cfm?fuseaction=Store.viewProduct&product_ID=19276&prod_cat_ID=13)!

4. Caring for contemporary art?

We created the TechFocus Workshops: (<http://cool.conservation-us.org/coolaic/sg/emg/techfocus1/index.html>) on Caring for Video Art at the Guggenheim and

Caring for Film and slide art at the Hirshhorn Museum and Sculpture Garden. Stay tuned for information on upcoming events. More are on the way!

3. Eat and learn!

EMG members attend our lunch session at the Annual Meeting for half price.

2. FREE *EMG Review*, EMG's new biennial publication (\$30 value)

This new publication is yours if you are a member. If you are not a member, it will cost \$30, which is \$10 more than the membership alone. To order and learn more about it, see: www.conservation-us.org/index.cfm?fuseaction=Store.viewProduct&product_ID=19363&prod_cat_ID=12.

1. We can explain the preservation and conservation issues of electronic media, and if you join EMG, you can too!

—Helen K. Bailey, EMG Chair
[helen.k.bailey\[at\]dartmouth.edu](mailto:helen.k.bailey[at]dartmouth.edu)

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TRU VUE

FAIC News

FAIC Student Scholarship Deadline is December 15

The FAIC George Stout Memorial Fund offers awards (up to \$1,000) to defray expenses for students (or those who graduated from a conservation program no longer than two years previously) who are members of AIC to attend professional meetings. The deadline for receipt of applications is December 15. Guidelines and forms can be found at www.conservation-us.org/grants, or by contacting [faicgrants\[at\]conservation-us.org](mailto:faicgrants[at]conservation-us.org).

Conference Reports

Conference reports now on the blog

AIC members enjoy hearing about the conferences and sessions you've attended! To make these available in a more timely fashion, please post your conference reports to the blog at www.conservation-converse.org.

Contact Rachael Arenstein if you need an account, or send your reports to the AIC staff for posting. Don't forget to add

hyperlinks where possible, select the appropriate categories for the blog entry, and upload a photo or image to bring the story alive.

—Bonnie Naugle, AIC Communications Manager

Allied Organizations

AMERICAN ALLIANCE OF MUSEUMS (AAM)—NAME CHANGE!

The change in name from the American Association of Museums to the American Alliance of Museums and the related programmatic changes represent the culmination of AAM's evolution over the past five years—a process that was formalized with the adoption of the 2009 strategic plan, *The Spark*. Through that process, the organization came to believe that “association” did not represent what the museum field needed—an inclusive, collaborative organization prepared to work with museum professionals and volunteers, with those who do business with museums, and with those who just love museums. The organization wanted to be a good partner with other museum-related organizations and to help unify the field on behalf of the cause of museums. “Alliance” describes the ideal role for the organization to play.

JAIC News

JAIC New Publishing Agreement

We are pleased to announce our new agreement with Maney Publishing to publish the *Journal of the American Institute for Conservation (JAIC)* starting in 2013. After self-publishing JAIC for 51 volumes, first as part of the Bulletin, then as a standalone book, this new step will provide JAIC with a unified print and Internet distribution system.

Maney publishes more than 90 scholarly journals, including *Studies in Conservation*, IIC's journal. They offer full marketing services, which will promote readership of JAIC and therefore its citation rate. We hope to see an increase in the number of submissions to JAIC, leading to an even more robust discussion of conservation and preservation topics.

AIC members will see several benefits from our new partnership, starting in 2013. Current members will have free online access to all JAIC articles, past, present, and future, on Maney's portal by simply logging into the AIC website. This will also include the capability to download JAIC articles in pdf format for free. New articles will be published electronically upon acceptance, so members will have instant access to the newest research. Maney will also cross-reference and link citations within articles, so research will be facilitated.

There are a few other changes in store. The Journal will increase in trim size to standard letter (8.5 x 11”), which will allow for larger images and font size, and the interior will print in full color. We will be publishing four issues per year on a regular schedule; the first issue published by Maney should arrive in February 2013, and every three months thereafter.

Members can learn more about Maney at www.maneypublishing.com.



Maney Publishing
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Editorial Cycle Changes

The content, editors, and reviewers will remain the same, but the submission cycle process and deadlines will be discontinued and submitted articles will begin their editorial process upon receipt. Maney uses Editorial Manager (EM) as their preferred online submission system, and we are transitioning to that system over the next few weeks. EM is more intuitive and should be easier for editors, reviewers, and authors to use. Maney has also created excellent training materials and support will be available. More information about the transition is on our website at www.conservation-us.org/jaic.

Please contact Bonnie Naugle with any questions about the transition.

—Michele Derrick, Editor in Chief, [MDerrick\[at\]mfa.org](mailto:MDerrick[at]mfa.org) and
Bonnie Naugle, AIC Communications Manager, [bnaugle\[at\]conservation-us.org](mailto:bnaugle[at]conservation-us.org)

Having 18,000 members makes it difficult to secure broad input. However, the changes have been informed by a 2010 individual member survey, and an institutional member survey conducted in 2011. In addition, the organization held two meetings of representatives from the field regarding changes to the accreditation program. Moreover, the AAM board and leadership have, in their travels over the past three years, listened intently to what the field was saying; AAM president Ford W. Bell alone has visited 42 states and attended countless meetings of museum groups.

The new logo is rooted in a weave, knitted together as the Alliance feels museums of all types and sizes must be to effectively communicate to stakeholders the value that institutions bring to communities everywhere. These stakeholders include elected officials at all levels of government, policy makers, funders, the media and the public at large. The logo is the graphic representation of the Alliance's laser light-like focus on advocacy, for erasing the widespread misperception that museums are mere amenities. Museums are, in reality, essential community anchors, economic engines and drivers of cultural tourism, and integral parts of our educational infrastructure.

To truly unify America's museums, the Alliance learned it must get more of the diverse field into the tent. To this date, AAM could boast 3,000 museum members out of a pool of some 17,500 museums in the United States. Thus museum membership was restructured, informed by the extensive institutional survey AAM conducted, and features a tiered membership—one through three—with, at tier one, literally a “pay-what-you-can” membership. Museum membership is based on staff size, rather than budget. And under this new structure, most museums will see their AAM dues decrease. In addition, in an effort to facilitate more individuals becoming part of the “chorus for the cause,” museum membership at tier three includes an option to extend free Alliance individual memberships to a museum's entire staff for just one nominal fee.

The overarching objective of the Alliance is service to the field, so that the field, in turn, can better serve their communities. As Alliance board chair Meme Omogbai, COO of The Newark Museum in New Jersey, put it, “By definition, an Alliance is an entity forged for the mutual benefit of all. That is the essence of the American Alliance of Museums—an organization whose aim is to benefit all our museums, the individuals who work in them and the communities they serve. Together we are stronger, so join us in this endeavor of championing museums and nurturing excellence.”

ICOM-CC LEGAL ISSUES IN CONSERVATION WORKING GROUP

The ICOM-CC Legal Issues in Conservation Working Group is currently refocusing its goals to become a highly valued network where conservators can exchange information and experience about legal issues they face in their daily work. Please visit the website, join the group, and participate in the forum. All the suggestions and experience you can offer would be greatly appreciated. Please take part in creating a new and important network for conservators worldwide.

www.icom-cc.org/30/working-groups/legal-issues-in-conservation

HERITAGE PRESERVATION (HP)

Upcoming Events in the C2C Online Community

There are two more opportunities to catch a live chat event on the Connecting to Collections Online Community in 2012. On November 7 at 2:00 pm (Eastern), the Community will host a live chat event with speaker Connie Bodner, Senior Program Officer for the Institute of Museum and Library Services (IMLS). Bodner will review and answer questions regarding the IMLS grant program Museums for America. Then, just in time for the holidays, on November 28 at 2:00 pm (Eastern), the Community will host a discussion on protecting collections during events that present potential risks to collections. For the full schedule, along with resources associated with these events, visit www.connectingtocollections.org.

Heritage Preservation Receives IMLS Grant

Heritage Preservation is pleased to announce the receipt of a Laura Bush 21st Century Librarian Program Grant from the Institute of Museum and Library Services (IMLS). The IMLS grant will support the development of statewide cultural heritage emergency networks by strengthening the relationships among state libraries, state archives, state museums or museum associations, and state and federal emergency management agencies to more effectively prepare for and respond to disasters. Continue to visit www.heritagepreservation.org for updates on this new project.

CAP Applications Due, Assessors Needed

Applications for the 2013 Conservation Assessment Program (CAP) are due December 3, 2012. In addition, the CAP program is seeking CAP assessors, especially from the Midwest, Southeast, and Mountains-Plains regions. Conservators with experience in conducting general conservation assessments may apply to become assessors at any time. For more information about completing the CAP application or applying to become an assessor, please email Jenny Wiley at [cap \[at\] heritagepreservation .org](mailto:cap[at]heritagepreservation.org).

SOS! on YouTube

Materials created for the program Save Outdoor Sculpture! (SOS!) are now available online for free. The DVD, *Preservation of Outdoor Sculpture and Monuments*, is available in its entirety at www.youtube.com/heritagepreservation. This extensive recording on the preservation of outdoor sculpture and monuments includes an overview of the Dallas Adopt-A-Monument program and detailed information on the preservation of stone and bronze sculpture. SOS!, co-sponsored by Heritage Preservation and the Smithsonian American Art Museum, is a program committed to the preservation and celebration of America's outdoor sculptures.

ASSOCIATION FOR LIBRARY COLLECTIONS AND TECHNICAL SERVICES (ALCTS)

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)

Health & Safety

Ergonomics: A Quick Note

A posting this summer on the Conservation DistList (Instance 26:6) brought attention to a recent International Institute for Conservation of Historic and Artistic Works (IIC) newsletter that depicted conservators hunched over their projects. While some strain is unavoidable when performing micro tasks over long periods of time, work-related musculoskeletal disorders (WMSD) may be avoided by following a few simple steps. The topic of ergonomics has been written about extensively, and this article serves only as a reminder to take preventative measures in the workplace to preclude unnecessary injury. For more information, please see the resource list located at the end of the article.

According to the National Institute for Occupational Safety and Health (NIOSH), "The goal of ergonomics is to reduce stress and eliminate injuries and disorders associated with the overuse of muscles, bad posture, and repeated tasks. This is accomplished by designing tasks, work spaces, controls, displays, tools, lighting, and equipment to fit the employee's physical capabilities and limitations." (NIOSH 2012)

Injuries may occur from single events or from cumulative stress. Common injuries in museum settings include back injuries and repetitive motion strain. These can be caused by excessive lifting, overuse of muscles, lack of recovery time, repetitive motion, poor posture, stress, pressure against sharp objects, vibration, and environmental factors such as extreme temperatures and low lighting (Hawks et al. 2011; McCann 2000). Symptoms may include pain, aching, stiffness, tenderness, swelling, numbness, cracking, tingling, decreased coordination, and loss of strength or joint movement (Coueignoux 2007; McCann 2000).

In "Overuse Injuries in Museum Conservators," Michael McCann provides the following preventative advice for conservators:

The basic concept is that the body undergoes the least strain when the neck, arms, hands, back and legs are in neutral positions. This means that:

- the head is erect with eyes forward;
- the shoulders are not elevated;
- the upper arms are vertical with elbows at the sides;
- the forearms are horizontal and about 2–3 inches above the work surface;
- the wrists are straight;
- the back has its natural S-curve;
- legs are straight (but knees are not locked), or bent at an angle of about 90 degrees if seated;
- feet are supported on the floor or on an adjustable foot rest; and
- there is adequate clearance between the knees and lower work surfaces (McCann 2000, 3).

Working on a repetitious task for more than four hours a day is generally considered an occupational risk factor. To prevent repetitive motion strain, it is imperative to take frequent micro-breaks of 30 seconds to 1 minute, especially during intense activity at the bench. And, of course, work should cease as soon as any pain is experienced.

Back injuries in particular can be avoided by using proper lifting techniques and by using material handling equipment such as a dolly, making sure that the path of travel is clear, keeping knees bent, and avoiding twisting (Hawks et al. 2011). For specific ergonomic recommendations for computer workstations, see www.osha.gov/SLTC/etools/computerworkstations/index.html.

—Erin Jue, and members of the AIC Health & Safety committee

References and Recommended Resources

Coueignoux, C. May 2007. Your Workstation: Is it Working for You? *AIC News* 32, no. 3: 16-17.

Dul, J. and B. Weerdmeester. May 2009. *Ergonomics for Beginners: A Quick Reference Guide, Third Edition*. Florida: CRC Press.

Hawks, C., M. McCann, K. Makos, L. Goldberg, D. Hinkamp, D. Ertel, and P. Silence, eds. 2011. *Health & Safety for Museum Professionals*. New York: Society for the Preservation of Natural History Collections and the Health & Safety Committee of the American Institute for Conservation of Historic & Artistic Works, specifically pages 427-431.

McCann, Michael. Sept 2000. Overuse Injuries in Museum Conservators. *AIC News* 25, no. 5: 1, 3-6.

National Institute for Occupational Safety and Health (NIOSH): www.cdc.gov/niosh/topics/ergonomics/

Occupational Safety and Health Administration: www.osha.gov/SLTC/ergonomics/
www.osha.gov/SLTC/etools/computerworkstations/index.html.

Washington State Department of Labor & Industries: www.lni.wa.gov/Safety/Topics/Ergonomics/default.asp

New Publications

The artist interview: For conservation and presentation of contemporary art, guidelines and practice, by Liesbeth Abraham, et al. Heyningen: JAP SAM Books, 2012. The Foundation for the Conservation of Contemporary Art (SBMK), the Cultural Heritage Agency of the Netherlands (RCE) and the University of Amsterdam (UvA) have formulated guidelines for a structured approach to the artist interview and compiled a number of interview scenarios as practical interview tools. (ISBN: 9789490322328)

Lapis lazuli from the kiln: Glass and glassmaking in the Late Bronze Age, by Andrew Shortland. The author employs scientific analysis to assist in the reconstruction of the history of the first glass, which reached the apex of its production and use in the middle of the fourteenth century BC in Egypt and the Near East. In addition, this study attempts to determine if the scientific analysis of glass repays the amount of time and effort involved, in terms of useful archaeological and historical conclusions. Leuven: Leuven University Press, 2012. (ISBN: 9789058676917)

La médecine de l'art: Conservation des calligraphies et peintures chinoises en rouleaux à partir des textes de la dynastie Ming, 1368-1644, by Camille Schmitt. Arles: Picquier, 2011. The author examines Ming dynasty writings on the protection of Chinese works of art on silk and paper. (ISBN: 9782809702699)

Lucio Fontana: The artist's materials, by Pia Gottschaller. Los Angeles: Getty Conservation Institute, 2012. This technical study of the Italian artist is the third volume in the Getty Conservation Institute's Artist's Materials series. It includes scientific analysis by Narayan Khandekar, Lynn F. Lee, and Daniel P. Kirby. (ISBN: 9781606061145)

Original intentions: Essays on production, reproduction, and interpretation in the arts of China, edited by Nick Pearce and Jason Steuber. Gainesville, FL: University Press of Florida, 2012. The essays in this book explore questions of authenticity in the arts of China. Focusing on the controversial issues of faking, copying, and replicating Chinese painting, bronzes, ceramics, works on paper, and sculpture, they offer a broad range of perspectives on conservation, technical analysis, social history, and collecting. (ISBN: 9780813039725)

Painting restoration before La Restauration: The origins of the profession in France, by Ann Massing. This book traces the lives and careers of several painting restorers for the French Royal Collection, from the mid-eighteenth century to the time of the Restauration (1830). The techniques used by these restorers are presented in detail. London: Harvey Miller; Cambridge: Hamilton Kerr Institute, University of Cambridge, 2012. (ISBN: 9781905375349)

Specification for managing environmental conditions for cultural collections. London: British Standards Institution, 2012. This publicly available specification (PAS) details the specifications and standards for managing the setting of environmental conditions for items held in cultural collections in the UK, whether in storage, on display or in transit. (ISBN: 9780580713156)

—Sheila Cummins, Research Associate for Collections Development, Getty Conservation Institute, [SCummins\[at\]getty.edu](mailto:SCummins[at]getty.edu)

In Memoriam

Eugene (Gene) Farrell (1933–2012)

Eugene F. Farrell, former Senior Conservation Scientist at the Harvard Art Museums' Straus Center for Conservation and Technical Studies, passed away in his sleep on March 19, 2012. He will be remembered by generations of conservators as a knowledgeable, calm, open-minded, and generous colleague and dedicated teacher.

Born in New Haven, Connecticut, in 1933, Gene came to the conservation field with a background in geology. He received a B.A. cum laude and M.A. in Geology from Boston University, which he supplemented with courses in X-radiography, physics, mathematics, geochemistry, and petrology. In 1956—the same year he married Lynne Breda—he became member of Sigma Xi, the Scientific Research Society that “honors excellence in scientific investigation and encourages a sense of companionship and cooperation among researchers in all fields of science and engineering.” Gene was a teaching fellow the following year at Boston University, then spent the summer of 1958 studying ice cores in Thule, Greenland, as a crystallographer for Permafrost Ice Studies at the Snow, Ice and Permafrost Research Establishment, based in Wilmette, Illinois (now in Hanover, New Hampshire). He then joined the Crystal Physics Laboratory of the Massachusetts Institute of Technology as a research staff member (1960–77), during which time he published numerous papers in the *American Mineralogist*, *Materials Research Bulletin*, and *American Ceramics Society Bulletin*, among other publications, and also collaborated on a patent for a “Cathode Ray Tube Whose Image Screen is both Cathodochromic and Fluorescent and the Material for the Screen.”

Gene Farrell began his museum career in 1977, after he answered a small “help wanted” ad in the *Boston Globe* for analytical work at Harvard University's Fogg Museum in the Center for Conservation and Technical Studies (CCTS). He started under the museum's Science Associate, Leon Studolski, and helped to integrate petrography, Fourier transform infrared spectroscopy (FTIR), and X-ray diffraction (XRD) into laboratory work. By 1980 he was the Senior Conservation Scientist of the CCTS (now called the Straus Center for Conservation and Technical Studies)—a position he held until his retirement in 2004.

Gene Farrell greatly enjoyed the collaboration between scientists, curators, conservators and students. Among the broad range of topics and materials he investigated and published about are: the painting materials of Vincent van Gogh and of Winslow Homer; the composition of pigments from ancient Persia; pasteprints; illuminated Renaissance manuscripts; the materials of Gothic stone sculpture from New England collections, and stone sculpture from India and China; Chinese ceramics, and baroque terracotta sculptures. He also trained his analytical skills on the origins of turbidity in acrylic paints and on the metal composition of Renaissance bronze medals. Gene, along with the Harvard Art Center's director Arthur Beale and fellow Conservation Scientist Richard Newman, also publicized the effects of acid rain on outdoor cultural properties. And in

collaboration with colleagues at Harvard's Peabody Museum, he developed ways of applying atomic absorption spectroscopy instrumentation to the analysis of cultural artifacts.

Gene Farrell was a Lecturer in Fine Arts at Harvard University from 1984 onwards, and taught courses on the "Technical Examination of Works of Art" and on "The Materials of Art." His many students will remember him for his patience and courteousness: regardless of their level of scientific knowledge, they knew that they could depend on him for any help they needed. He also genuinely took pleasure in helping the Center's graduate conservation interns/fellows with their research projects.

In the beginning of the 1990s Gene oversaw a major upgrade of the Center's analytical facilities where he and colleagues began creating libraries of FTIR and X-ray fluorescence (XRF) spectra. He also administered a new internship in conservation science, and more recently, the first Andrew W. Mellon postdoctoral fellowship in conservation science at the Straus Center for Conservation—a program initiated in 2002. After a brief break from museum work following his retirement, Gene continued working part time on a range of analytical projects at the Museum of Fine Arts, Boston, collaborating anew with Richard Newman.

Throughout much of his adult life, Gene took courses in art history, languages and history. He studied instrument making at the Museum of Fine Art's antique instruments collection, made several guitars and a lute, and obtained a certificate in the art of hand wrought ironwork. His interests ranged beyond science and art—particularly to all matters Gaelic, which led him to his ancestral home in Ireland. He was an indefatigable student to the end: he was teaching himself quantum physics shortly before he died.

Gene Farrell is survived by his wife Lynne Breda Farrell, his son Eugene Thoralf, and Owen—the latest in a long line of rescued Irish hounds. Gene will be greatly missed and remembered by all who had the very good fortune to spend time with him.

—Francesca G. Bewer, Research Curator, Straus Center for Conservation and Technical Studies, Harvard Art Museums,
[Francesca_bewer\[at\]harvard.edu](mailto:Francesca_bewer[at]harvard.edu)

Note: this article is reprinted in part from a posting on the Conservation DistList (Instance: 26:11; Saturday, August 4, 2012), and the website of the College Art Association (www.collegeart.org/obituaries/eugenefarrell)

Worth Noting

Minimum Digitization Capture Recommendations, Request for Comments

In 2011, the Association for Library Collections and Technical Services (ALCTS), Preservation and Reformatting Section charged a task force to develop guidelines for libraries digitizing content with the objective of producing digital products that will endure. The intent of this document was to build off past works. The authors reviewed previous research, practices at over 50 organizations, and samples of digitized works to determine a recommendation of minimum specifications for sustainable digitized content. The recommendations are not intended to dictate specific technical specifications at any given institution, but rather to create a "floor" that should not be dropped below. This draft was the result of the task force's work. It is now up for general comment before it is published in its final version.

Please take the time to review the document and comment. The comment period will end on December 31, 2012. Comments will then be reviewed, incorporated into the document, and a final version will be published shortly thereafter.

The document can be found at <http://connect.ala.org/node/185648>

Ian Bogus
MacDonald Curator of Preservation
University of Pennsylvania Libraries
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Philadelphia, PA 19104-6206
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ArtMatters: International Journal for Technical Art History

We are pleased to announce that the former *ArtMatters: Netherlands Technical Studies in Art* is now online with a new style and new title but with the same vision of being the premier platform for papers in the field of technical art history. The new online edition is published by Archetype, generously supported by the Samuel H. Kress Foundation, and is hosted by the University of Glasgow; the web address is www.artmattersjournal.org.

Volumes 2 through 4 from the former hard copy *ArtMatters* are now available online, with Volume 1 to soon follow. The first online volume will be published in Fall 2012. New volumes will be available with a small subscription fee.

Papers are welcome at any time; *ArtMatters* will upload new publications twice a year. All papers will be peer-reviewed. Students are encouraged to submit to *Student ArtMatters*, which is also peer reviewed and published in an open access repository.

Please register on our website to keep informed about new developments and publications. News items on technical art history/conservation projects and other related subjects, as well as any appropriate links are appreciated and can be sent to:

Dr Erma Hermens,
Technical Art History
History of Art, School of Culture and Creative Arts
University of Glasgow, UK

Fracture, The National Gallery of Art (NGA)

The National Gallery of Art Conservation Division invites abstracts of papers to be considered for publication in its biennial journal *Fracture*. The second issue will be published in the fall of 2015. *Fracture* presents technical research by conservators, scientists, and art historians studying works of art in the NGA collections.

Contributions may take the form of a feature essay (not to exceed 8,000 words including notes) or a shorter notice (not to exceed 4,000 words including notes). Topics may range from conservation treatment and scientific investigation to technical art history and may address works of art in all media from all time periods represented in NGA's collections. Essays should be written in a manner equally accessible to conservators, scientists and art historians. Submissions will be evaluated by an Editorial Committee composed of conservators, conservation scientists, art historians, and educators on staff at the NGA.

Abstracts of 300 words or fewer should include the title, the authors' names, a brief description, and a statement of the current state of research and work necessary for the completion of the paper.

Abstracts should be sent to: [fracture \[at\] nga.gov](mailto:fracture[at]nga.gov) no later than November 15, 2012.

Questions may be directed to [m-gifford \[at\] nga.gov](mailto:m-gifford[at]nga.gov) or [d-barbour \[at\] nga.gov](mailto:d-barbour[at]nga.gov).

IIC Forbes Prize

Prof. Dr Manfred Koller has been awarded the biennial Forbes Prize for conspicuous services to conservation by the International Institute for Conservation of Historic and Artistic Works (IIC), its highest honor.

Prof. Dr Koller was the Chief of the Restoration Laboratories of the Austrian Bundesdenkmalamt from 1980 to 2005 and was a lecturer in conservation and technology at the art academies and universities in Vienna. Prof. Dr Koller is the 22nd recipient of the Prize.

Prof. Dr Koller has published or collaborated in over 580 publications on the history of art, the technical history of art and the conservation of paintings, polychrome sculpture, murals, stuccowork, stone and architectural surfaces. He was the Austrian government's delegate to ICCROM from 1972

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to 1992 and is a founding member of the IIC Austrian Section (in 1979) and was its President from 2003 to 2011. He also served as editor of the IIC Austrian Section's annual periodical *Restauratorenblatter* from 1973 to 2011.

The Forbes Prize Lecture traces its roots to 1958, when a Forbes Prize Fund was set up at the Fogg Art Museum, Harvard University, USA, in recognition of Edward W. Forbes's services to conservation. The first Forbes Prize Lecture was given at the 1961 Rome Congress by Harold Plenderleith, and a Forbes Prize Lecture has been given at each subsequent IIC Congress.

More information on the IIC may be found at www.iiconservation.org/congress and www.iiconservation.org/node/14.

Conservation Training Programs

Educators Convene to Share Ideas on Teaching the Next Generation in Historic Preservation

On Sept. 8 and 9, 2012, more than 75 educators from the U.S. and around the world met at the conference on "Preservation Education: Sharing Best Practices and Finding Common Ground," hosted by the School of Architecture, Art and Historic Preservation at Roger Williams University, with support from

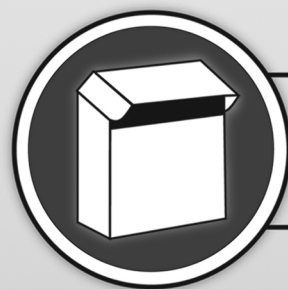
Clemson University, the College of Charleston, the University of Florida, and the University of Georgia.

After two days of discussion and debate, a set of key ideas emerged. Jeremy C. Wells, assistant professor of historic preservation at Roger Williams and the conference chair, says the ideas focused on everything from embracing technology and encouraging innovation to linking the built and natural environments, integrating with other disciplines, and building partnerships with K-12 education, real estate professionals and more.

Wells also noted that the attendees agreed that without a more concise definition of what the "discipline" of historic preservation is, there would continue to be difficulty in defining what students should be accountable for, especially concerning skill sets and knowledge.

"We need better understanding and consensus around our view of the world," he said. "There is even some discomfort with the term *historic preservation* itself. Does *preservation* imply stasis—that things never change? Would *conservation* more accurately represent our approach? We need to envision a future in which we build consensus on these questions, among preservation practitioners and educators alike."

—Brian E. Clark, Director of Public Affairs,
Roger Williams University



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The Illustrated Scientific Book to 1800 *with* Roger Gaskell

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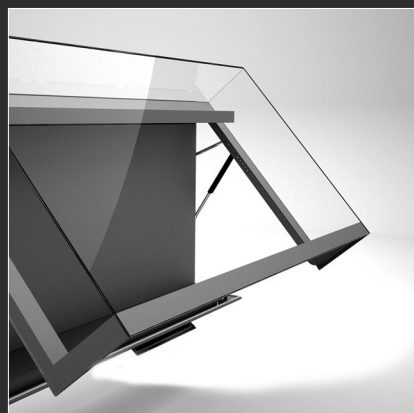
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Courses, Conferences, & Seminars

FAIC PROFESSIONAL DEVELOPMENT COURSES

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

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

FAIC Workshops

Disaster Preparation and Response for Collecting Institutions

March 18, 2013, Bruce more, Cedar Rapids, Iowa

April, 2013, Oak Park, Illinois (TBA)

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

Modern/Contemporary Print Identification* December 5–7, 2012, San Francisco, California

Preventive Conservation* January 18–February 1, 2013, Ossabaw Island, Georgia

Hands-on Digital Imaging for Conservation and Museum Professionals* March 12–15, 2013, Washington, DC

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

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

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

Webinar: Raising Money for Collections Conservation November 8, 2012, 2–3:30 p.m. (Eastern)

An FAIC Webinar, produced and co-sponsored by Learning Times in collaboration with the American Alliance of Museums. Sponsored by The Inge Foundation. Free to AIC members and AAM Tier 3 Institutional Members.

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

Call for Papers

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

Submission Deadline: Dec 31, 2012.
ICOM-CC Working Group Interim Meeting *Polychrome Sculpture: Decorative Practice and Artistic Tradition*, Tomar, Portugal. (Conference dates May 28–29, 2013)

Info: www.icom-cc.org/38/working-groups/sculpture-polychromy-and-architectural-decoration/
[icomccspadtomar2013\[at\]gmail.com](mailto:icomccspadtomar2013[at]gmail.com)

2013

Submission Deadline: Jan 2, 2013.
SUNY Buffalo and the Burchfield Penney Art Center: *The Asian Lacquer International Symposium*. Buffalo, NY, USA. (Conference dates May 20–24, 2013)

Info: <http://artconservation.buffalostate.edu>

Submission Deadline: Feb 2, 2013.
ICOM-CC: Joint interim conference of three ICOM-CC working groups: *Wood, Furniture, and Lacquer: Heritage Wood: Research & Conservation in the 21st Century*, Warsaw, Poland. (Conference dates October 28–30, 2013)

Info: [www.icom-cc.org/282/Heritageheritagewoodconservation2013\[at\]gmail.com](http://www.icom-cc.org/282/Heritageheritagewoodconservation2013[at]gmail.com)

Submission Deadline: Mar 31, 2013.
Canada Aviation and Space Museum and Canada Science and Technology Museum: *Saving Big Stuff in Tight Economic Times*. Ottawa, Canada. (Conference dates September 25–27, 2013)

Info: [bigstuff2013\[at\]technomuses.ca](mailto:bigstuff2013[at]technomuses.ca)

GENERAL

Nov 19–21, 2012. University of Brighton: *VAST2012: The 12th International Symposium on Virtual Reality, Archaeology and Cultural Heritage*. Brighton, UK.

Info: www.vast2012.org
Contact: Corinna Hattersley-Mitchell, Cultural Informatics Research Group, W108 Watts Building, University of Brighton, Brighton, BN2 4GJ, UK, +44 1272 64 2468, [c.hattersley-mitchell\[at\]brighton.ac.uk](mailto:c.hattersley-mitchell[at]brighton.ac.uk)

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](mailto:helene.dubois[at]kikirpa.be)

Nov 22–23, 2012. The Royal Institute for Cultural Heritage (KIK/IRPA) and the ICOM-CC Art Technological Source Research working group: *Making and Transforming Art: Changes in Artists' Materials and Practice*. Brussels, Belgium.

Info: <http://org.kikirpa.be/ATSR5/> and www.clericus.org

Contact: Helene Dubois and Mark Clarke

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

March 8–10, 2013. Southeast Regional Conservation Association: *Mold Workshop*, including treatment, remediation, health and safety, Atlanta, GA, USA.

Contact: Ann Frellsen [ann.frellsen\[at\]emory.edu](mailto:ann.frellsen[at]emory.edu) or Matt Johnson [mjohnson\[at\]thehfgroup.com](mailto:mjohnson[at]thehfgroup.com)

Apr 3–7, 2013. Society for American Archaeology (SAA) Annual Meeting, with special session "Archaeometric Methods, Archaeological Materials and Ancient Technologies." Honolulu, HI, USA.

Contact: Vanessa Muros, [vmuros\[at\]ucla.edu](mailto:vmuros[at]ucla.edu) or Dr. Ioanna Kakoulli, [kakoulli\[at\]ucla.edu](mailto:kakoulli[at]ucla.edu)

Apr 10–12, 2013. ICON and the University of Glasgow: *Positive Futures in an Uncertain World*. Glasgow, Scotland.

Contact: [kswales82\[at\]gmail.com](mailto:kswales82[at]gmail.com)

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: www.spnhc.org/50/meetings

May 6–7, 2013. German Association of Conservators (VDR): *Jacob Jordaens: Origin-Transformation-Conservation*, Kassel, Germany.

Contact: Anne Harmssen,
[a.harmssen\[at\]museum-kassel.de](mailto:a.harmssen[at]museum-kassel.de) or
Dr. Justus Lange, [j.lange\[at\]museum-kassel.de](mailto:j.lange[at]museum-kassel.de)

May 13–16, 2013. The National Museum of Denmark: *Conservation in the Nineteenth Century (CiNC)*, Copenhagen, Denmark.

Info: www.natmus.dk/CiNC

May 15–17, 2013. ICOM-CC Theory and History WG Conservation: *Cultures and Connections*. Copenhagen, Denmark.

Info: www.icom-cc.org/51/news/?id=210 and www.natmus.dk/CiNC

May 19–22, 2013. American Alliance for Museums (AAM): *The Power of the Story, AAM 107th Annual Meeting*, Baltimore, MD, USA.

Info: www.aam-us.org

May 21–25, 2013. Canadian Association for Conservation of Cultural Property (CAC): *39th Annual CAC Conference*. Saint John, New Brunswick, Canada.

Info: www.cac-accr.ca/conferences
Contact: Dee Stubbs-Lee,
The New Brunswick Museum, Saint John, New Brunswick, Canada, E2K 1E5,
506-643-2341

June 2013. Laboratory of Conservation-Restoration and Research (LC2R) *Conservation-Restoration and Health/Security of People and the Environment*, Provence, France.

Info: www.art-conservation.fr/espace

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

Info: www.hornemann-institut.de
Contact: Dr. Angela Weyer, Hornemann Institute, D-31134 Hildesheim, Germany,
+49 5121 408179

ARCHITECTURE

2013

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

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

BOOK & PAPER

2013

March 20–22, 2013. The British Library: *Understanding Asian Papers and Their Applications in Paper Conservation*, London, UK.

Info: <https://sites.google.com/site/asianpaperandconservation/home>

Contact: [asianpaperconservation\[at\]gmail.com](mailto:asianpaperconservation[at]gmail.com)

Apr 17–19, 2013. ICOM-CC Graphic Document Group: *Paper Conservation: Decisions and Compromises*, Vienna, Austria.

Info: www.icom-cc.org/52/event/?id=189 and www.onb.ac.at

Contact: Lieve Watteeuw, [lieve.watteeuw\[at\]arts_kuleuven.be](mailto:lieve.watteeuw[at]arts_kuleuven.be) or Christa Hofmanns, [christa.hofmann\[at\]onb.ac.at](mailto:christa.hofmann[at]onb.ac.at)

Sep 2–4, 2013. The Islamic Manuscript Association: *Manuscripts of the Mamluk Sultanate and its Contemporaries, The Ninth Islamic Manuscript Conference*, Magdalene College, University of Cambridge, UK.

Info: www.islamicmanuscript.org/conferences

Contact: The Islamic Manuscript Association, Ltd, c/o 33 Trumpington Street, Cambridge, CB2 1QY, UK,
[admin\[at\]islamicmanuscript.org](mailto:admin[at]islamicmanuscript.org)

OBJECTS

2013

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

Info: www.metal2013.org

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

Info: www.sciencetech.technomuses.ca/
Contact: Sue Warren, Canada Science and Technology Museum Corporation, 1867 St. Laurent Blvd., PO Box 9724, Ottawa Terminal, Ottawa, ON, K1G 5A3

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

Mar 14, 2013. ICON Gilding and Decorative Surfaces Group: *Conserving Context: relating object treatment to collection and settings*, London, UK.

Contact: Claire Daly,
[gdsg.conference2013\[at\]gmail.com](mailto:gdsg.conference2013[at]gmail.com)

May 13–17, 2013. ICOM-CC Wet Organic Archaeological Materials (WOAM): *12th WOAM Conference*, Istanbul, Turkey.

Info: www.icom-cc.org/42/working-groups
Contact: Tara Grant, Coordinator, WOAM, CCI, 1030 Innes Road, Ottawa, ON, K1A 0M5, Tel: 613-998-3721, ex. 227,
[tara.grant\[at\]pch.gc.ca](mailto:tara.grant[at]pch.gc.ca)

May 20–24, 2013. SUNY Buffalo and the Burchfield Penney Art Center: *Asian Lacquer International Symposium*, Buffalo, NY, USA.

Info: artconservation.buffalostate.edu
Contact: Corinna Rogge,
[rogge\[at\]buffalostate.edu](mailto:rogge[at]buffalostate.edu)

PAINTINGS

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

Feb 13–16, 2013. College Art Association: *The Proof is in the Print: Avant-Garde Approaches to the Historical Materials of Photography's Avant Garde*, New York City, NY, USA.

Info: <http://collegeart.org>
Contact: Lee Ann Daffner, The Museum of Modern Art, 11 West 53rd Street, New York, NY, 10019, Tel: 212 708-9559,
Email: [leeann_daffner\[at\]moma.org](mailto:leeann_daffner[at]moma.org)

RESEARCH & TECHNICAL STUDIES

2013

June 3–7, 2013. SCIBEC Research Group and the MaSC committee: *User's Group for Mass Spectrometry and Chromatography (MaSC)*, Pisa, Italy.

Info: www.mascgroup.org
Contact: Isabelle Brajer, [isabelle.brajer\[at\]natmus.dk](mailto:isabelle.brajer[at]natmus.dk)

TEXTILES

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

2013

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

Info: www.natconference.com

WOODEN ARTIFACTS

2013

Nov 9–10, 2012. Stichting Ebenist: *Reproduction and Reconstruction in Furniture Conservation*, Amsterdam, the Netherlands.

Info: www.ebenist.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.

American Academy of Bookbinding Courses

Telluride, CO, USA
Info: www.ahhaa.org
Contact: 970-728-3886, [staff\[at\]ahhaa.org](mailto:staff[at]ahhaa.org)

Nov 9–13, 2012. *Applied Paper Conservation — Individual Projects*

Horniman Museum

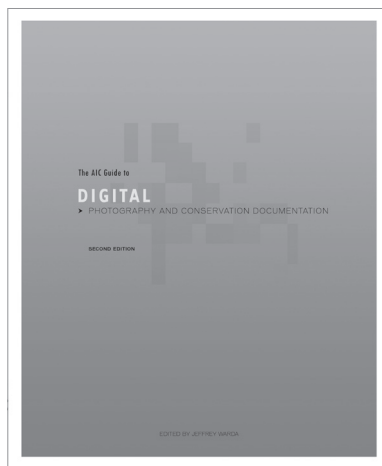
Horniman Museum, 100 London Road, Forest Hill, London SE23, 3PQ

Dec 3–6, 2012. *Fluid Preservation*

The AIC Guide to Digital Photography and Conservation Documentation

Second Edition

By Franziska Frey, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffrey Warda (editor), and Gawain Weaver



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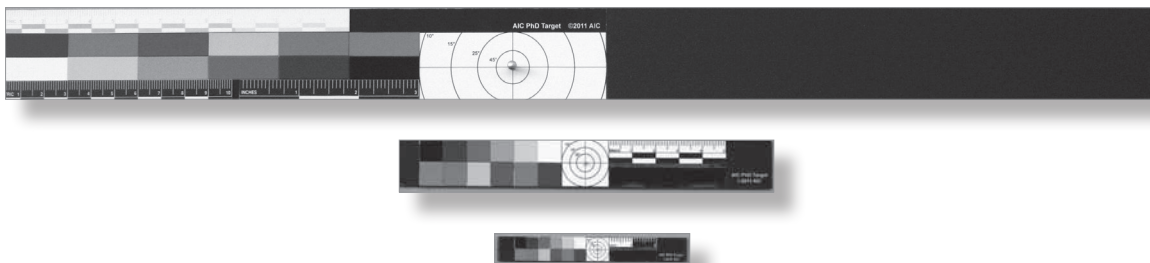
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Positions, Internships & Fellowships

Conservation and Scientific Research Fellowships 2013-2014

The Metropolitan Museum of Art's Conservation and Scientific Research Fellowships provide practical training and hands-on treatment of works of art to junior conservators and scientific researchers in the field. Junior fellowships are intended for those who have completed graduate-level training in conservation. The fellowships also support senior scholars carrying out independent research projects related to the Museum's collections. Senior fellowships are intended for well-established professionals with advanced training in the field and a proven publication record. The fields of research for conservation candidates include paintings, paper, objects (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), textiles, musical instruments, and scientific research.

The deadline for conservation and scientific research fellowships is December 7, 2012.

For further information about how to apply for this and other fellowships at The Metropolitan Museum of Art, please visit our website: www.metmuseum.org/research/internships-and-fellowships/fellowships or email us at [Education.Grants\[at\] metmuseum.org](mailto:Education.Grants[at]metmuseum.org).

Positions, Internships and Fellowships are also posted online.

On the AIC blog:

**[www.conservators-converse.org/
category/jobs/](http://www.conservators-converse.org/category/jobs/)**

On the AIC website:

**[www.conservation-us.org/
grantsandfellowships](http://www.conservation-us.org/grantsandfellowships)**

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