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Don't forget to...

- Register for a tour at the 2014 Annual Meeting.
- Renew your membership! Membership dues for 2014 were due by Jan. 31, 2014.
- Vote in the AIC Board and Specialty Group elections.

Tomorrow's Furniture Conservator: Who Are You, Where Are You, and What Skills Will You Need?

By *Stéphanie Auffret, for the Wooden Artifacts Group*

Introduction

In the past 15 years, U.S. conservation training programs have graduated very few furniture conservators. This phenomenon has generated concerns from programs as well as employers who are looking to hire furniture specialists, especially because the number of practicing furniture conservators will likely diminish in the next two decades as current professionals retire. Recent discussions have raised questions about the profile of tomorrow's furniture conservator and this article aims to present these issues to the AIC membership at large.



A Seed Planted: Roundtable on Education in Furniture Conservation; Albuquerque, NM, May 2012

During the AIC 40th Annual Meeting in Albuquerque, NM, in 2012, the Wooden Artifacts Group of the AIC (WAG) hosted a roundtable discussion on education in furniture conservation. The panel, moderated by Debra Hess Norris and including five panelists from cultural institutions and training programs, was brought together to address the following points:

- Concerns about lack of recent U.S. graduates in furniture conservation.
- Concerns from employers regarding lack of specific skills from graduates, underlying the need for the development of targeted training opportunities.
- Evolution of the needs and reality of the furniture conservation market.

In preparation for the panel discussion, a survey was conducted by sending three sets of questions to several audiences: the panelists, international graduate programs offering furniture/wood conservation as a specialty, and potential employers of furniture conservators, both in museums and private practice. Potential employers included WAG/AIC members in private practice and 15 institutional furniture conservators who were contacted via personal e-mail message.

The preparatory survey addressed the following questions:

- What core competencies are required today from a furniture conservator?
- Are there sufficient training opportunities available for students (pre-program

Panelists at the AIC meeting roundtable were:

- Debra Hess Norris: panel discussion moderator, Winterthur/University of Delaware Program in Art Conservation
- Antoine Wilmering, Getty Foundation
- Mark Anderson, Winterthur/University of Delaware Program in Art Conservation
- Jonathan Thornton, Buffalo State's Art Conservation Department
- Steve Brown, North Bennet Street School
- MaryJo Lelyveld, National Gallery of Art, Australia

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Deadline for May editorial submissions

(bnaugle@conservation-us.org):

April 1, 2014.

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 Board President



Dear Members,

I hope you are all surviving with equanimity what, at least on the east coast, is turning out to be a rather harsh winter.

The subject of internships has been recently on my mind. Over the past several years, unpaid internships after college graduation have become quite common in many fields, valued for the experience they offer the intern, and the assistance offered to the business. More recently, state and federal labor departments have become concerned that many unpaid internships violate minimum wage laws. In the for-profit world, a number of lawsuits have been filed in the field of publishing and in the fashion and film industries, among others. In some cases, the internship programs have been cancelled, rather than risking vulnerability to potential lawsuits.

According to labor departments, the intern is clearly distinguished from a volunteer, who might perform more generalized tasks such as data entry, organization of documentation, or research which do not require close supervision. Volunteers offer their skills to the organization or institution, rather than being in training. According to the Department of Labor, a volunteer is an individual who provides services to a public agency for civic, charitable, or humanitarian reasons without promise or expectation of compensation for services rendered. As a result, museum departments are being encouraged by their human resources departments not to extend pre-program internships for longer than one year, or being asked to have interns re-apply, possibly as volunteers rather than interns.

In the field of conservation, we consider internships a fundamental part of our training and education. Many of us happily served in unpaid preprogram internships, sometimes for years, considering it a valuable and critical step in our own experience and development, and certainly a prerequisite for entering graduate programs. Graduate level internships, on the other hand, are typically compensated by stipends. Some soul-searching has been taking place within the museum community about internships in general, so I thought it might be appropriate to clarify some of the practices currently being discussed.

Primarily, the objective of the internship (both pre-program and graduate level) should be to develop and enhance the skills of the intern, rather than to accomplish a volume of work.

Interns should be hired for an academic semester or semesters, and many receive academic credit for their internships. An internship is not usually full time, and is educational in nature. Here are the criteria for internship, according to the Fair Labor Standards (FSLA) Act of 2010:

1. The internship, even though it includes actual operation of the facilities of the employer, is similar to training which would be given in an educational environment;
2. The internship experience is for the benefit of the intern;
3. The intern does not displace regular employees, but works under close supervision of existing staff;
4. The employer that provides the training derives no immediate advantage from the activities of the intern; and on occasion its operations may actually be impeded;
5. The intern is not necessarily entitled to a job at the conclusion of the internship; and
6. The employer and the intern understand that the intern is not entitled to wages for the time spent in the internship.

Under certain circumstances, individuals may receive no compensation in the for-profit sector.

From the Board President continues on page 3

From the Board President, continued from page 2

These concerns force us to clarify and better articulate the roles of volunteers and interns, both pre and post graduate, in our institutions and in our laboratories and studios. Rather than discouraging us from continuing to host trainees and volunteers, I hope this process of examination will provide a more rewarding experience for the trainee and host venue alike.

For more information, please see:

- www.dol.gov/whd/regs/compliance/whdfs71.htm

- www.nytimes.com/2013/10/24/business/media/sued-over-pay-conde-nast-ends-internship-program.html?_r=0
- www.nytimes.com/2010/04/03/business/03intern.html?pagewanted=all
- www.nytimes.com/2012/05/06/business/unpaid-internships-dont-always-deliver.html?pagewanted=all

Please feel free to contact me with comments or concerns. I look forward to seeing many of you in San Francisco in May!
—*Pamela Hatchfield, AIC Board President, phatchfield [at] mfa.org*

Tomorrow's Furniture Conservator continued from front cover

or graduate) as well as practicing conservators (especially entering the field) to improve their skills where they feel deficient?

- Employers (institutions and private practitioners) were asked if they were hosting graduate students as interns or fellows (during or after program). If not, would they consider doing this?
- Would graduate programs be interested in more collaboration with international programs?
- How can we best strengthen furniture conservation training globally in those countries where this area of study does not exist? What international initiatives and partnerships might we pursue?
- How can we better promote furniture conservation as a specialty and recruit the next generation of furniture conservators?

The survey revealed different levels of expectations regarding core competencies for furniture conservators, making it clear that the concept of a furniture conservator is not so easy to define. Respondent answers also indicated that the field of furniture conservation is evolving and that new areas of competency are emerging (for example, modern materials). Narrative responses pointed to a strong interest in the development of additional training opportunities for furniture conservators and several topics were suggested. The desire to create more venues to exchange information and training among graduate programs and practicing conservators internationally was also expressed by many.

After continued discussion between panelists and WAG leadership in the months that followed, the WAG Education and Training Committee (WAG ETC) was created. The role of this committee is to address the questions raised at the roundtable, and to take actions to address the needs that were identified. The committee established the following steps to be taken:

- Create a list of workshop topics for practicing conservators (recent graduates or mid-career conservators) and develop a selection in the coming years.
- Work on developing a woodworking summer course for pre-program and graduate students who want to specialize in wooden artifacts conservation. The course could also be offered to students or practicing conservators from other specialties, such as those who need to develop in-depth knowledge of wood and woodworking hand skills (panel

paintings or objects conservators).

- Urge WAG members to offer and promote pre-program internships, and to provide some modest funding when possible. Additionally, the Committee would like to focus on how to best promote emerging professionals and preprogram interns who are interested specifically in furniture conservation.
- Organize an international meeting of furniture conservation educators and practicing professionals to pursue the goals suggested by the survey and roundtable discussion.
- Consider a demographic study of the field.

John Childs submitted a summary of the session available at www.conservators-converse.org/?p=3082.

The Seed is Germinating: What Will the Plant Look Like?

As the seed was planted in the arid climate of New Mexico, the germination process has begun—but there is still a lot of work ahead if we wish to see a strong plant rise from its roots. Some of the steps identified by the WAG ETC Committee, listed above, are already well underway whereas others are still in development. One of the most crucial points of discussion involves creating a current definition of a furniture conservator.

A very successful workshop on airbrushing techniques took place in December 2013, hosted in Haverhill, MA, in the conservation facilities of Historic New England. A second venue is already being considered to satisfy requests coming from many specialty groups' members. Also, an FAIC workshop on cleaning wooden surfaces (varnished, gilded and painted) taught by Richard Wolbers will take place during the summer of 2015, and a workshop on Asian lacquer is being considered for 2015.

What is the Profile of the Furniture Conservator in the 21st Century?

Valuable insights were gleaned from both survey respondents and attendees at the roundtable in Albuquerque, as they shared how they define “furniture conservator” as well as the range and level of skills needed for today’s market.

Traditionally, craftsmen woodworkers performed furniture restoration and it has taken a long time to move towards a conservation approach that respects the history of the piece, materials preserved on the object, and instances of past intervention.

Tomorrow's Furniture Conservator continues on page 4

Tomorrow's Furniture Conservator *continued from page 3*

The history of the development of furniture restoration/conservation has been studied in depth and was published in a 2005 WAG Postprints article, "Traditions and Trends in Furniture Conservation," by WAG member Antoine Wilmering.

The craft tradition set the stage for a global perception that the furniture conservator is first a woodworker who is trained as a cabinetmaker. Conversations with students at Winterthur/UD reveal their belief that established woodworking skills are essential as a prerequisite and are therefore a potential barrier to pursuing this area of study. Though among the core competencies listed in the survey, not all respondents indicated that woodworking was the "must have" skill for those who wish to specialize in furniture conservation when entering a graduate level program in conservation.

Obviously, a furniture conservator works with wood, and thus must address structural issues, be able to replace missing elements that may be carved or turned, and might treat marquetry. However, wood is certainly not the only material that comes into play. For example, within marquetry alone, the range of materials encountered is large: mother of pearl, tortoiseshell, horn, bone, ivory, metal, as well as a large variety of woods and other organic materials. A furniture conservator also regularly works with metals that are present in mounts, locks, keys, nails and screws, and inner mechanisms. Upholstered furniture presents yet another set of materials, such as leather and a variety of foundation structures and textile coverings. Other furniture items incorporate such materials as marble, mirrored glass, and cut glass. An area that has garnered more focused attention in the recent past is the treatment of surfaces, including those varnished with clear coatings, or painted, gilded, or lacquered. And, more recently, the treatment of furniture that is made from synthetic materials is now requiring an entirely new set of skills.

Although the range of materials the furniture conservator must treat has not changed all that dramatically (apart from modern materials), the focus and approach to evaluation and treatment has evolved. As with other specialties (albeit a bit later for furniture), an awareness and ability to interpret and discuss scientific techniques and data has become more significant; for example, the interpretation of finish cross-sections or of data about coating composition is now considered part of a standard examination in many institutional settings. A more scientific approach to cleaning techniques has also grown in the past decade, especially as the role of targeted cleaning systems has developed in other conservation specialties. Additionally, preventive conservation requires a more holistic approach that requires conservators in every specialty to have a basic foundation in general collections care. Finally, growing collections of modern design and furniture are promulgating the need for a new set of skills (*see Pine article, opposite page*).

These recent developments have generated a shift from the furniture conservator as a "woodworker" to a new type of professional. This furniture conservator is yet to be clearly defined, and the training required is still under discussion. Should one individual be "multi-skilled" or could several individuals with narrower but very specialized expertise fill these needs; for example, should some furniture conservators mainly focus on

surfaces instead of on structural issues? Interestingly, European objects conservators specialize in one material instead of becoming generalists. Could this serve as a possible model for American furniture conservators?

The survey revealed that international conservation training programs do not all require woodworking skills as pre-requisite to enter furniture as a specialty. During the roundtable discussion in Albuquerque, several people recognized that even though cabinetmaking skills were certainly important as part of a treatment and in the interpretation of an object, perhaps they are not mandatory for entering graduate school when planning to specialize in furniture conservation. The argument was that if a student could demonstrate good hand skills when working with another material and a strong ability to work with wood, these skills could be transferred to cabinetry and fine wood working during and after graduate school training. The need for a larger "toolbox" than the traditional woodworking skills was brought up as crucial in the current economic climate for conservators.

Lastly, furniture conservator positions within institutions are decreasing as museums strive to limit the number of specialized professionals. This will mean that conservators from other specialties (mainly objects and to some extent, paintings) will increasingly treat furniture collections, or that furniture conservators will need to demonstrate skills beyond their traditional scope. In both cases, a multidisciplinary approach and additional specialized post-graduate training is essential for growth.

Conclusion: Will One Single Plant be Enough to Feed all the Bees?

The debate raises the question of whether the traditional furniture conservator with a woodworking-centered background can still effectively respond to the growing needs of a quickly evolving field. Though this professional will always remain an important pillar of furniture conservation, we may want to join efforts to develop a new breed of conservators from different backgrounds, who would not replace but complement the more traditionally trained furniture conservator. The delineation between specialties might seem even more difficult to define with the emergence of new materials that are present on artifacts entering the scope of both furniture and objects specialists. This will not necessarily result in the fusion of specialties but instead may lead to a collaborative approach with associated training opportunities. With a wider range of materials to study and treat, the exchange of specialized knowledge and a multidisciplinary approach to training are crucial.

It is hoped that this discussion, which relates the thoughts of many individuals, will raise awareness of how the profile(s) of the furniture conservator is evolving as the face of our profession changes. WAG and its Education and Training Committee are open to suggestions, collaboration, and the energetic involvement of pre-program interns, graduate students, and emerging professionals with an interest in the future of furniture conservation. "For tomorrow belongs to the people who prepare for it today" (African proverb); only our efforts will shape what we want to accomplish.

—*Stéphanie Auffret, Ph.D. Associate Furniture Conservator, Winterthur Museum; Assistant Professor, Winterthur/University of Delaware Program in Art Conservation, [sauffret\[at\]winterthur.org](mailto:sauffret[at]winterthur.org)*

Some Thoughts From a Future Furniture Conservator

I've heard the idea that a conservation graduate program is roughly equal to a traditional apprenticeship, and that after two years of study I had approximately the understanding of a journeyman conservator. In this analogy, the main thing lacking for mastery is experience. Because so few institutions have a furniture conservation laboratory, gaining experience by finding a job as a furniture conservator can be complicated. Luckily, as I see it, useful experience can also be found outside the laboratory.

I was not trained as a cabinet-maker before becoming a furniture conservator. However, I think that woodworking and cabinetry skills are valuable because hand-eye coordination and manual dexterity specific to wood working and finishing are necessary for successful conservation treatments. Additionally, learning woodcarving and cabinetry is a way of gaining that mastery without practicing on valuable artifacts. I also find I learn differently when actually doing, in ways that I wouldn't have just by reading descriptions or looking at examples.

Like many conservators in other areas of specialty, for my continuing (hopefully never-ending) training as a furniture conservator, I also look toward non-conservation training

opportunities to build my knowledge of historic techniques and styles, modern restoration solutions, and technological advances in materials and imaging. I expect to take workshops on historic construction methods; learn to work with modern and industrial materials like aluminum, Lucite, latex foam, and carbon fiber; read articles and books; and attend meetings of professional conservators and amateur woodworking enthusiasts.

In my experience, opportunities for people to train professionally with cabinetmakers are fairly limited, so I think it is a positive development for conservation programs to encourage students from all backgrounds to study furniture conservation. I see this as an opportunity for the field to expand, and in doing so to allow for new insights, experiences, and ideas while encouraging innovation and hopefully developing new solutions to old problems. In the future, I hope to see and participate in new research, idea generation, and make discoveries along with auxiliary fields and other specialties.

—Genevieve Bieniosek, Associate Furniture Conservator,
Biltmore, Asheville, NC, [gbieniosek\[at\]gmail.com](mailto:gbieniosek[at]gmail.com)

Point of View

Evolving Collections and an Evolving Discipline

The role and challenges of the 21st century furniture conservator are evolving rapidly and profoundly as museums and private collectors increasingly embrace modern and contemporary design and craft. As these collections grow and age, they will need to attract conservators with an interest in developing new understandings of materials, recognizing or developing appropriate analytical techniques for their assessment, and creating innovative treatments. The line of demarcation between the aesthetic and functional in post-WWII design and craft is increasingly blurred as industrial materials and fabrication options add to an expansive list of creative choices for artists. This is the challenge for conservators responsible for these collections. Technical connoisseurship and command of craft techniques used in creation and restoration of this broad range of materials requires a revised understanding of what constitutes a professional who specializes in the care of furniture.

Depending on the collection, this responsibility falls to an Objects Conservator; in others it falls to the Furniture Conservator. A quick comparison of the membership of both the Objects Specialty Group and the Wooden Artifacts Group reveals that most of those in WAG also belong to the OSG and other specialty groups. WAG being a reliable venue for sharing and advancing the conservation of wooden artifacts has led to the perception of it being “the furniture group” and mostly about joined wooden objects of a traditional nature. Though a fair interpretation in some respects, it fails to recognize the breadth of materials and capabilities applied to the range of objects that fall into the category of furniture. Conversely, traditional craft-based collections of wooden artifacts require practitioners with a more focused and highly developed knowledge base and skill set of cabinetmaking. The two are not the same, although they have much in common.

Matching collection needs to the conservators' profile can be a matter of market forces at work. For example, a team of specialists may better serve some collections, while generalists best treat others. Will a more mature collection, having benefited from a long history of expert care, require the same degree of compensation and repair as one that has yet to have a conservator on staff?

Furniture conservation has always been more than simply mending broken chair legs or repairing water-damaged varnish. Even traditional furniture collections require attention to a wide range of materials in addition to wood. A typical mid-sized or large museum will now have furniture from multiple centuries ranging from traditional joined wooden objects to mixed media containing any combination of nickel plated steel, PMMA, PVC, cast PU, or PU foam-filled upholstery. In addition, polyester impregnated carbon monofilament, 3D-printed epoxy resin, or sintered metal powder objects are also entering collections as furniture in whole or in part that may or may not be functional. All may be viewed as within the purview of the furniture conservator and require an expanded knowledge base and skill set from that of a solely wood based practitioner. How our profession recognizes and responds to this change is a source of reflection and discussion within the training programs and among practitioners. Is it to be expected or desirable for this to be the responsibility of a narrow training profile or will it be more fitting to connect the conservator's personality and strengths to a collection or private practice in a nuanced way? We are seldom trained to address every eventuality but are instead trained with a foundation of understanding and skills that can be applied and built upon as new materials and problems are encountered. Defining what that core will be while addressing future job opportunities is an evolving prospect.

—Steven Pine, Senior Conservator of Decorative Arts, The
Museum of Fine Arts, Houston, [Spine\[at\]mfah.org](mailto:Spine[at]mfah.org)

AIC News

AIC Board of Directors Election—Voting Opens on March 28

The election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), will run from Friday, March 28, to Wednesday, April 30.

As in past years, the election will be conducted online via a SurveyMonkey ballot that will be integrated into a member-only section of the website. Voting members will receive an email with instructions about how to vote on March 28. If you do not have Internet access and would like to receive a paper ballot, please contact Steven Charles at [scharles \[at\] conservation-us.org](mailto:scharles[at]conservation-us.org) or 202-661-8066.

All ballots, electronic or paper, must be cast or received by 5:00 p.m. Wednesday, April 30.

Nominations remain open until February 28. The current slate of candidates for the AIC Board of Directors election includes:

- Secretary (2-year term): Sanchita Balachandran (2nd term)
- Treasurer (2-year term): Jennifer Hain Teper (2nd term)
- Director, Professional Education (3-year term): Stephanie Lussier (2nd term)
- Director, Specialty Groups (3-year term): Deborah Lee Trupin (2nd term)

The election results will be announced on Saturday morning, May 31, at the Members Business Meeting.

AIC Membership Renewals Were Due on January 31

Don't go missing in 2014. If you have not already done so, please renew your membership today.

Reasons to Renew

- AIC is YOUR organization, and a vital membership organization is essential for the success of any professional field!
- For those of you who are Professional Associates and Fellows, an active, current membership in AIC is necessary to maintain your listing on *Find A Conservator*, enabling members of the public to search for you.
- You will not be able to register for the 42nd Annual Meeting in San Francisco at the money-saving Member Rate if you don't renew your membership for 2014!

How to Renew

1. Log into the AIC website with your username and password.
2. Click on the Membership tab in the top navigation menu to access your open order and pay your membership dues.
3. Follow the on screen instructions. If you would prefer to pay by check, make the check payable to AIC and drop it in the mail. Or, if you prefer to be guided over the phone, please call 202-661-8066.

If you have any questions about your membership, please contact Steven Charles, Membership Associate, at [scharles \[at\] conservation-us.org](mailto:scharles[at]conservation-us.org).

We look forward to continuing the journey with you in 2014!

New Member Benefit from JSTOR



In collaboration with JSTOR, AIC is pleased to offer you a special, discounted fee for JPASS, a new JSTOR access plan for individuals.

Designed for those without institutional access to the JSTOR archival collections, JPASS is ideal for AIC members who work outside of the institutions that belong to JSTOR. It is also valuable for faculty members at institutions with limited access to JSTOR, and for adjuncts with sporadic access to library resources. Regardless of your institutional affiliation, JPASS serves as your personal library card to the rich selection of journals on JSTOR.

As part of your AIC membership, we are able to offer you the 1-year JPASS access plan for \$99—a 50% discount on the listed rate. JPASS includes unlimited reading and 120 article downloads to more than 1,500 humanities, social science, and science journals in the JSTOR archival collections. For those with a short-term project or research need, there is also an option to purchase one month of access for \$19.50.

To use your member discount and sign up for JPASS, follow the “Learn more” link on the AIC Online Resources page at www.conservation-us.org/publications-resources/online. This member-restricted page about JPASS has a link that will admit you to the JPASS purchase website for AIC members.

This custom link will expire in approximately three months. If you decide to purchase JPASS at a later date, please check back on the AIC Online Resources/JPASS page for the new link. If you would like to renew your JPASS plan next year, we will furnish a new custom link to guarantee your member discount rate.

To learn more, and to browse the 1,500+ journals in this program, visit <http://jpass.jstor.org/>.

The Education and Training Committee Seeks a New Member

The Education and Training Committee (ETC) seeks a new member for a three-year term, beginning May 2014; the submission deadline is March 21, 2014.

The ETC actively reviews applications for professional development award applications several times a year and also workshop proposals from the membership as needed. It assists in the administration of the mentorship program. ETC also has a role in soliciting, reviewing, and writing position papers for the AIC in conjunction with the Board. It also reviews and updates training related publications.

ETC communicates primarily via email correspondence and occasional conference calls. The committee meets in-person annually at the AIC meeting.

ETC welcomes applicants from any specialty.

Please submit a brief statement of interest and your resume to Emily Williams, Chair, AIC-ETC, ([ewilliams \[at\] cwf.org](mailto:ewilliams[at]cwf.org)) by March 21, 2014.

November 2014 IAG Meeting – Advance Notice!

The 2014 meeting of the Internal Advisory Group (IAG) is scheduled to take place on Saturday, November 15, in Washington, D.C. Additional information will be provided in advance of the meeting date.

Health & Safety Committee – Call for Student Member

The Health & Safety Committee of AIC seeks a new student member to serve a two-year term (2014-2016). This is an excellent opportunity to become more involved in AIC while contributing to the health and safety of you and your colleagues. For more information, please visit www.conservation-us.org/healthandsafety, and contact H&S Chair Kathy Makos at [kamakos\[at\]verizon.net](mailto:kamakos@verizon.net).

Annual Meeting News

Annual Meeting Update; Angel Project Announced

It's hard to believe that AIC's 42nd Annual Meeting in the beautiful and exciting city of San Francisco is only two months away!

Thank you very much to those who have already registered. For those who haven't, please visit www.conservation-us.org/meeting-schedule to view the full schedule of tours, workshops, and specialty events. Keep in mind that all of these events have maximum registration limits and many, especially tours and workshops, fill up fast, so reserve your spot by registering as soon as possible!

Also, consider volunteering at this year's Angels Project! Please join us on **Sunday, June 1**, as we assist the California Historical Society with rehousing part of their photograph, photo album, and manuscript collections. We will also assist in preparing condition reports and other necessary work to get parts of their collection ready for digital scanning.

The California Historical Society is a membership-based, non-profit organization with a mission to inspire and empower people to make California's richly diverse past a meaningful part of their contemporary lives. The CHS Collection represents the environmental, economic, social, political, and cultural heritage of the entire state, including materials from outside California that contribute to a greater understanding of the state and its people.

The CHS Collection comprises a diverse body of materials documenting the history of California, including:

- 50,000 volumes of books and pamphlets
- 4,000 manuscript collections
- 500,000 photographs
- Printed ephemera, periodicals, posters, broadsides, maps, and newspapers
- The Kemble Collection on Western Printing and Publishing
- 5,000 works of art, including paintings, drawings, and lithographs
- Artifacts and costumes

Be part of a fun and worthwhile day enhancing the important work of the California Historical Society.

Questions about the Angels Project? Please contact Steven Charles at 202-661-8066 or [scharles\[at\]conservation-us.org](mailto:scharles@conservation-us.org).



AIC members that visited Cuba include Alicia Bjornson, Denyl Cloughley, Elizabeth Court, Anthony Court, John Dennis, Frances Faile, Csilla Felker Dennis, David Gallagher, Susan Jackson, Christina Krumrine, Ursula Kugler, Mary Oehrlein, Gail Ostergren, Rick Parker, Frank Parra, Shelley Sass, Maria Sheets, Christine Thomson, Emily Wroczynski, Ruth Seyler, and Ryan Winfield (some participants not pictured).

AIC Trip to Cuba – Crossing Borders and Opening Minds

Twenty AIC members traveled to Cuba from January 24 through February 4, 2014. Read about our story in a forthcoming article on the AIC blog.

FAIC News

Help Plan the Digital Future of Conservation

FAIC received a planning grant from The Andrew W. Mellon Foundation to assess the digital landscape of the conservation profession. The \$50,000 grant will help fund research, surveys, and discussions to determine how digital resources are currently being used, what resources are needed, and how FAIC might best serve the conservation profession moving forward. The study is expected to yield valuable information regarding the future of FAIC's Conservation OnLine and Conservation DistList resources.

A special briefing and discussion session is scheduled at the AIC Annual Meeting in San Francisco on Saturday, May 31, to explore these issues.

NEH Grant Received

FAIC received a grant from the National Endowment for the Humanities in the amount of \$165,000 to support professional development programs in 2014 and 2015. In addition to helping keep registration costs affordable, the grant enables FAIC to offer scholarships to help conservators attend the NEH-supported workshops and online courses. Scholarship application deadlines are February 15, May 15, and September 15 each year.

FAIC has been honored to receive funding through the NEH Preservation and Access Education and Training program since 2004 to support workshops and online courses that improve the skills and knowledge of conservation professionals in the United States, which in turn helps to preserve our cultural heritage.

Over the past ten years, NEH funding has helped produce 52 events for 1,041 participants. To assist conservators in getting to these events, 156 NEH-funded scholarships, totaling \$137,436, have been awarded to AIC members. NEH funds are matched by funds from the FAIC Endowment for Professional Development, use of facilities and equipment donated by host institutions, and volunteer work by course organizers, the staff of host institutions, and members of the AIC Education and Training Committee.

If, over the years, you have taken one or more of the many NEH-supported FAIC courses that has changed the way you work with artifacts, we'd love to hear about it! Please send an email with your story to [faicgrants \[at\] conservation-us.org](mailto:faicgrants[at]conservation-us.org).

Samuel H. Kress Conservation Publication Fellowship Award For 2014

The 2014 FAIC Samuel H. Kress Conservation Publication Fellowship was awarded to Carolyn Riccardelli, objects conservator at the Metropolitan Museum of Art, and George Wheeler, Director of Conservation in the Historic Preservation Program at Columbia University and Consulting Scientist in the Department of Scientific Research at the Metropolitan Museum of Art. Their proposed manuscript, "After the Fall: The Conservation of Tullio Lombardo's *Adam*," will document the research and conservation activities for the marble sculpture that was broken into hundreds of fragments when its base collapsed in 2002.

The event initiated a multi-year research project that explored

and questioned traditional sculpture conservation materials and methods. The project relied on a team of conservators, scientists, and craftspeople from several disciplines and culminated in the re-assembly of the sculpture in 2013. In addition to the two primary authors, others involved with the project will make significant contributions. The manuscript promises to be a valuable case study in scientific analysis, conservation approach, aesthetic considerations, and the use of laser scanning and finite element analysis.

Forty-one FAIC Samuel H. Kress Conservation Publication Fellowships have been awarded since 1994, resulting in numerous published works on a wide variety of topics. A full list of publications can be found at www.conservation-us.org/kressinprint.

FAIC will be applying to the Samuel H. Kress Foundation to continue the program. If funding is secured, the next deadline for proposals will be November 1, 2014. AIC Fellow and Professional Associate members are eligible for the Publication Fellowships. Current guidelines and application forms can be found at www.conservation-us.org/grants.

George Stout Awards Made

Sixteen FAIC George Stout scholarships were awarded for 2014 from among the 27 applications received. The awards support travel by student members to attend professional meetings. Most of the recipients will be presenting papers or posters. The George Stout Memorial Fund relies heavily on contributions from AIC

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Specialty Groups, and was established in 1981 in memory of George Stout, the real-life figure behind George Clooney's role in the recent film, "Monuments Men."

Emily Ardoin	2014 AIC Annual Meeting
Allison Asbrock	2014 AIC Annual Meeting
Margarita Berg	2014 AIC Annual Meeting
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Allied Organizations

Society for the Preservation of Natural History Collections (SPNHC)

SPNHC NEWSLETTER MOVES TO DIGITAL FORMAT

As of March 2014, the SPNHC Newsletter will be published in an electronic format, which will bring greater opportunities for advertising, active linking, sharing via social media, and multimedia capabilities. The newsletter will have an e-book format, with the feel of a magazine, but none of the paper waste or associated costs. It will be optimized for mobile devices as well.

SPNHC will offer newsletter advertising reciprocity to associated societies. Charges will be waived for ads/promotions if a similar sized spot is offered in the reciprocal organization's newsletter. If you are interested, please email the SPNHC Newsletter editor, Mireia Beas-Moix ([beas-moix \[at\] ccber.ucsb.edu](mailto:beas-moix@ccber.ucsb.edu)), for more details.

The Archaeological Institute of America (AIA)

CONSERVATION AND ARCHAEOLOGY: A REPORT ON INTERDISCIPLINARY WORKSHOPS FOR CONSERVATORS AND ARCHAEOLOGISTS

The Archaeological Institute of America (AIA) annual meeting is an important forum to discuss themes related to conservation, site preservation, and management, which are integral components of archaeological research. The AIA has a Conservation and Site Preservation Committee that focuses on facilitating collaboration between archaeologists and conservators, and is comprised of a diverse group of professionals who are involved in research, conservation of materials, and site management. The committee manages a program that awards grants; disseminates information about best practices; and participates in advocacy, education, and public outreach. Recently, the committee has created a series of

special sessions at the AIA annual meetings to focus on the alliance of archaeology and conservation.

In 2013, committee members Claudia Chemello, Stephen Koob, and Thomas Roby organized and moderated a workshop and discussion session titled *Integrating Conservation and Archaeology: Exploration of Best Practices*, generously sponsored by the AIA and AIC. The purpose of this event was to bring together conservators and archaeologists to discuss the integration of conservation and field archaeology. Panelists shared their experiences about what constitutes responsible conservation, preservation, and stewardship of archaeological resources for moveable and immovable cultural heritage, including terrestrial as well as maritime archaeological sites.

Panelists were:

- Matthew Adams, Institute of Fine Arts, New York University
- Giorgio Buccellati, Cotsen Institute of Archaeology, University of Los Angeles
- Paul Mardikian, H.L. Hunley Project, Clemson University
- Robert Neyland, Underwater Archaeology Branch, U.S. Navy
- Alice Boccia Paterakis, Kaman-Kalehöyük, Kırşehir, Turkey
- Thomas Roby, Getty Conservation Institute
- C. Brian Rose, University of Pennsylvania Museum of Archaeology and Anthropology, University of Pennsylvania

The audience was comprised of a diverse range of professionals, including field archaeologists, academic faculty, museum educators, conservators, and students from archaeological and conservation training programs. Panelists shared their experiences of developing and sustaining successful partnerships by exploring topics that included outreach about conservation, education and training for both disciplines, and funding concerns. Additional discussions encompassed reburial and hiring conservators for field projects. There was a strong consensus for the continuing need to nurture a professional integration of the two fields as well as interdisciplinary decision-making.

During the discussion, it became clear that the subjects of cross-education for conservators and archaeologists and interdisciplinary studies needed further attention. In response, AIA Conservation and Site Preservation committee members (Alice Paterakis, Claudia Chemello, Stephen Koob and Thomas Roby) structured a second workshop session and panel discussion at the 2014 annual meeting to address *Interdisciplinary Studies: Archaeology and Conservation*. This AIA committee and the Getty Conservation Institute (GCI) generously sponsored the 2014 workshop.

The panel was comprised of archaeologists and conservators who are involved in educational efforts within their respective disciplines.

Panelists were:

- Ioanna Kakoulli, UCLA/Getty Program on the Conservation of Archaeological and Ethnographic Materials & Materials Science and Engineering Department
- Frank Matero, University of Pennsylvania

- John Merkel, University College London
- John Papadopoulos, Cotsen Institute of Archaeology, University of California Los Angeles
- Elizabeth Pye, University College London
- Kent Severson, Shangri La Center for Islamic Arts and Cultures
- Christopher Ratté, University of Michigan
- C. Brian Rose, University of Pennsylvania Museum of Archaeology and Anthropology, University of Pennsylvania

Panelists shared their experiences collaborating on excavations, discussed archaeology and conservation training available in their respective educational institutions, and noted a lack of conservation training in institutions without a conservation department. Comprised almost equally of conservators and archaeologists, the audience participated extensively in the discussion period that followed. Much of the conversation focused on how to include conservation courses at undergraduate and graduate levels. Among the challenges cited in achieving this goal were the relative scarcity of archaeology departments in American universities (since archaeologists matriculate primarily from anthropology, history, and classics departments) and the difficulty in inserting any extra courses into already loaded course requirements for archaeology students. It was emphasized that it is important for specialists in all fields involved with archaeology to learn how conservation may benefit their respective goals, and how these specialist areas of research may benefit conservation.

Suggestions included:

- There was general consensus for recommending the implementation of compulsory conservation training at the undergraduate level.
- For conservation training, a need for education in heritage management planning and implementation was noted.
- Sharing project leadership through co-direction in archaeology and conservation, and joint research projects.
- Intensive summer training programs in conservation were suggested to circumvent these obstacles and have already been implemented within some university curricula.
- Archaeological field schools were another venue noted for potential conservation training.
- The issue of certification of conservators and archaeologists was raised and it was suggested that the requirements for certification in archaeology (e.g. from the Registry of Professional Archaeologists (RPA) include a conservation component that would eventually encourage the university curricula to follow suit.

A principal outcome of the 2014 workshop was to form a working group to delve further into these issues and to draft recommendations. Volunteers were solicited from the audience to participate in this effort. The culmination of these efforts will most likely be presented in a session or workshop at the 2015 AIA Annual Meeting.

—*Claudia Chemello*, [claudia\[at\]terramareconservation.com](mailto:claudia[at]terramareconservation.com) and
Alice Boccia Paterakis, [apaterak\[at\]scrippscollege.edu](mailto:apaterak[at]scrippscollege.edu) or
[alicepaterakis\[at\]yahoo.com](mailto:alicepaterakis[at]yahoo.com)

REAPPRAISING A RELATIONSHIP: REFLECTIONS ON THE RECENT AIA WORKSHOP ON CONSERVATION EDUCATION AND TRAINING FOR ARCHAEOLOGICAL SITES

Archaeology and conservation are old bedfellows. Flinders Petrie, Howard Carter, Jesse Walter Fewkes, and many other prominent archaeologists at the turn of the 20th century incorporated (and endorsed) conservation in their excavation work. This embrace is all the more impressive since it predates the mandate to record and preserve the archaeological record established later in international and national charters. The recent interdisciplinary workshop on conservation and archaeology at the 2014 AIA Annual Meeting set an agenda to discuss the current state of that relationship at a time when archaeological heritage (sites and finds) has come center stage in the debate over who owns the past and how that past will be presented.

Contrary to fieldwork, it was to be a meeting of the minds—not the hands—and some very interesting undercurrents emerged that time did not allow the group to explore. What follows is a personal reflection on the afternoon's unfinished conversation.

The workshop took the form of a discursive panel of archaeologists and archaeological conservators who were asked to prepare short comments on three critical questions:

- What is the current state of interdisciplinary studies between archaeology and conservation?
- What recommendations can be made for university training in archaeology and conservation?
- What knowledge is most needed by each profession (for itself or the other)?

Panel participants responded to these questions in different ways, some preferring biography, others offering their own educational models or a diverse array of site practices. The audience, a balanced mix of approximately 45 archaeologists and conservators, responded with personal observation-based questions; many focused on the apparent lack of communication between archaeologists and conservators, especially onsite.

Late in the afternoon's conversation, it became painfully apparent that for many in the room (archaeologists and conservators) conservation was largely defined as a discreet set of technical operations confined to an object—finds if small, architectural if large. For conservation education, this is a disturbing commentary on the failure of our respective professional organizations to affect professional practice. For over a decade now, heritage preservation and, more recently, conservation have undergone a slow transformation under postmodern critique. Every aspect of cultural heritage, from its re-definition to a more pluralistic sharing of decision-making, has been re-evaluated, affecting museums and excavations in profound ways. Curators, archaeologists, and conservation specialists (conservators and administrators) are now responsible for more than the interpretation, display, and stewardship of the immediate object and site. Professional ethics as well as legal mandates now demand our recognition of a broader sphere of responsibility and influence, including stakeholder consultation; the development of site and regional plans; management strategies such as economic development; and local training programs. This is a tall order, but no less so for other public enterprises

such as architecture and medicine where the response has been more coordinated and facilitated by external funding and external support groups.

A second revelation was the assumption that scientific analysis is the common ground that connects archaeology and conservation. Archaeometry has long been a component of archaeology; conservation has certainly contributed its share of scientific knowledge about the composition, fabrication, and performance of ancient objects and buildings. In all cases, scientific methods should serve the research questions that ultimately return us to the values of archaeological heritage. In this regard, Elizabeth Pye made an astute comment that we would all do well to remember, “objects [including sites] are information, conservation maximizes that information.” Archaeology, since its birth as a discipline, has depended profoundly on “things.” Despite the shifting sands of ideology, sometimes abolishing things in favor of social and behavioral concerns, material things (such as pots, paintings, weapons, ships, and buildings) all embody information that remain the archaeologists’ primary source of evidence for everything else. And like a crime scene, that evidence can quickly change to naught without proper *in situ* and *ex situ* conservation. Moreover, the afterlife of objects and sites, as tangible expressions of culture, has the power to inspire and admonish all who take the time to visit and look. Here again, conservation serves the archaeologist and curator in helping to convey that narrative. What unites the

two disciplines is the commitment to understand and explain human behavior and (dare I say) enjoy its products. How that information is generated can take many forms beyond science.

If archaeologists and conservators are to forge an effective and productive relationship, especially onsite, each needs to know something of the other’s disciplinary practices and research agendas and respect their sovereignty. This is critical in addressing yet a third party, that of the site owner/steward—often a governmental agency or ministry—who needs to be apprised and included in the shared responsibilities. To this end, it would be useful to begin to consider some fundamental principles that begin to define a working relationship between archaeologists and conservators, especially during onsite collaboration and during excavation.

- A **conservation and management program** for site and finds should be required for any excavation project. The extent of such a program will vary depending on time and funding but as Catherine Sease observed long ago, “planning is the difference between disaster and a bad day.” Large scale regional planning ensures the long and sustainable view, which will require partnering with government and non-government agencies. A sound conservation and management program begins with identifying what is needed before it is needed. As much time and money has been wasted employing inappropriate technology as has archaeological value been compromised by a lack of

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expertise onsite at the right time.

- Project leadership should be shared through *co-directorship* that represents archaeology and conservation in balance. Each co-director must be familiar with the principles and practices of each other's discipline. This does not mean a super-professional, but one who has passive knowledge of the other discipline. This relates directly to the task before the committee, namely to identify what basic knowledge is required for both archaeologists and conservators to know and share to ensure proper dialogue and decision-making.
- *Conjoined research and training* should be required components of any site-based project. Archaeologists and conservators have an ethical responsibility to contribute to the professional and local knowledge base. This is as important to the academic disciplines of archaeology and conservation as it is to the local sustainability of the site long after the project is over. Moreover, part of the current lack of understanding internally across disciplines and externally with the greater public is our collective failure to communicate effectively with a wider audience, including stakeholders, funders, and politicians.
- Both *academic and legal changes* are necessary to affect professional change. This may well be the most serious requirement to agree upon. Little permanent change can occur without the support of our academic and

professional organizations and those entities responsible for the care and protection of archaeological resources. Resistance to this need was voiced at the meeting as both sides cited a lack of time in an already-full curriculum. Nevertheless, education and training early in one's career are critical if we are to change the cycle of practice and improve awareness, communication, and understanding to achieve better results. Incentives for this could include governmental agencies and funders requiring professionals to be certified in archaeological conservation and/or the requirement of a conservation plan before any work is authorized or funded. Organizations such as the AIA, RPA, and AIC could lend great support in requiring a basic level of professional competence and in providing pressure to universities so that they adjust curricula to reflect contemporary professional needs.

This is a start at best but change will not occur without open and honest discussion about how to respond to the changing needs that now define our fields and their shared practice.

—Frank Matero, Professor of Architecture and Director, The Architectural Conservation Laboratory, University of Pennsylvania, [fgmatero \[at\] design.upenn.edu](mailto:fgmatero[at]design.upenn.edu)



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Health & Safety Committee

Revised OSHA Hazard Communication Standard Improves Chemical Label Information—Changes You Need to Know

In 2012, OSHA revised its Hazard Communication Standard (29 CFR 1910.1200) to align it with the United Nations' Globally Harmonized System of Classification and Labeling of Chemicals (GHS). A worker's basic right to know remains the same: every manufacturer and importer must still evaluate their chemicals and provide hazard information to employers and workers on labels and material safety data sheets (now called Safety Data Sheets); employers must still train their workers in these hazards and how best to protect themselves from injury or illness by using the chemicals safely.

However, the revised standard now specifies more detailed label information, including the use of pictograms and quick visual notations, to provide more immediate hazard recognition and enhanced worker comprehension, regardless of language barriers. Labels now must provide instructions so that workers are clearly informed on how to protect themselves when handling the chemical and its container. Chemicals are now classified on a standard international scheme, resulting in hazard information that is consistent worldwide.

The AIC Health and Safety Committee has collected information to familiarize you with these important changes and the wealth of detailed facts that will be on new Safety Data Sheets and container labeling. All users of chemicals in a workplace (including employees, volunteers, interns, visiting scientists, contractors working around your chemicals) were to have already received training from their employer as of December 1, 2013; these employers are legally out-of-compliance until worker training is completed and documented in their employee files. Private practice conservators need to train themselves as soon as possible. This not only protects their health and safety, but also will ensure they comply with legal obligations to train any student interns, apprentices, or other contractors they may hire or sponsor. A host of valuable training tools and fact sheets that easily explain each change can be found on OSHA's website (see box).

Why the Change? What Will Labels and Pictograms Look Like?

By Michael Hunt, CIH, Industrial Hygienist, Smithsonian Institution Office of Safety, Health and Environmental Management

In the year and a half since the U.S. Department of Labor (DOL) changed the Federal OSHA Hazard Communication standard (HazCom), conservators have been asking their industrial hygienists and other safety professionals many pertinent questions, such as, "What are these new pictograms?" and, "Why would OSHA change one of the most successful safety standards?" Sometimes with less pleasure, we get asked, "Why is retraining of our staff necessary?," which is usually accompanied with the comment, "this is very time consuming." The old HazCom standard had, after all, been a linchpin of museum safety programs for almost 20 years. Why the need for a change? The answer to these questions is that the core changes to the standard (e.g., the new labels

and pictograms) are really all about symbols and their power to communicate, and more specifically the need for symbols to communicate safety information in a standardized fashion across international borders.

Consider the new skull and crossbones pictogram, which references a chemical product having acute toxicity. This symbol already has some cultural significance; possibly evoking images of pirates, and walking the plank. Because many of us probably read *Treasure Island* as children and are familiar with this symbol, we can surmise that we need to be careful when handling this product. However, when we look at the other eight new pictograms, such as the exclamation mark pictogram, or the health hazard pictogram, their meaning may be unclear without training. What purpose could be served by creating new unclear symbols? To understand, you have to consider the challenges caused by the numerous country-specific safety labels and symbols within the context of an increasingly trans-national world. Consider the now retired European Union "harmful" symbol (a simple X in a box). A local U.S. chemical manufacturer was required to apply this symbol on the labels of certain products bound for France, knowing that the message would be lost on its American audience. Conversely, Americans working in foreign countries would purchase chemicals whose labels might not contain any hazard warning information at all, or be classified with unrecognizable international hazard symbols. Over time, it seems, the classification and labeling of chemical products has evolved differently throughout the world. Would it not be better to create one standard set of symbols and labels?

At the 1992 Earth Summit in Rio de Janeiro, it was decided to harmonize the classification and labeling of chemicals. After considering the weaknesses and strengths of the various symbols, the technical committee responsible for the revision settled on standard language that they disseminated in the form of the "UN Purple Book." The United Nations (UN) recommended that countries without standards adopt the new standardized classification and labeling scheme. For nations where standards were already present, such as the U.S., the UN suggested that the existing standards be "harmonized" with the recommendations of the Purple Book. The DOL agreed to follow suit with the UN recommendations; and, after six years in the rulemaking process, it promulgated the new HazCom standard in March 2012. Manufacturers will be expected to comply with all modified provisions of the final rule by June 2015. However, because these new symbols are already being used throughout the world, worker training in the U.S. was to have been completed by December 2013.

Conservators need to be cognizant of the three major "communication" changes: label requirements, pictograms, and updated Safety Data Sheets.

Labels for a hazardous chemical must contain (see fig. 1):

- Manufacturer or importer contact information (name, address, telephone).
- Product Identifier (code or batch number, also listed on SDS Section 1).
- Signal Words, and there are only two: "Danger" for severe hazard or "Warning" for less severe.
- Hazard Statement, describing the hazard nature and degree, per classifications listed in the Standard and its



(800) 321-OSHA (6742)

SAMPLE LABEL

PRODUCT IDENTIFIER

CODE
Product Name _____

SUPPLIER IDENTIFICATION

Company Name _____
Street Address _____
City _____ State _____
Postal Code _____ Country _____
Emergency Phone Number _____

HAZARD PICTOGRAMS

SIGNAL WORD
Danger

HAZARD STATEMENT
Highly flammable liquid and vapor.
May cause liver and kidney damage.

SUPPLEMENTAL INFORMATION

Directions for use

Fill weight: _____ Lot Number _____
Gross weight: _____ Fill Date: _____
Expiration Date: _____

PRECAUTIONARY STATEMENTS

Keep container tightly closed. Store in cool, well ventilated place that is locked.
Keep away from heat/sparks/open flame. No smoking.
Only use non-sparking tools.
Use explosion-proof electrical equipment.
Take precautionary measure against static discharge.
Ground and bond container and receiving equipment.
Do not breathe vapors.
Wear Protective gloves.
Do not eat, drink or smoke when using this product.
Wash hands thoroughly after handling.
Dispose of in accordance with local, regional, national, international regulations as specified.

In Case of Fire: use dry chemical (BC) or Carbon dioxide (CO₂) fire extinguisher to extinguish.

First Aid
If exposed call Poison Center.
If on skin (on hair): Take off immediately any contaminated clothing. Rinse skin with water.

Figure 1. OSHA Sample Label, https://www.osha.gov/Publications/HazComm_QuickCard_Labels.html

Effective Dates

The table below summarizes the phase-in dates required under the revised Hazard Communication Standard (HCS):

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	Compliance with all modified provisions of this final rule, except:	Chemical manufacturers, importers, distributors and employers
December 1, 2015	The Distributor shall not ship containers labeled by the chemical manufacturer or importer unless it is a GHS label	
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

Appendices. For example: "Causes damage to kidneys through prolonged or repeated exposure when absorbed through the skin."

- **Precautionary Statements** describing recommended measures to be taken to minimize/prevent adverse effects from exposure or improper storage or handling. There are four types: prevention, emergency response, storage, and disposal. The manufacturer may also include supplementary information, such as gloves-needed or percentage of some highly toxic ingredient.
- **Pictograms:** graphic symbols communicating the hazard, conforming to GHS and used world-wide.

Source: <https://www.osha.gov/dsg/hazcom>










It is going to take a little while to get used to the nine new **pictograms** (see fig. 2). In addition to the skull and crossbones, health hazard, and exclamation mark pictograms, there are pictograms to represent products toxic to aquatic life, explosives,



Hazard Communication Standard Pictogram

As of June 1, 2015, the Hazard Communication Standard (HCS) will require pictograms on labels to alert users of the chemical hazards to which they may be exposed. Each pictogram consists of a symbol on a white background framed within a red border and represents a distinct hazard(s). The pictogram on the label is determined by the chemical hazard classification.

HCS Pictograms and Hazards

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


For more information:
 Occupational Safety and Health Administration
 U.S. Department of Labor
www.osha.gov (800) 321-OSHA (6742)
 OSHA 3491-02 2012

Figure 2. OSHA Pictograms, https://www.osha.gov/Publications/HazComm_QuickCard_Pictogram.html

Figure 3. Effective dates of the new standard. <https://www.osha.gov/dsg/hazcom/effectivedates.html>

oxidizers, gases under pressure, corrosives, and flammables.

It is worth pointing out that there is some firm logic behind these pictograms (outlined in Appendix C of the *HazCom Standard* at https://www.osha.gov/pls/oshaweb/owadisp.show_document?p_table=STANDARDS&p_id=10099). Chemical products are sorted with the appropriate pictograms, depending on the chemical properties or toxicology of the product. For example, a manufacturer of toluene will need to apply a flammable pictogram to their container label because the flash point and boiling point of the chemical lie within the range of flammable category #2 (i.e., flash point < 73.4F, boiling point > 95F).

The third major change to the HazCom Standard: you will get used to pulling out **Safety Data Sheets (SDS's)** instead of Material Safety Data Sheets (MSDS's) with your chemical shipments. The new SDS contains additional information sections (16 in total) and aligns with the pictogram and label information changes on the matching chemical container.

Employer Responsibilities for Updating Labels and SDS before June 1, 2016.

The effective dates of the new standard (see fig. 3) includes employee training (by December 1, 2013), manufacturer updating/modifying their labels and SDSs (June 1, 2015), complete compliance by employers and users for having updated labels on containers, and new SDSs on file. OSHA realizes that there will be a transition period in which you may have chemicals with both the old and new labels formats.

However, as soon as you or your employer begin receiving new SDSs or other updated hazard information, you must share that information with all employees so they are properly trained, until a new order of that chemical arrives with its updated GHS label.

To bridge the information gap between current older labels on your shelves, we recommend that you pro-actively obtain new SDSs now by calling the manufacturer or looking on their website. Most websites post all the SDSs. Be sure that you are obtaining the correct SDS for exactly the chemical on your shelf! Many have various additives or formulations, so double-check. When in doubt, call the company directly.

In addition, employers may continue to use rating systems such as the National Fire Protection Association (NFPA) diamond or Hazardous Materials Identification System (HMIS) requirements for workplace labels, as long as they are consistent with the requirements of the Hazard Communication standard and employees have the same immediate access to specific hazard information (i.e., new labels, SDSs, pictograms).

—Members of the AIC Health and Safety Committee

Have a question about health and safety in your conservation work? Send it to us at [HealthandSafety\[at\]conservation-us.org](mailto:HealthandSafety[at]conservation-us.org).

HazCom 2012 and Changes To Chemical Labeling for Conservators in Private Practice

By Corey Smith Riley, Riley Art Conservation Services, Raleigh, NC

As a conservator in a small private practice, I do not legally fall under the OSHA training regulations in regards to the new labeling system nor have I had the organized training that was required by December 1, 2013. This is not an excuse to be uninformed about the HazCom 2012 label changes on some chemicals shipped today and required on all chemicals shipped after June 1, 2015. Even without a formal in-person training, conservators such as myself can easily become educated about the changes to chemical labeling and the new pictograms from three very valuable links on the GHS page of the OSHA website. I encourage any conservators in practices that do not have official training provided for them to take a look at the following resources, which are listed below in order of usefulness.

OSHA Brief on Labels and Pictograms. This nine-page pdf is extremely valuable in explaining the new labeling elements, identifying what goes on a label and describing what the new pictograms are and how to use them.

<https://www.osha.gov/Publications/OSHA3636.pdf>

Downloadable 2013 Hazard Communication Presentation. This 61-slide Power Point presentation on “Hazard Communication Standard 2012: One Year of Implementation” essentially provides the full training on the labeling changes that you would receive in an official OSHA training class. The presentation is geared towards the trainers teaching the new standards classes and includes information on 2013 training requirements, updates on implementation issues, and resources for compliance. This presentation also includes information on the new 16-section safety data sheet (SDS) that will replace MSDS.

https://www.osha.gov/dsg/hazcom/webinar/schc_webinar_72513_clean.pptx

Downloadable Hazard Communications 2012 Presentation. This 61-slide Power Point presentation highlights the differences between the HazCom 1994 standards and the HazCom 2012 standards, and covers what changes can be expected in the workplace. These comparisons are presented in a clear bullet-point form. The presentation also includes a list of effective dates for HazCom 2012 implementation.

https://www.osha.gov/dsg/hazcom/schc_alliance_webinar_20120809/schc_alliance_webinar_20120809.pptx

New Materials and Research

Characterization of Asian and European Lacquers

Over the last several years, the Getty Conservation Institute’s project on the Characterization of Asian and European Lacquers has made substantial advances in the methods used for the technical study of lacquer-based materials. Starting in 2008, Michael Schilling and Arlen Heginbotham began collaborating as a scientist/conservator team to study pieces of 17th and 18th century lacquer from Japan, China, and France in the J. Paul Getty Museum’s decorative arts collections. Since then, the project has developed new methods and procedures for sampling and organic analysis that can provide surprisingly detailed information about the fabrication methods and materials used in Asian and European lacquers. Because lacquer objects tend to have complex and highly varied layer structures, the team decided early on to take a “micro excavation” approach to sampling, carefully separating the sample material by layer under the microscope, often with the aid of ultraviolet illumination. They then use pyrolysis-gas

chromatography/mass spectrometry (Py-GC/MS) to analyze each layer individually to determine its organic constituents (along with certain inorganic components as well). This method, when combined with a chemical pre-treatment of the sample with tetramethylammonium hydroxide (TMAH), allows for a remarkably wide range of compounds to be detected from a single analysis. Not only can the three primary regional types of Asian lacquers be detected and disambiguated (these are the so-called “anacard” lacquers: urushi, laccol, and thitsi), the technique can also identify a variety of natural resins, oils, starches, proteinaceous materials, inorganic additives, and more.

Over time, the project has built up an extensive reference material collection of fresh and aged materials used in the production of lacquer in different regions and time periods. By analyzing these reference materials with Py-GC/MS, the team has built up a database of molecular “marker” compounds associated with each. Now, using a semi-automated search protocol developed at the Getty, each new sample taken from a lacquer

object can be analyzed by Py-GC/MS and then rapidly screened for over 380 molecular marker compounds which, in turn, signal the presence or absence of even trace amounts of some three dozen possible Asian and European lacquer ingredients. Reference materials in the database currently include ingredients such as urushi (Chinese/Japanese lacquer), laccol (“Vietnamese” lacquer), thitsi (“Burmese” lacquer), cashew nut shell liquid, linseed oil, perilla oil, rapa oil, tung oil, heat-bodied tung oil, cedar oil, pine resin, dipterocarp resins, gun benzoin, shellac, copals, dammar, mastic, elemi, sandarac, larch resin, gamboge, camphor, fruit extracts, ox and pig gall, rice starch, tofu, egg, animal glue, blood, bone ash, soot, indigo, orpiment, and vermilion.

In 2012, the project expanded to offer weeklong “RADICAL” workshops (Recent Advances in Characterizing Asian Lacquer), which are designed to share the micro-excavation sampling and Py-GC/MS methodology with experienced scientist/conservator teams from around the world. Thanks to a collaboration with co-instructor Dr. Nanke Schellmann of the Academy of Fine Arts, Vienna, the workshops are also able to offer instruction in microscopy and chemical staining of lacquer cross sections using reliable methods that can be practiced using a standard visible light research microscope. Two workshops have been held to date in Los Angeles and New Haven, with 16 scientist/conservator teams including participants from the United States, Austria, Brazil, Canada, France, Germany, Japan, Netherlands, and Taiwan. A third workshop is scheduled for July 2014 in Paris at the Centre de Recherche et de Restauration des

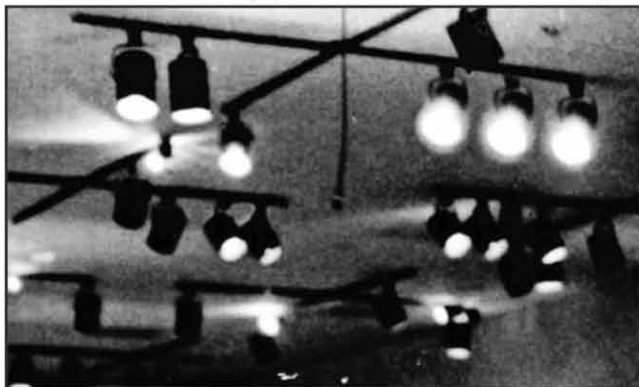
Musées de France (C2RMF).

More recently, the project has expanded its focus to include research more directly focused on practical problems encountered by conservators working with lacquer. To this end, Marianne Webb, formerly of the Royal Ontario Museum and author of *Lacquer: Technology and Conservation* (Butterworth-Heinemann, 2000), has recently arrived as a guest scholar at the Getty Conservation Institute. Her research is focused on understanding, in detail, the mechanisms of deterioration behind water staining of aged lacquer, thermo-chromatic change in black lacquer, and the pronounced tendency of Chinese export lacquer to flaking and delamination.

Happily, the work underway at the Getty is not happening in isolation. To the contrary, it is happening amidst what seems to be a worldwide surge in interest in lacquer science and conservation. For example, recent lacquer-focused conferences at the Victoria and Albert Museum (2009), The Preservation Society of Newport County (2011), the Schoenbrunn Palace Conservation Center in Vienna (2013) and SUNY Buffalo State (2013) all drew enthusiastic audiences from across the globe. PhDs have been recently awarded to lacquer researchers at Imperial College London and the Academy of Fine Arts, Dresden. More doctoral candidates have begun or will soon begin their studies at the Instituto dos Museus da Conservação in Lisbon, University College London, and the University of Delaware. In addition, the Winterthur Museum has recently been awarded a two-year IMLS grant to study the Museum’s

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collection of lacquered objects (see January 2014 *AIC News*), and a Belgian consortium was recently awarded a major grant for a project entitled “European lacquer in Context: art-historical, technological and chemical characterization of European lacquer in Federal collections.”

In short, these are heady days for research into the history, conservation, and science of Asian and European lacquer. The capacity to analyze minute samples of lacquer in great detail has already led to significant discoveries, and ever-increasing international cooperation among scientists and conservators means that the trend is likely to continue. For more information, see:

- www.getty.edu/conservation/our_projects/science/lacquers/index.html and
- www.getty.edu/conservation/our_projects/education/radical/index.html.

—*Arlen Heginbotham, Associate Conservator, aheginbotham [at] getty.edu and Michael Schilling, Senior Scientist, mschilling [at] getty.edu*

New Publications

Corrosion and conservation of cultural heritage metallic artefacts. P. Dillmann, ed. Cambridge: Woodhead, 2013. ISBN: 9781782421542. The contributions to this volume review the range of analytical techniques for measuring and analyzing corrosion processes, different types of corrosion processes for a range of artifacts, and on-site monitoring techniques.

Globe conservation studies: conservation-restoration of historical terrestrial and celestial globes. Patricia Engel. Horn: Berger, 2013. ISBN: 9783850285940. This volume presents research into the conservation of globes by a 30-year practitioner.

Fracture: conservation, science, art history. Washington, DC: National Gallery of Art, 2013. ISSN: 2327-2023. The inaugural issue of *Fracture* brings together the recent work of Gallery conservators, scientists, and curators centered on Renaissance paintings, sculptures, textiles, and works on paper in the Gallery’s collection. The journal will appear every two years.

Creating authenticity: authentication processes in ethnographic museums. Alexander Geurds and Laura Van Broekhoven, eds. Leiden: Sidestone Press, 2013. ISBN: 9789088902055. The contributing authors of this publication explore the practice of authentication in contemporary ethnographic museums. The papers were originally presented at a one-day symposium that took place at the National Museum of Ethnology in Leiden, on 30 November 2012.

Conservation practices on archaeological excavations: principles and methods. Corrado Pedeli and Stefano Pulga. Los Angeles: Getty Conservation Institute, 2013. ISBN: 9781606061589. Originally published in 2002 as *Pratiche conservative sullo scavo archeologico*, this book was translated from the Italian by Erik Risser. Individual chapters deal with such topics as excavation and conservation, environmental and soil issues, deterioration, identification and condition assessment, detachment and removal, initial cleaning, coverings and shelters, packing, and documentation.

Chrystus błogosławiący dzieci Lucasa Cranacha Starszego: w zbiorach Zamku Królewskiego na Wawelu w świetle badań i działań

konserwatorskich (Christ blessing the children by Lucas Cranach the Elder in the collection of the Wawel Royal Castle: study and conservation). Ewa Wilkojć. Kraków: Zamek Królewski na Wawelu-Państwowe Zbiory Sztuki, 2012. ISBN: 9788361866251. This bilingual, parallel-text book was published in conjunction with an exhibition held at the Wawel Royal Castle, Krakow, November 6, 2012-February 5, 2013. It contains a detailed account of the painting’s recent analysis and conservation treatment.

—*Sheila Cummins, Research Associate for Collections Development, Getty Conservation Institute, SCummins [at] getty.edu*

People

Elizabeth Lissy has joined Keystone Preservation Group as an Associate Conservator. She holds an M.S. in Historic Preservation from the University of Pennsylvania and a B.S. in Chemistry from Louisiana State University.

William Minter has been appointed as new senior book conservator at the Penn State University Libraries. Minter, who has more than 35 years of experience in fine bookbinding and conservation, began his appointment this semester in the University Libraries’ Digitization and Preservation Department. The position is funded by a challenge grant from the Andrew W. Mellon Foundation and a matching donation from Jeffery L. and Cynthia King that established the King Family Conservation Endowment in the University Libraries.

Dawn Walus was promoted to chief conservator of the Boston Athenaeum. In this new role, she will have primary responsibility for the preservation of all special collections, including rare books, prints, manuscripts, and maps. Ms. Walus joined the Athenaeum in 2011 as associate conservator, after having worked at the Weissman Preservation Center at Harvard University. She previously worked at Rieger Art Conservation and the Preservation Society of Newport County. Ms. Walus is a graduate of the art conservation program at Buffalo State College, and held conservation internships at The Huntington Library and The New York Academy of Medicine.

Conservation Training Programs

Columbia University Historic Preservation Program

The most exciting news for the conservation group in the Historic Preservation Program is our invitation to join ANAGPIC, which we have enthusiastically accepted. Our first participation will be in Buffalo in April of this year, and we look forward to interactions with students and faculty from the other conservation programs.

In other news, the program’s curriculum has expanded to include a greater emphasis on documentation, encouraged and supported by a grant from the Samuel H. Kress Foundation. Chris Gembinski and David Flory have joined the Adjunct Faculty for this effort. Chris is participating in the studio sequence, where he has introduced basic documentation techniques, and David will be teaching a mini-course on advanced documentation in the Spring

2014 term. As a pilot study for the mini-course, David supervised an independent study on advanced documentation techniques at The Cloisters, Metropolitan Museum of Art (MMA). An additional documentation activity will include a laser-scanning workshop to be held in April with the assistance of Ron Street from the MMA, using the obelisk known as Cleopatra's Needle in Central Park, New York City as the object of interest.

Other new courses include *Historic Replicas* taught by Central Park Conservancy conservator Matt Reiley, in which students cast replicas of lost or damaged metal ornaments in architectural contexts; *Professional Practice and Project Management* taught by Claudia Kavenagh of Building Conservation Associates; *Furniture Conservation in Historic Houses* taught by John Childs of Art Preservation Services; and Pamela Jerome of WASA Studio A has introduced a mini-course on *The Pathology of Earth Building Systems*.

The Program was also honored to participate in a collaboration with the New York University (NYU) Conservation Center to analyze paint finishes on the spectacular fireplace and chimney in the Gertrude Vanderbilt Whitney studio at the New York Studio School. Second year student and now alumna Alafia Akhtar worked with students from the Conservation Center, and the project was supervised by Adjunct Faculty member Mary Jablonski and supported by the World Monuments Fund.

Second year students Beata Sasinska and Alyssa Grieco

will travel to York Minster in the U.K. to study stained glass conservation techniques. Alyssa is also working with Julie Sloan, a stained glass conservation consultant in private practice, and Drew Anderson, stained glass conservator at the MMA, on her thesis, which explores ethical considerations in stained glass conservation. First year student Lindsay Dobrovolny will participate in NYU's archaeological dig at Selinunte, Sicily, in the summer of 2014.

Finally, Director of Conservation George Wheeler and Carolyn Riccardelli of the MMA were awarded an FAIC/Samuel H. Kress Foundation Conservation Publication Fellowship to support their book on the conservation of Tullio Lombardo's *Adam*, with contributions from MMA colleagues Jack Soutanian, Larry Becker, and Ron Street, and conservator in private practice Michael Morris.

—George Wheeler, Director of Conservation, Historic Preservation Program, Graduate School of Architecture Planning & Preservation, Columbia University, gw2130 [at] columbia.edu

AIC joins our members in mourning the tragic loss of emerging conservation professional Emily Schuetz Stryker. An *In Memoriam* for Emily will be included in a future issue of AIC News.

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Specialty Group Columns

Book and Paper Group (BPG)

Publications Committee

During the recent search for a new Editor/Compiler for the BPG Annual, the officers and Publication Committee chair discussed the idea of introducing a three-year **renewable service term** for this position. If successful, we will consider implementing this concept more broadly across the BPG named/appointed positions. We hope this encourages the following:

- Realistic expectations and ability to plan one's professional commitments with more certainty.
- Regular review with the Chair who appoints that position to make sure that both the incumbent's and the organization's goals are being met.
- A graceful exit for those who need it, but equally an affirmation and renewal of commitment if that is the direction the mutual decision takes.
- The possibility for more movement within the ranks, so people can try their hand at different positions to build new skills, and so potential volunteers see more opportunities.

If you have thoughts about this idea, and how it might impact your decision to volunteer with BPG, please discuss it on the BPG listserv ([bpq\[at\]cool.conservation-us.org](mailto:bpq[at]cool.conservation-us.org)) or contact Priscilla Anderson, [priscilla_anderson\[at\]harvard.edu](mailto:priscilla_anderson[at]harvard.edu).

2014 AIC Annual Meeting

BPG's plans are being finalized for the 2014 Annual Meeting in lovely San Francisco. The Library Collections Conservation Discussion Group (LCCDG) and the Art on Paper Discussion Group (APDG) will each have an hour and a half of programming. LCCDG will present on "Options for Sustainable Practice in Conservation" while APDG will tackle the topic of "Reintegrating Design/Deceiving the Eye: Compensation Issues for Works on Paper." Due to popular demand, another lively and informative Tips Session is scheduled for Friday morning. You can expect tips that are short and sweet, and cover a wide range of topics. Time permitting, the microphone will be open for discussion and impromptu tips. If you're interested in sharing a tip, please contact Emily Rainwater, BPG Program Chair, [ERainwater\[at\]gmail.com](mailto:ERainwater[at]gmail.com).

Coming soon: We will be **recruiting bloggers** for all BPG sessions at the Annual Meeting. It may surprise you to know that the AIC blog has 3000 visits per month, with many more during and after the Annual Meeting. Please consider volunteering to blog a session or two. You'll help your colleagues who are attending concurrent sessions, those who can't be at the meeting, and the presenters who want to know how their message was received. It is also a great way to continue the conversation about a topic after the meeting.

2015 AIC Annual Meeting

AIC is proposing to **change the date for the call for papers announcement to May 1, 2014**, to enable collaboration during the 2014 meeting, formation of joint sessions, panel topics, etc. This change will not affect the abstract submission schedule.

Outreach

Teaming up with the Getty Conservation Institute, AIC is collaborating on a **collection environment project**. Please send ideas and questions to Pamela Hatchfield, [phatchfield\[at\]mfa.org](mailto:phatchfield[at]mfa.org).

AIC Publications

Presenters are encouraged to revise and submit their Postprints (such as BPG Annual submissions) to *J AIC* for peer review. Publication in *J AIC* gives you the benefit of an international audience, indexing through Google, promotion by the publisher, and it represents your specialty in an AIC peer-reviewed journal. If members are interested in publishing particular Annual Meeting presentations in *J AIC* or as a book, please send your ideas to Bonnie Naugle, [bnaugle\[at\]conservation-us.org](mailto:bnaugle[at]conservation-us.org). *J AIC* likes to do special issues on a theme; please send suggestions for special issues to Michele Derrick, [mderrick\[at\]mfa.org](mailto:mderrick[at]mfa.org).

Website

In January, the AIC office held a conference call and webinar with specialty group officers and webmasters to discuss features of the new website. The next step is to hold smaller conference calls to determine more about what the specialty group pages will look like. There is still significant functionality yet to be launched, so stay tuned. These enhancements should include social media and communications options.

Annual Elections

Looking ahead, online elections will happen in April. **Please remember to vote** for elected officers before the end of April. Officers being elected this year in BPG are:

- Chair (2-year term 2014-2016)
- Assistant Program Chair (2-year term 2014-2016, becomes Program Chair in second year)

—Priscilla Anderson, BPG Chair 2013-2014,
[priscilla_anderson\[at\]harvard.edu](mailto:priscilla_anderson[at]harvard.edu)

Conservators in Private Practice (CIPP)

Call for Nominations

The CIPP Nominating Committee is compiling a slate of candidates for the 2014-2015 year. Open positions for the coming year are Vice Chair, Secretary, and 1st Year Director. Successful candidates must be CIPP members and be able to attend the Annual Meetings. Remember that CIPP pays the Annual Meeting registration fees for all officers, and that the 2015 Annual Meeting will be in Miami, Florida.

For more information, contact Ann Shaftel, Nominating Committee, at [annshaftel\[at\]me.com](mailto:annshaftel[at]me.com).

2014 AIC Annual Meeting

Workshop – Greening Your Business: CIPP workshop committee members, Daisy Craddock, Nina Roth-Wells, and Maria Sheets, are excited to bring Monona Rossol's expertise to

conservators in private practice! Monona has been conducting workshops on health and safety for museum conservation labs for years. Monona's presentation will begin with "Why a green studio might not be a safe studio." AIC Sustainability Committee Chair Betsy Haude will give an overview of the committee's work, and Sarah Nunberg will discuss sustainable practices and cost savings for private practice. Topics include: use of plastics, LED vs. halogen, hazardous waste disposal, reusing and repurposing, and choice of materials, such as cardboard vs. blueboard. Wendy Yeung will discuss the San Francisco Green Business Program and Anna Jaeger of Caravan Studios in San Francisco will talk about web/computer-related green business practices.

Share at our greening tips session and you could win one of two free registrations for the workshop! The credit would be issued by AIC. For more information or to sign up for the workshop, please visit the AIC website at www.conservation-us.org/annual-meeting. Go to "View Schedule." The workshop will be held on Wednesday, May 28, at 1pm.

Hope to see you in San Francisco!

—Melanie Sanford, CIPP Secretary 2012-2014,
[info \[at\] conservingthreads.com](mailto:info[at]conservingthreads.com)

Electronic Media Group (EMG)

2014 Annual Meeting

We look forward to seeing you at the Annual Meeting in San Francisco! For program details on the EMG sessions, a full list of speakers and titles, and information about the panel lunch and business meeting, please check out the schedule online at www.conservation-us.org/annual-meeting/meeting-schedule. Many thanks to the Kress Foundation for its continued support for international presenters!

Annual Meeting Bonus: Electronic Media Tour

EMG and the AIC staff have been working to put together a tour in San Francisco that will highlight some of the excellent local electronic media preservation facilities. The tour on Wednesday, May 28th, will take participants to two Stanford Media Conservation Labs, the Media Preservation Lab, and the Born Digital Forensics Lab, as well as the Bay Area Video Coalition. We are delighted to offer this tour and hope EMG members will take advantage of the opportunity to visit these organizations while in San Francisco. For more information, please see the 2014 Annual Meeting Tours page of the AIC website (www.conservation-us.org/annual-meeting/go-on-a-tour).

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Publication of Interest: Digitizing Video for Long-Term Preservation

I also wanted to share with the EMG membership an announcement of a new publication that will likely be of interest to many of you. *Digitizing Video for Long-term Preservation: An RFP Guide and Template* is now available in PDF at <http://library.nyu.edu/var>. This publication was a multi-institutional endeavor developed over the course of three years with the guidance and recommendations of video engineers, vendors, and other professionals and stakeholders in the field of media preservation. It is intended to take an institution step-by-step through the process of drafting a Request for Proposals (RFP) for the transfer of analog video—specifically VHS—to digital carriers for preservation. This template can be used by libraries, archives, and other cultural heritage institutions and submitted to qualified transfer vendors.

Funded by The Andrew W. Mellon Foundation, the *Digitizing Video for Long-Term Preservation* publication is part of the Video at Risk project undertaken by New York University and two partner institutions, Loyola University New Orleans and the University of California, Berkeley. The authors of this publication set out to create a template that would identify the key elements integral to the transfer of the video and audio signal from Standard Definition VHS to a preservation-quality digital file.

Many cultural institutions large and small have never contracted with a vendor for digitization of analog video and are unacquainted with the technical specifications needed to produce preservation-quality masters. *Digitizing Video for Long-Term Preservation* provides the technical specifications needed to produce preservation-quality digital files from VHS analog tapes. It is meant to guide a novice through the process of creating an RFP that will result in the creation of a vendor-produced preservation-quality copy of an analog VHS tape. As part of the process of long-term preservation, three copies are created: a digital master file, a mezzanine copy (if needed), a use or access copy, and the necessary metadata that must accompany each transfer.

—Helen Bailey, EMG Chair, [hakbailey\[at\]gmail.com](mailto:hakbailey[at]gmail.com)

Objects Specialty Group (OSG)

Update on Current Initiatives

POSTPRINTS

To ensure more efficient publication of Postprints, OSG will be working with an outside vendor for copyediting and PDF formatting. The 2012 Postprints will serve as a test case for this process, and we are looking forward to seeing the results soon!

Another exciting development is that the AIC Publications Committee will be working with us to digitize our past Postprints starting this summer. AIC has copies of all our printed Postprints except for Volumes 1 (1993) and 8 (2001). Please contact me if you have these volumes and would be willing to donate them.

AIC WEBSITE

We will be working closely with AIC staff over the next few months to determine how OSG can best utilize new features on the redesigned AIC website. In addition to updating the OSG

pages, we will also be exploring the site's social media capabilities. Stay tuned for changes!

RULES OF ORDER CHANGE

Initial planning is underway to change OSG's officer progression from Program Chair, Group Chair, and Chair Emeritus to Assistant Program Chair, Program Chair, and Group Chair. Having received positive feedback from other Specialty Groups with similar structures, we feel confident that this new progression will allow for smoother transitions and greater continuity from year to year. We are planning to put the proposed change to the vote at this year's business meeting.

2014 AIC ANNUAL MEETING

If you are planning on attending this year's AIC annual meeting in San Francisco and have not registered, we urge you to do so. Program Chair Suzanne Davis has put together a wonderful program, which you can view here: www.conservation-us.org/meeting-schedule.

We would also like to remind you of our cocktail party at La Mar restaurant, an easy walk from the conference hotel. Join us on Friday, May 30, for bay views, Peruvian food, and a full cash bar. Tickets are \$10 for students, \$15 for members, and \$20 for non-members.

—Lara Kaplan, OSG Chair, [larakaplan\[at\]gmail.com](mailto:larakaplan[at]gmail.com)

Paintings Specialty Group (PSG)

2014 AIC Annual Meeting

The 43rd Annual Meeting will take place in San Francisco from May 28–31, 2014, at the Hyatt Regency Embarcadero. At the risk of sounding like a broken record, I want to say that this year's AIC conference is “not to be missed.” In addition to the draw of historic San Francisco, coveted wine and art tours considerably arranged by AIC, thought-provoking general sessions, and an intense one-day inpainting workshop taught by PSG's own Jim Bernstein, this year is a big one for the Paintings Specialty Group. Program Chair Kate Smith and Assistant Program Chair Tricia O'Regan have been hard at work developing a very interesting and very full slate of talks for the paintings sessions of the conference.

This year we will host 12 PSG talks focusing on both treatment technique and the technical examination of individual artists. Additionally, we are proud to offer nine additional joint session talks with the Wooden Artifacts Group, which delve mostly into the structural treatment of panel paintings. We will also host an offsite evening reception at the nearby California Historical Society, and finally, a separate tips session after the lunch break on Thursday, where you and fellow colleagues can share your newest tips, tricks, and tools of the trade. Everybody in attendance at the PSG Tips Session will be entered in a raffle for some great mystery prizes to be announced at the meeting. As a bonus, everybody who gives a tip at the session will earn additional entries in the raffle. Each tip earns you one raffle ticket; the more tips the better, so don't hesitate! Tip submission deadline is May 1st. Email your tips and any images you'd like to show (jpeg format, no larger than

2MB) to [kateccsmith \[at\] gmail.com](mailto:kateccsmith@gmail.com). Spontaneous, day-of tips are also encouraged, but if you want projection of visuals, you'll need to contact Kate by May 1st.

Election News

Please stay tuned for news on the PSG Distribution List regarding the upcoming election. This year we will be voting to fill four positions, including:

- Chair (2014-2016)
 - Assistant Program Chair (2014-2016)
 - Secretary/Treasurer (2014-2016)
 - Nominating Committee Member (2014-2016)
- Katrina Bartlett Rush, PSG Chair, [kbartlett \[at\] menil.org](mailto:kbartlett@menil.org)*

Photographic Materials Group (PMG)

Topics in Photographic Preservation

Volume 15 of *Topics in Photographic Preservation* is at the printer. This edition of Topics features presentations and posters from the meetings in Albuquerque and Wellington. Hard copies should be mailed in mid-February 2014. Full color electronic copies of the volume will also be made available free of charge to PMG members, in PDF and e-reader formats. Thank you to Jessica Keister, our Topics compiler, for her hard work to produce this beautiful and hefty volume.

Collaborative Workshops in Photograph Conservation

Registration is now open for the Platinum and Palladium Photographs symposium, workshops, and tours that will be held October 21-24, 2014, in Washington, D.C. Registrations will be processed in the order they are received. Apply early to secure your attendance to this event; it promises to be a unique learning and sharing experience. Some funding is available through FAIC/Mellon Photograph Workshop Professional Development Scholarship and FAIC/NEH Individual Professional Development Scholarship; the next application deadline for these scholarships is May 15, 2014.

PMG Professional Development Stipend

The new deadline for applications to the PMG professional development stipend is approaching fast. Please send your applications for review by March 15, 2014. See instructions for application on AIC website or contact Alisha Chapman, PMG Treasurer/Secretary, for information. Applicants will be notified by March 31; the next deadline for applications will be September 15, 2014.

2014 AIC Annual Meeting

We hope you have registered for and plan to attend AIC's 42nd Annual Meeting in San Francisco, CA, May 28-31, 2014. Meeting registration and information on the sessions and tours is available on the AIC website at www.conservation-us.org/annual-meeting.

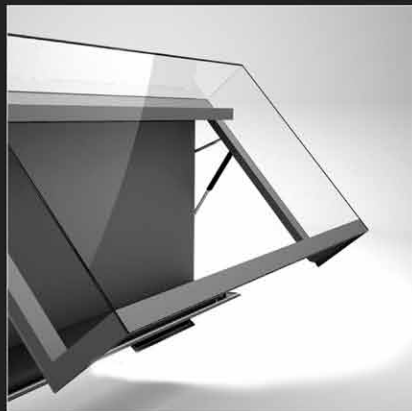
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The PMG sessions will be held on Friday and Saturday; our business meeting will take place during the lunch break on Friday. In addition, PMG and BPG will be co-hosting a joint reception on Friday evening at the University Club on Nob Hill. A list of galleries and other sites of interest will be posted shortly on the PMG page. We are looking forward to this meeting and hope to see you there!

2015 PMG Winter Meeting

Preparation for our next biannual PMG Winter Meeting in Cambridge, Massachusetts, in February 2015 has started. The call for papers and the dates of the event will be announced shortly.

As always, if there are questions or if I can be of assistance, please contact me.

—Sylvie Pénichon, PMG Chair, [spenichon\[at\]artic.edu](mailto:spenichon[at]artic.edu)

Research and Technical Studies (RATS)

2014 AIC Annual Meeting; RATS Events

The RATS business luncheon will be held on Friday, May 30, from 12–2 p.m. in the conference hotel. The cost for the luncheon is \$35.00 for RATS members and \$45.00 for non-RATS members, but all are freely welcome to participate in the discussions and to listen to the lecture by our invited guest, Dr. John Asmus.

Dr. Asmus is a Research Physicist at the Institute for Pure and Applied Physical Sciences at the University of California San Diego (UCSD) and a co-founder of the Center for Art/Science Studies, now the Center for Research Computing for the Arts. An early pioneer in laser cleaning, holography, and digital imaging, Dr. Asmus has been an important contributor to research undertaken by the Mona Lisa Foundation. His talk, entitled “Seeing double: Leonardo’s Mona Lisa twin,” will outline his analysis of the Isleworth Mona Lisa, the results of which support the identification of the Isleworth portrait as an earlier version of the Louvre painting. We think his talk will be of great interest not only to our membership and members of the Paintings Specialty Group but to the general audience as well and we invite all to attend.

We also invite you to join us at the RATS happy hour on May 30th from 5:30–7 p.m., which is free to all RATS members. This will be a great opportunity to continue discussions initiated at the business luncheon, catch up with your colleagues, and to relax after a long day of sessions. We hope that this event will be popular and begin a new annual meeting tradition.

RATS Postprints

Volume four of the RATS postprints, which contains papers from the 41st Annual Meeting in Indianapolis, has been published and is now freely available online at the RATS Publications and Resources page (www.conservation-us.org/publications-resources/specialty-group/research-and-technical-studies). We thank all of our contributing authors for their hard work and willingness to share their results!

Elections

Spring elections are coming and this year RATS will be seeking to fill two posts in the executive committee:

- The position of Vice Chair rotates between conservators and conservation scientists. This year we are looking for a conservation scientist to organize the RATS programming at the 2015 Annual Meeting in Miami, Florida.
- The position of Communications officer is open to any RATS member interested in writing the RATS AIC SG news columns, collating the postprints from the annual meetings, and serving as listserv moderator.

A more detailed description of both posts can be found at www.conservation-us.org/specialty-groups/research-technical-studies/rules-of-order. If you are interested in either of these positions, please contact Jason Church, head of the Nominations Committee, at [jason_church\[at\]contractor.nps.gov](mailto:jason_church[at]contractor.nps.gov)

—Cory Rogge, RATS Communications Officer, [crogge\[at\]mfah.org](mailto:crogge[at]mfah.org)

Textiles Specialty Group (TSG)

2014 AIC Annual Meeting

I encourage you to attend the AIC Annual Meeting in San Francisco this year. Lauren Chang, TSG Program Chair, has assembled an impressive roster of colleagues from all over the world—literally—to present at our session. We have speakers traveling from the UK, Italy, Chile, Israel, and from seven different states across the U.S. to share their latest research and conservation knowledge with you. For a complete listing of lecture titles and presenters, please visit the AIC webpage. The TSG reception is being held at Restaurant Lulu on Friday evening. This event is typically sold out each year so I highly recommend purchasing a ticket early. I look forward to seeing you at the meeting and the reception!

Emily Schuetz Stryker

You may have already heard the sad news that fellow textile conservator, Emily Schuetz Stryker, age 26, died February 11, 2014. She was a 2013 graduate of the Winterthur/University of Delaware Program in Art Conservation. She was known for her boundless energy, upbeat personality, warm smile, and infectious laugh. Emily will be dearly missed. Her obituary can be found at www.parkviewfh.com/obits/obituary.php?id=449080.

—Virginia J. Whelan, TSG chair 2013–14, [vjwhelan\[at\]comcast.net](mailto:vjwhelan[at]comcast.net)

Wooden Artifacts Group (WAG)

2014 AIC Annual Meeting

Our Annual Meeting is fast approaching! For those of you who have not yet reserved your ticket for the dinner on Friday, May 30, please remember to do so. It will be a unique event and a great opportunity to meet your WAG and ASG colleagues in an amazing setting. I hope to see many of you at the WAG sessions (including our joint session with PSG), the WAG business meeting and WAG dinner.

Program Chair Nominations

WAG is looking for nominations of candidates interested in running for WAG 2014–15 Program Chair. The elected officer

will start his/her duties right after the 2014 Annual Meeting. The responsibilities of the Program Chair are outlined in the WAG “Rules of Order”: “The Program Chair shall coordinate and implement the WAG program at the Annual Meeting of the AIC, and assist the Chair as necessary to execute special projects. The Program Chair will elicit and encourage suitable papers for presentation at the annual meeting; meet program deadlines as established by the AIC; provide information and assistance in support of selected speakers; and ensure that papers are submitted in a timely fashion for post-prints publication to the Postprints Editor. The Program Chair may appoint an Assistant Program Chair from among the membership at their discretion.” The next Annual Meeting will be held in Miami, May 13–16, 2015. Self-nominations are welcome! Please send your nominations to [sauffret \[at\] winterthur.org](mailto:sauffret[at]winterthur.org).

Website and Publications

It is my pleasure to announce that Rian Deurenberg–Wilkinson, our dedicated Wiki editor, has kindly agreed to extend her duties to the maintenance of our website page on the AIC website and to take over from Jennie Baker as publications officer. Her role will be quite different than Jennie’s because we will now be working with an outside vendor to edit our postprints, as announced in a prior column. Please join me in very warmly thanking Rian for accepting these new responsibilities! I will be delighted to work with her in that transition into a new website and publications era and will keep you updated on progress made as we move along. Any suggestions regarding what you would like to see on our website page are welcome.

Network Columns

Collection Care Network (CCN)

2014 AIC Annual Meeting

CCN in partnership with the AIC Sustainability Committee is planning the upcoming 2014 AIC annual meeting on *Conscientious Conservation: Sustainable Choices in Collection Care*, to be held May 28–31 in San Francisco. While the entire conference will be rich in collection care related content, three general sessions on Friday, May 30, will be of particular interest to collection care professionals: *Exploring Sustainable Preservation Environments*, *Engaging Communities In Collection Care*, and *Case Studies In Sustainable Collection Care*. Tuesday, May 27 will also be a day full of current collection care topics!

Here are some other highlights in store for you:

- *STASH (Storage Techniques for Art, Science and History collections) Flash Session*. Collection care professionals across the world were asked to contribute innovative, efficient, or sustainable storage solutions for consideration. Selected 5-minute talks will comprise a lightning round or “Tips” session with guided, participatory audience discussion. Following the conference, the solutions will be posted on a STASH website, currently in development, thanks to the generosity of the Samuel H. Kress Foundation. This

Workshop Announcement

The Getty Conservation Institute (GCI) and the Centre de Recherche et de Restauration des Musées de France (C2RMF) are pleased to announce the 2014 Recent Advances in Characterizing Asian Lacquer (RADICAL) workshop to be hosted by C2RMF at the Louvre, Paris, July 7–11, 2014. The five-day workshop will explore newly developed analytical procedures for acquiring detailed compositional information about Asian lacquer. The cost of the workshop is US\$500 and participants are responsible for their own expenses. The workshop is open to conservators, scientists, and conservation scientists and priority will be given to proposed partnerships that include one scientist and one conservator. Proposed partnerships are encouraged but not required to apply. The application includes a place to identify a potential partner.

The deadline for application is April 5, 2014. Full details on workshop content, eligibility, and the application procedure can be found at www.getty.edu/conservation/our_projects/education/radical/radical_2014.html.

If you have questions or require additional information, please contact [lacquers \[at\] getty.edu](mailto:lacquers[at]getty.edu).

—*Stéphanie Auffret, WAG Chair, [sauffret \[at\] winterthur.org](mailto:sauffret[at]winterthur.org)*

PLEASE NOTE:

The Architecture Specialty Group did not submit a column for this newsletter issue.

project was precipitated by the need to find a new way to disseminate the older but highly valuable text, *Storage of Natural History Collections: Ideas and Practical Solutions*, originally published by the Society for the Preservation of Natural History Collections (SPNHC). Wednesday, May 28th, 4:30 pm

- *Collection Care Session*. The entire session is dedicated to discussing the multiple facets and approaches to preventive measures and risk assessment. Come hear about illumination options, monitoring dust particulates in collections, on-site collection care programs, and many other topics. CCN session: Thursday afternoon, May 29th
- *Integrated Pest Management Panel Discussion*. As part of the textile specialty group program, a panel featuring Patricia Silence (Conservator of Museum Exhibitions and Historic Interiors at the Colonial Williamsburg Foundation), Bernice Morris (IPM Coordinator at the Philadelphia Museum of Art), and Rachael Arenstein (conservator at the Bible Lands Museum Jerusalem and partner at A.M. Art Conservation) will share their diverse experiences, then the panel will facilitate an audience-wide discussion concerning the challenges presented by pests to collections. Textile Specialty Group: 11:30am Friday, May 30th

- *Collection Care + HVAC.* CCN has organized a session focusing on successes and failures in modifying “traditional use” HVAC systems to maintain an appropriate, sustainable collection care environment. The speakers presenting in this session come from a wide array of allied preservation professionals—facility administrators, archivists, conservators, and preservation assessors, united to share their experiences on this critical topic. Saturday, May 31st.

PRE-MEETING WORKSHOPS

In addition, CCN is presenting the *Dataloggers – Establishing and Maintaining Environmental Monitoring Systems* workshop on May 28. AIC and CCN are also facilitating a workshop that will be presented by AAM’s Preparation, Art Handling, Collections Care Information Network (PACCIN) *Packing Systems: Recycling and Repurposing* on May 27th. Although not officially an AIC workshop, this event promises to provide a forum for AIC members and allied professionals to exchange ideas and discussion. Please see www.paccin.org for information on how to register.

Liaison Network Continues to Grow

CCN continues to build its network of liaisons with related professional groups. In the last four months we have formalized liaison linkages with the Field Service Alliance of the American Association for State and Local History (AASLH), Association

of Registrars and Collections Specialists (ARCS), Heritage Preservation, and the AAM’s PACCIN. A meeting between CCN board members and all liaisons able to attend will be held at the start of the AIC 2014 Annual Meeting. This meeting will explore areas of mutual interest and provide a foundation for planning collaborative or joint projects.

AIC Website Collection Care Page

A new page for Collection Care under Publications and Resources is now available on the AIC website at www.conservation-us.org/collectioncare. It contains links to our Collection Care Staff Survey, a listing of organizations with official CCN liaisons, and the PowerPoint presentation to the AAM 2013 Annual Meeting by Rachael Perkins Arenstein, Patricia Silence, and Rebecca Fifield. Check out this new web page and watch for regular updates.

—Gretchen Guidess, Liaison & Outreach Coordinator, ([gretchen.guidess\[at\]gmail.com](mailto:gretchen.guidess[at]gmail.com)) and Robert Waller, e-editor, Collection Care Network ([rw\[at\]protectheritage.com](mailto:rw[at]protectheritage.com))



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Emerging Conservation Professional Network (ECPN)

2014 AIC Annual Meeting

ECPN has been busy planning events for the 42nd AIC Annual Meeting including a past favorite: happy hour at the Hyatt Regency Hotel on the evening of Wednesday, May 28th. This event is generously being sponsored for a second consecutive year by TruVue and is open to all AIC members.

ECPN also is pleased to introduce a series of lunchtime activities on Thursday, May 29th, including speed networking, one-on-one career coaching, and one-on-one resume review. Speed networking will encourage exchanges between professionals at all stages of their career, and career coaching and resume review between seasoned conservators and emerging professionals. For speed networking, a questionnaire describing yourself and your interests will be required for each registrant and made available via the AIC website; further details about all of ECPN's annual meeting events will be sent by email.

Additionally, ECPN will be presenting a poster on the development and use of digital portfolios in conservation titled "The Digital Portfolio in the Conservation Field." This growing trend will be examined in terms of its positive aspects and challenges, and highlight existing or potential formats for digital portfolios as well as how they are used, evaluated, and received by conservation professionals.

Officer Vacancies

ECPN is seeking applications for several committee positions:

- Vice Chair, Professional Education and Training Co-Officer
- Communications Co-Officer
- Outreach Co-Officer

All positions will serve for a one-year term, beginning just after the AIC annual meeting in June 2014. All new officers will have the option of renewal for a second year, except for the Vice Chair, who will be expected to move into the Chair position after the first year, for a one-year term.

Position descriptions can be requested and questions about committee activities can be directed to Eliza Spaulding at [elizaspaulding\[at\] gmail.com](mailto:elizaspaulding@gmail.com). To apply, please submit a brief statement of interest and your resume to Eliza Spaulding, ECPN Chair, by Friday, April 4.

Mentoring Program

ECPN is working to develop a self-matching tool for AIC members through the new online Member Directory. This self-directed tool will allow both mentors and mentees to publish their interest in the mentoring program via their directory profile and to search potential matches according to shared professional interests, geographical location, and specialty.

Upcoming Webinars

ECPN currently is developing two webinars for the spring, which are open to all AIC members. Stay tuned for details on the date and time of each program:

- **Outreach and Advocacy** in March: An introduction and

overview of outreach and advocacy strategies for conservators at all stages of their professional development. Our scheduled speakers include three conservators who have engaged in this topic in unique ways: Teresa Myers, who participated in Museum Advocacy Day on Capitol Hill; Sarah Barack, co-chair of AIC's K-12 Outreach Group; and Richard McCoy, who has created a number of innovative web projects that highlight the work of conservators.

- **Pre-program Experience** in July: A conversation with representatives from the North American graduate training programs in conservation on making the most of your pre-program experience and representing them effectively during the graduate application process.

Other News

ECPN is pleased to be included in the inaugural issue of *The Condition Report*, a new publication created by emerging professionals in Australia. To learn more about *The Condition Report*, visit: <http://theconditionreport.com.au/>. We are happy to share our activities with our colleagues overseas and hope to encourage more international exchanges between similar groups.

—Ayesha Fuentes, ECPN Professional Education and Training Co-officer, [ayesha.fuentes\[at\] gmail.com](mailto:ayesha.fuentes[at]gmail.com)



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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

Aluminum: History, Technology, and Conservation, April 7-11, 2014, Washington, DC

Presented in cooperation with ICOM-CC Metal Working Group, Smithsonian National Air and Space Museum, and the Lunder Conservation Center. Sponsored by National Center for Preservation Technology and Training, Bruker Elemental, Clive Cussler, General Cable and the Aluminum Association, as well as travel grant from the Samuel H. Kress Foundation. Register at www.conservation-us.org/aluminum.

Workshops at AIC Annual Meeting, May 28, 2014, San Francisco, CA

- Computational Photographic Techniques • Dataloggers: Establishing and Maintaining Environmental Monitoring Systems
- Essentials of Inpainting • Mastering Collections of Digital Photographic Conservation Documentation
- Preservation Planning for Cultural Institutions • Respirator Fit Testing (look for online lecture option!)
- Responding to Mold Outbreaks after a Disaster

Media Consolidation for Ancient and Medieval Manuscripts on Parchment,* September 15-19, 2014, New York City

Platinum and Palladium Photography,* symposium, workshop, and tours, October 21-24, 2014, Washington, DC

Removal of Pressure-sensitive Tapes and Tape Stains,* 2015 dates TBA, Atlanta, Georgia

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

Webinar: Raising Money for Collections Conservation. The recording of this FAIC Webinar, produced and co-sponsored by Learning Times in collaboration with the American Alliance of Museums and sponsored by The Inge Foundation, is now available free of charge at www.conservation-us.org/pastwebinars.

Conservation Science Tutorials are back! After a brief hiatus, the series of 13 self-paced tutorials on topics from the Adhesion to Weights and Measures are now available at no charge on FAIC's Conservation OnLine: <http://cool.conservation-us.org/byform/tutorials/conscitut/>. These are great refreshers for those who may be mixed up about moles, weep over relative humidity, are teased by the Teas chart, or grow pale when thinking about color theory.

Marketing for Conservation – newly revised course coming soon!

Laboratory Safety for Conservation – late summer 2014

Photographic Chemistry for Preservation* – webinar series begins in fall 2014.

Sustainable Collections Care Practices* – webinar series begins in 2015

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

Co-sponsored Courses

FAIC co-sponsors many course each year with other presenting organizations. Check the website for the latest additions.

Campbell Center for Historic Preservation, Mt. Carroll, Illinois

There are a limited number of scholarships available for AIC members taking conservation refresher courses.

Preliminary course topics for 2014 are listed below. Contact the Campbell Center for details and registration: 815-244-1173;

[director\[at\]campbellcenter.org](mailto:director[at]campbellcenter.org); www.campbellcenter.org

Microscopy for the Identification of Pigments and Fibers in Art and Artifacts, June 23-27, 2014

Parchment Conservation, July 23-26, 2014

Book Repair Techniques for Special Collections, dates TBA

Introduction to Organic Chemistry, dates TBA

(and other Conservation Refresher Courses to be announced)

Call for Papers**Submission Deadline: March 15, 2014.**

Art, Archaeology and Conservation Science, Division of the American Ceramic Society (ACerS), *Understanding the Engineering Design of Art Objects and Cultural Heritage, Materials Science and Technology 2014*. Pittsburgh, PA, USA. (Conference Dates: Oct 12–14, 2014)
 Contact: www.programmaster.org/MST14

Submission Deadline: March 31, 2014.

ICON Paintings Group, *Modern Conservation: What's New? 2014 Annual Conference*. London, UK. (Conference Date: Oct 10, 2014)
 Info: www.icon.org.uk

Submission Deadline: April 15, 2014.

Synchrotron Radiation and Neutrons in Art and Archaeology (SR2A–2014), *Sixth International Conference On Synchrotron Radiation and Neutrons*, Paris, France (Conference Dates: Sep 9–12, 2014)

Info: www.sr2a-2014.org
 Contact: Bertrand Loic, Director IPANEMA, USR3461 CNRS/ministere de la Culture et de la Communication Synchrotron SOLEIL

Submission Deadline: June 30, 2014.

University of Cambridge Museums, *Subliming Surfaces: Volatile Binding Media in Heritage Conservation*, Cambridge, UK.

(Conference Dates: Apr 15–17, 2015)
 Contact: [ucmvbm\[at\]hermes.cam.ac.uk](mailto:ucmvbm[at]hermes.cam.ac.uk)
 Info: www.cam.ac.uk/subliming-surfaces

Submission Deadline: July 1, 2014.

The State Hermitage Museum, *Current Research in Photography*. St. Petersburg, Russia. (Conference Dates: Nov 18–20, 2014)

Contact: [photoconservation\[at\]hermitage.ru](mailto:photoconservation[at]hermitage.ru)

GENERAL

Mar 7–9, 2014. The Southeast Regional Conservation Association Annual Meeting/Workshop: *Consolidation methods and materials* with speakers representing the paintings, paper, objects and textiles specialties, Charlotte, NC.

Info: Matt Johnson, [mjohnson\[at\]thefgroup.com](mailto:mjohnson[at]thefgroup.com) or Ann Frelsen [ann.frelsen\[at\]emory.edu](mailto:ann.frelsen[at]emory.edu)

Mar 17–18, 2014. AICCM, AICCM Exhibitions Special Interest Group, *Conservation on Exhibition*, Melbourne, Australia.

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

Mar 26, 2014. European Network for Conservation–Restoration Education, *ENCoRE Conference on Teaching Conservation–Restoration*, Liege, Belgium.

Contact: Karen Borchersen, The Royal Danish Academy of Fine arts, Schools of Architecture, Design and Conservation, School of Conservation, Esplanaden 34, DK–1263 Copenhagen K, Tel: +45 4170 1916

Mar 27–28, 2014. MuseumPests.net and Colonial Williamsburg, *MuseumPests 2014: Integrated Pest Management for museums, archives, libraries and historic sites*, Williamsburg, VA, USA.
 Contact: Ryan Jones, [rjones\[at\]cwf.org](mailto:rjones[at]cwf.org)

Apr 4–7, 2014. International Conference of Computational Methods in Science and Engineering (IICCMSE), *Computational Methods in Imaging and Spectroscopy for Heritage Science*, Symposium of the 10th International Conference, Athens, Greece.

Info: <http://iccmse.org/>
 Contact: J Bianca Jackson, Zhang Research Group, The Institute of Optics, University of Rochester, Rochester, NY, 14627–1072, Tel: 585 275 2961

Apr 13–16, 2014. Indoor Air Quality, (IAQ), *11th International Conference on Indoor Air Quality in Heritage and Historic Environments*, Prague, Czech Republic.

Info: <http://iaq2014.cz/>

May 16–17, 2014. Conservation and Development Research Network, University College, London. *The Impact of Cross-Disciplinary Conservation on Social Development*, London, UK.

Info: [conservationucl\[at\]gmail.com](mailto:conservationucl[at]gmail.com)

May 18–21, 2014. The American Alliance for Museums (AAM), *The Innovation Edge*, Seattle, WA, USA.

Info: www.aam-us.org

May 19–21, 2014. Getty Conservation Institute and UCLA, *2014 International Symposium on Archaeometry (ISA)*, Los Angeles, CA, USA.

Info: www.archaeometry2014.com

May 28–31, 2014. AIC, 42nd Annual Meeting, *Conscientious Conservation: Sustainable Choices in Collections Care*, San Francisco, CA, USA.

Info: www.conservation-us.org

Jun 2–3, 2014. Centre for Art Technological Studies and Conservation (CATS), *Technology and Practice: Studying 18th-Century Paintings and Art on Paper*, Denmark.

Info: www.cats-cons.dk/cats-conference-2-3-june-2014

Contact: Prof. dr. Jorgen Wadum, Statnes Museum for Kunst, National Gallery of Denmark, Centre for Art Technological Studies and Conservation, Solvgade 48–50, 1307 Kobenhavn K, Denmark

Jun 4–8, 2014. Canadian Association for Conservation (CAC–ACCR), *40th Annual Conference*, Quebec City, Canada.

Info: www.cac-accr.ca

Jun 9–13, 2014. Fayoum University, the ICCROM–ATHAR, and ArIC, *10th Conference, Lasers in the Conservation of Artworks. (LACONA X 2014)*, Sharjah, United Arab Emirates.

Info: www.lacona10.org

Jun 11–13, 2014. Arizona Historic Preservation Conference, *Economic Engines of Preservation*, Rio Rico, AZ, USA.

Info: www.azpreservation.com

Jul 7–11, 2014. International Conference on Experimental Mechanics (ICEM), *Experimental Mechanics in Art and Conservation*, 16th International Conference, Cambridge, UK.

Info: www.icem16.org

Jul 7–12, 2014. The Getty Conservation Institute (GCI) and the Centre de Recherche et de Restauration des Musées de France (C2RMF), *2014 Recent Advances in Characterizing Asian Lacquer (RADICAL)*, Paris, France.

Contact: Annabelle Wiseman, GCI, 1200 Getty Center Drive, Los Angeles, CA, 90049, tel: 310-440-6785

Info: www.getty.edu/conservation/our_projects/education/radical/radical_2014.html

Jul 21–22, 2014. Hibulb Cultural Center, *Poles, Posts and Canoes: the Preservation Conservation and Continuation of Native American Monumental Wood Carving*, Tulalip, WA, USA.

Info: www.hibulbculturalcenter.org/Events/Symposium

Sep 15–19, 2014. ICOM–CC 17th Triennial Conference: *Building Strong Culture Through Conservation*, Melbourne, Australia.

Info: www.icom-cc2014.org

Sep 22–26, 2014. International Institute for Conservation (IIC), IIC 2014 Hong Kong Conference, *An Unbroken History: Conserving East Asian Works of Art and Heritage*, Hong Kong.

Info: iiconservation.org or Graham Voce, +44 20 7799 5500

Nov 19–22, 2014. American Schools of Oriental Research (ASOR), *Annual Meeting, Pigments, Paints and Polychromies in the Ancient Near Eastern Context*, and *Conservation and Site Preservation in the Near East*, San Diego, CA, USA.

Info: www.asor.org/am/2014

Contact: Alexander Nagel, [nagela\[at\]si.edu](mailto:nagela[at]si.edu) or Laura D'Alessandro, [lada\[at\]uchicago.edu](mailto:lada[at]uchicago.edu), Suzanne Davis, [davissl\[at\]umich.edu](mailto:davissl[at]umich.edu) or LeeAnn Barnes Gordon, [leeannbarnes\[at\]gmail.com](mailto:leeannbarnes[at]gmail.com)

2015

Apr 12–18, 2015. Amt für Archäologie des Kantons Thurgau, *Preserving Archaeological Remains In Situ (PARIS 5)*, Kreuzlingen, Switzerland.

Info: www.paris5.tg.ch

Contact: Nicole Esslinger, Kreuzlingen Tourismus, Sonnenstrasse 4, Postfach CH08280, Kreuzlingen, Tel: +41 71 672 17 36

Apr 15-17, 2015. University of Cambridge Museums, *Subliming Surfaces: Volatile Binding Media in Heritage Conservation*, Cambridge, UK.

Contact: [ucmvbm \[at\] hermes.cam.ac.uk](mailto:ucmvbm[at]hermes.cam.ac.uk)
Info: www.cam.ac.uk/subliming-surfaces

ARCHITECTURE

Mar 12-15, 2014. Architectural Paint Research (APR), *5th International Architectural Paint Research Conference, Interdisciplinary Innovation through Baseline Proficiencies*, Stockholm, Sweden.

Info: www.raa.se

Mar 22-23, 2014. Massachusetts Institute of Technology Department of Architecture's Building Technology Program and Boston Society of Architects/AIA's Historic Resources Committee, *Architectural Ceramics in the 21st Century: Design and Preservation of Contemporary and Historic Architecture*, Boston, MA, USA.

Contact: BSA/AIC website architects.org/committees/news/architectural-ceramics-21st-century-conference or Susan E Schur, [ses_tec_con \[at\] msn.com](mailto:ses_tec_con[at]msn.com), tel: 617-623-4488

Nov 3-4, 2014. Conservadors-Restauradors Associats de Catalunya (CRAC), *Architectural Conservation: A Team Work*, Barcelona, Spain.

Info: <http://cracpatrimoni.com>
Contact: Agnes Gall Ortlik, [gallortlik \[at\] yahoo.fr](mailto:gallortlik[at]yahoo.fr)

BOOK & PAPER

Aug 27-29, 2014. Archives and Records Association Annual Conference, *Survival of the Fittest: Strengths, Skills and Priorities for 2014 and Beyond*, Newcastle, UK.

Contact: Mark Allen, Flintshire Record Office, The Old Rectory, Rectory Lane, Hawarden, Flintshire, CH5 3NR, [mark_allen \[at\] flintshire.gov.uk](mailto:mark_allen[at]flintshire.gov.uk), Tel: + 44 1244 532 364

Aug 31-Sep 2, 2014. The Islamic Manuscript Association, *The Tenth Islamic Manuscript Conference: Manuscripts and Conflict*, Magdalene College, University of Cambridge, UK.

Info: www.islamicmanuscript.org

OBJECTS

May 15-17, 2014. International Symposium on Medieval Copper, Bronze, and Brass, *Dinant-Namur 2014: History, Archaeology and Archaeometry of the Production of Brass, Bronze, and Other Copper Alloy Objects in Medieval Europe (12th-16th centuries)*, Dinant and Namur, Belgium.

Info: www.laitonmosan.org/symposium_2014.pdf
Contact: [laiton.mosan \[at\] gmail.com](mailto:laiton.mosan[at]gmail.com)

May 16-17, 2014. ICON Ceramics and Glass Group, *Tape and Spillage: Interventive Treatments in a Preventive Climate*, York, UK.

Contact: Rebecca Sanderson, [becci.louise \[at\] yahoo.co.uk](mailto:becci.louise[at]yahoo.co.uk)

May 31-Jun 1, 2014. The Historical Metallurgy Society, *Metals used in Personal Adornment Conference and AGM*, Birmingham, England, UK.

Info: <http://hist-met.org/meetings.html>

Sep 1-2, 2014. Ashmolean Museum, University of Oxford, *Understanding Egyptian Collections: Innovative Display And Research Projects in Museums*, Oxford, UK.

Info: www.ashmolean.org
Contact: Jessica Suess, Oxford ASPIRE, Oxford University Museums, +44 1865 613783

PAINTINGS

May 7-9, 2014. Authentication in Art, 2014 Congress: *Authentication of Paintings*, The Hague, The Netherlands.

Info: www.authenticationinart.org

Oct 10, 2014. ICON Paintings Group, *Modern Conservation: What's New? 2014 Annual Conference*, London, UK.

Info: www.icon.org.uk

Feb 12, 2014. Northwestern University/ Art Institute of Chicago Center for Scientific Studies in the Arts, *Deconstructing and Reconstructing Paintings: Advances in the Scientific Imaging and Analysis of Painted Surfaces*, Chicago, IL, USA.

Contact: tel: 847-491-3606
Francesca Casadio, tel: 312 857-7647

PHOTOGRAPHIC MATERIALS

Nov 18-20, 2014. The State Hermitage Museum, *Current Research in Photography*, St. Petersburg, Russia.

Contact: [photoconservation \[at\] hermitage.ru](mailto:photoconservation[at]hermitage.ru)

RESEARCH & TECHNICAL STUDIES

Sep 9-12, 2014. Synchrotron Radiation and Neutrons in Art and Archaeology (SR2A-2014), *Sixth International Conference on Synchrotron Radiation and Neutrons*, Paris, France.

Contact: Bertrand Loic, director IPANEMA, USR3461 CNRS/ ministere de la Culture et de la Communication Synchrotron SOLEIL
Info: www.sr2a-2014.org

Oct 12-14, 2014. Art, Archaeology and Conservation Science, Division of the American Ceramic Society (ACerS), *Understanding the Engineering Design of Art Objects and Cultural Heritage, Materials Science and Technology 2014*, Pittsburgh, PA, USA.

Contact: www.programmaster.org/MST14

Nov 5-7, 2014. Infrared and Raman Users Group, *11th Infrared and Raman Users Group (IRUG) Conference*, Boston, MA, USA.

Info: www.mfa.org/collections/conservation/irug11

NEW COURSE LISTINGS

A complete listing of CCS courses, institutions that offer courses of interest to conservation professionals, and contact information is available online at <http://cool.conservation-us.org/cool/aicnews/courses-and-workshops/>.

International Academic Projects

1 Birdcage Walk, London, SW1H 9JJ
Tel: (44) 207 380 0800
email: [info \[at\] academicprojects.co.uk](mailto:info[at]academicprojects.co.uk)
<http://www.academicprojects.co.uk/>

(Courses in London unless otherwise noted.)

May 8, 2014. *Surface Cleaning Science for Paintings Conservators*

Jun 2-6, 2014. *Moulding and Casting of Museum Objects* (Denmark)

Jun 16-20, 2014. *Making Electroform Replicas of Objects* (Denmark)

Jun 17-18, 2014. *Digital Photography of Museum Objects*

Jun 23-27, 2014. *Giltwood Frame and Object Restoration* (Oxford)

Jun 23-27, 2014. *New Methods of Cleaning Painted Surfaces*

Jun 30-Jul 1, 2014. *Identifying Paper*

Jul 2, 2014. *Identification of Wood, Theory*

Jul 3, 2014. *Identification of Wood, Practice*

Jul 28-Aug 1, 2014. *Microchemical Analysis for Conservators* (IL, USA)

Sep 15-19, 2014. *Conservation of Glass*

Oct 13-14, 2014. *Conservation of Tracing Paper*

The Montefiascone Conservation Project

The Barbarigo Seminary Library, Rome, Italy
monteproject.co.uk/en/study-programme

Jul 28-Aug 1, 2014. *Re-creating the Medieval Palette*

Aug 4-8, 2014. *Two Semi-limp Parchment Binding Styles*

Aug 11-15, 2014. *12th C English Limp Tawed Skin Binding*

Aug 18-22, 2014. *An Embroidered Turkish Binding*

University of Amsterdam

Programme Conservation and Restoration of Cultural Heritage
Oude Turfmarkt 145, room 001, 1012 GC Amsterdam, Tel: +31 (0) 20 525 2015
www.uva.nl

Oct 13-17, 2014. *Masterclass: Identification, Degradation and Conservation of Plastics* (in English)

Positions, Internships & Fellowships

THE MENIL COLLECTION

OBJECTS CONSERVATOR

The Menil Collection is seeking an objects conservator to undertake treatments and research related to the preservation of the objects in the museum's care. The objects conservator will participate in museum-wide preservation activities including gallery monitoring and maintenance; oversee artwork approved for loan, including assessment, treatment, condition reports, and related travel; conduct research on the materials and techniques of artists represented in the collection; supervise departmental volunteers and interns; and assist in the organization, maintenance, and purchase of lab equipment.

A master's degree from a recognized art conservation program with a specialization in objects is required, along with substantial practical experience and the ability to undertake innovative treatments. Demonstrated experience in the treatment of modern and contemporary art is preferable. The successful candidate will have excellent verbal and writing skills. Strong interpersonal and organizational skills and the ability to plan and schedule independent work are essential. The objects conservator will report to the chief conservator.

Considered one of the most important privately assembled collections of the twentieth century, The Menil Collection houses approximately seventeen thousand paintings, sculptures, and prints, drawings, photographs, and rare books. Masterpieces from antiquity, Byzantium and the medieval period, the cultures of Africa, Oceania, and the American Pacific Northwest, and the twentieth century, including significant surrealist holdings, are particularly well represented.

Salary and benefits are competitive and commensurate with experience. Please send a curriculum vitae, contact information for three professional references, and a letter of intent to: Human Resources, The Menil Collection, 1511 Branard Street, Houston, Texas 77006. Application materials may also be emailed to [smmaloch \[at\] menil.org](mailto:smmaloch@menil.org).

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

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