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Traditional Aircraft Repair and Minimal Intervention: A Balancing Act

By Lauren Horelick, for OSG

As conservators we are ethically guided and inherently driven towards preservation of as much physical material as possible with minimal intervention where applicable. This concept of “minimal intervention” evolved and expanded in meaning when the conservation team at the National Air and Space Museum (NASM) worked on the stabilization needs of a badly damaged prototype World War II German aircraft, called the Horten Ho 229V3 (Horten). The structural requirements to treat this artifact made for uncomfortable treatment decision-making, compounded by the fact that the conservation teams’ knowledge of aircraft at the beginning of the project was simply non-existent. All of this changed over the course of three years, during which time an aircraft mechanic worked closely with the conservation team to arrive at an approach that emphasized stabilization for this large, complex, and one-of-a-kind aircraft.

The Horten is truly a strange looking aircraft; it was way ahead of its time in design with its “all-wing” construction that our modern stealth fighters are based on. The aircraft is constructed from a steel framework enclosed by a custom fabricated plywood skin. The plywood skin is made up of individual panels that are secured to the framework with steel hardware. The Horten was never completed and it has never flown. NASM acquired the Horten in 1952, seventeen years after it had been captured in Germany by the Allied forces near the end of the war. At this time NASM had a shortage of storage facilities, and the museum had not been built. Consequently, it sat outdoors in wooden crates from 1952 until 1974, and this is where most of its current condition issues originate. Extensive plywood veneer delamination, material loss, and biological growth are evident throughout the aircraft. The metal components are corroded, fasteners have failed, and numerous small parts are missing. Despite all of this damage, the Horten is a remarkably authentic artifact and has retained much of its original character. (See figure 1, page 4)

There had been little interest in the Horten until claims about its supposed stealth capabilities surfaced in popular media. Public pressure to remove the aircraft from deep storage and put it on display prompted the conservation department’s involvement; it was deemed too fragile to travel from the museum’s storage facility to its display location 35 miles away.

For the conservation team, lack of aircraft savvy was quickly resolved when a retired NASM aircraft mechanic, Karl Heinzl, began volunteering with us. He was knowledgeable and patient, but most importantly he understood our initial and extremely hesitant approach. He would frequently tease us and ask, “Are you really going to clean that whole aircraft with that tiny cotton swab!” He was also particularly amused with our obsessive need to collect, bag, and label every tiny bit of plywood that had become



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(bnaugle@conservation-us.org):

April 1, 2015.

We reserve the right to edit for brevity and clarity.

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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



DID YOU KNOW?

As President of AIC/FAIC, I have the privilege of serving on the board of the U.S. Committee of the Blue Shield (USCBS). I'd like to update you on some news, and point you to their beautiful new website at <http://uscbs.org/index.html>. It contains information about efforts to protect and preserve cultural heritage sites, monuments and disasters.



The USCBS has recently signed a Memorandum of Understanding with the Archaeological Institute of America, linking the two organizations in their efforts

to protect and preserve cultural sites, monuments, and objects from harm during armed conflict. AIA joins AIC and the Smithsonian Institution as a supporting organization. Recognizing that natural disasters pose an ever-increasing threat to cultural heritage, USCBS also signed a Memorandum of Understanding with the Smithsonian Institution that reflects this, focusing on the "protection, preservation, and restoration of cultural sites, monuments and objects harmed during armed conflict and natural disasters." In light of the recent tragedy in Mosul, we should all be thinking of ways to support the preservation of cultural heritage worldwide.

CHARTING THE DIGITAL LANDSCAPE OF THE CONSERVATION PROFESSION

This research and planning project, generously funded by The Andrew W. Mellon Foundation, Getty Foundation, and Samuel H. Kress Foundation, has been studying the digital tools and resources used and created by conservators, the audiences for conservation content, and how this content can best be made available. It has also examined the types of digital tools, resources and platforms that may be needed as the profession continues to grow. Within the past year, three forums brought together a range of professionals from diverse backgrounds to explore the subject. We will be able to report on findings at the Annual Meeting, with a final report due this summer. This research will provide a solid foundation on which to build our digital future, as we consider the development and sustainability of CoOL, among many other AIC/FAIC resources. For summaries of the meetings and an opportunity to comment, please visit www.conservation-us.org/foundation/initiatives/the-digital-landscape-of-conservation.

HERITAGE PRESERVATION TRANSITION

As many of you know, Heritage Preservation will be winding down their operations after the completion of the new Heritage Health Index survey this spring. We at AIC and FAIC acknowledge the difficult, momentous decisions being made by Heritage Preservation leadership, and will continue to support in every way we can the continuation of valued Heritage Preservation programming and resources. We applaud Larry Reger's remarkable accomplishments throughout his 27-year tenure as president of Heritage Preservation and wish him well in his future endeavors. Immediate Past Board Chair Tom Claeson, current Board Chair Julie Page, and the rest of the Heritage Preservation Board of Directors have all been working tirelessly to manage a seamless transition, and we value their collaborative approach in honoring Heritage Preservation's mission and goals.



Among individual members and cultural institutions, there is considerable concern about the Conservation Assessment Program, which has been a joint project of the Institute of Museum and Library Services (IMLS) and Heritage Preservation since its inception in 1990. Primary funding for this program has come from IMLS, with program implementation managed by Heritage Preservation. IMLS and Heritage Preservation have mutually decided that they will be unable to process applications for the 2015 CAP cycle, however, we are actively working with Heritage Preservation and IMLS to

ensure that this program will continue into the future. More news about Heritage Preservation projects will be shared as soon as it becomes available. For additional information, please see www.heritagepreservation.org.

BYLAWS REVISION PROCESS

I would like to thank everyone who has read the ongoing discussion on the Bylaws discussion list. Thank you for sharing your thoughts on these issues. The comment period ends April 13th; the electronic voting period will begin on that day. More information is on page 9.

SURVEYS! CONSERVATION COMPENSATION AND PROFESSIONAL DEVELOPMENT NEEDS

Last summer and fall, FAIC conducted two important surveys: The Conservation Compensation Survey, generously funded by a grant from the Samuel H. Kress Foundation, and a Professional Development Needs Survey. We had a high response from members, and those who participated were able to see the results right away. The survey breaks down compensation and other work-related issues by four major types of employment settings: private practice; museums and historical sites; libraries and archives; and government, regional centers, and higher education. Results from a previous compensation survey in 2009 are compared with the current results so you can see trends.

The Professional Development Needs Survey identifies key educational needs of AIC members, and will help shape FAIC's education programs in the coming years. This document has a lot of information about FAIC workshops, but also examines where people hear about events, includes information about AIC Annual Meeting attendance, and offers some longitudinal trends by comparing some data with FAIC's 2001 and 2006 education

surveys. It was modeled closely on education surveys conducted in 2001 and 2006, so a section at the end of the report helps to provide a picture of how well FAIC has met the needs of conservation professionals since the present professional development program was established.

Thanks to all of you who took the time to participate, and to Eric Pourchot and his team for their very hard work on these useful surveys. I encourage you all to view the reports (as well as other interesting surveys) at www.conservation-us.org/surveys. Read more about the survey results on page 14.

This brings me to an important subject: We are due to update our Strategic Plans this year. Surveys such as these and the Digital Landscape project play a critical role in determining the focus of our activities as an organization. Please see the current strategic plan at www.conservation-us.org/foundation/governance/strategic-plan. Your thoughts and comments are greatly appreciated as we move forward to develop the 2016-18 Strategic Plans for AIC and FAIC.

ANNUAL MEETING

And finally, let me add an enthusiastic request that you consider coming to the Annual Meeting in Miami. It promises to be a fantastic meeting in an amazing city! With thanks to the Getty Foundation, we are thrilled that the Latin American and Caribbean scholars will be able to join us. The theme is *Practical Philosophy or Making Conservation Work*. In our programming and events (not to mention the location!), we will also be recognizing that UNESCO has proclaimed 2015 the International Year of Light, so don't forget your hat and sunglasses! www.conservation-us.org/annual-meeting

—Pamela Hatchfield, AIC Board President, phatchfield@mfa.org

Traditional Aircraft Repair and Minimal Intervention *continued from front cover*

dislodged. Prior experiences with much smaller artifacts had encouraged the mindset that we must re-adhere those bits of plywood, because we are obligated to preserve all of the material associated with the artifact. This small artifact treatment mentality was soon replaced as the reality of scale came into sharp focus.

First, we needed to develop a method to stabilize the materials for movement across state lines (from storage to the display location), a monumental difficulty due to the active shedding of plywood and the absence of crucial missing hardware. We also aimed to eventually attach the wings to represent its intended function as a flying machine. There were important aesthetic decisions to be made, too. The aircraft's damage was not as a result of battle history; rather it was related to a poor storage environment and inappropriate handling. We needed to ask ourselves, what level of intervention is appropriate for an artifact that is so unique, yet so deteriorated?

When visitors see the condition of the Horten we often hear "wow, did that come from an archaeological site?" Its dirty and damaged appearance does have the look of something freshly

excavated, with the same kind of ferrous alloy corrosion one would expect to find on artifacts from an archaeological context. Additionally, the plywood's discoloration, physical deformations, and biological deterioration are reminiscent of waterlogged basketry. Prior training in archaeological/ ethnographic conservation prepared the conservation team for dealing with these forms of organic and inorganic deterioration in this new context. The principles and guidelines for ethical decision-making for archaeological/ethnographic artifacts are clear and well defined, but seemed complicated when applied to the requirements for structural stability and accurate representation for this large aircraft.

Many enthusiasts vocalized the opinion that the Horten should be completely restored; the original plywood should be replaced with new materials, and that the engines, instrument panel, and all the moving parts should be repaired so that it looks new and ready to fly. However, several replicas have already been made, and NASM does not restore aircraft to flying condition for many ethical reasons. Discussions between the mechanic, conservation team, and curator resulted in the unanimous decision not to completely replace the historic plywood and make the aircraft look new; removal of the damaged plywood would destroy the



Fig. 1. The Horten Ho 229V3 (A19600324000) in the NASM collection. Views of the aircraft from the front and back. Height: 9', Length: 25', Wingspan: 55' (wings not attached in photos). Images Ben Sullivan 2013.

unique character of the artifact and would be far too invasive. For the conservation team, the obligation to propose the most respectful and conservative treatment methods to achieve basic stabilization certainly favored minimal intervention. The curator, Russ Lee, recognized the value of this approach and decided in favor of minimal intervention. However, this term came to have greater depth of meaning and complexity when dealing with this aircraft.

When dealing with an aircraft the idea of minimal intervention is complicated by the structural requirements of a complex object made of multiple parts. The large sheets of corroded steel and damaged plywood required some form of intervention to move the aircraft safely, and the wings eventually needed to be attached. How could this happen when their attachment points were weakened by corrosion, and the plywood skin crumbled to the touch? Suggestions to apply a robust facing to the plywood panels in preparation for the aircraft's move were quickly rejected, because the condition of the hardware holding the panels in place was so compromised that a facing would clearly be insufficient.

The decision was made to disassemble all of the fragile plywood panels after much worrying about the ethics of this type of intervention. Disassembly, to the conservation team, did not fall under the term "minimally invasive." According to the aircraft mechanic, disassembly was just a normal procedure, and by the way, . . . "what's the fuss?" From the mechanics' perspective, the aircraft was designed to be disassembled for maintenance with large screws that can be taken out and then put back in upon reassembly. The moment we decided upon this course was the first step in our evolution about intervention. Removing the plywood panels proved useful because it allowed a closer inspection of the wood, hardware, engines, and the plane's internal structure.

Our initial concern about the invasive nature of disassembly was quickly dispelled. The benefit of breaking down the aircraft into smaller "bite-sized" pieces, and the fact that nothing was damaged in the process, was reassuring. Closer examination of

the panels revealed just how deteriorated the plywood was; its condition could best be described as resembling hamster bedding. At some point it became obvious that not all of the material could be saved. We came to the realization that much of the deteriorated wood and dislodged fragments previously collected could never, realistically, be re-formed into something weight-bearing or serve structural purposes. For these reasons we decided to remove material that was too damaged to be treated, thereby pushing our "minimal intervention" comfort zone further and further. We were concerned about how these actions would affect the overall interpretation, patina, and "aura of authenticity" of the aircraft. And, is removing any original material even ethical? We also needed to contend with the challenge of making structural, yet reversible repairs that respected the integrity of the original design and material choices.

The biggest issue we faced was how to cope with large areas of loss to the plywood. Traditional plywood aircraft repair techniques involve scarfing the wood. In the Federal Aviation Administration (FAA) textbook on making flight-worthy repairs, a section of damaged wood is cut back at a sharp angle and then patched with a new piece of wood prepared with a matching angle (FAA AC43-13-1B). We viewed this as far too invasive, and it seemed absolutely unnecessary to cut into areas of wood that were un-deteriorated. Perhaps a more moderate and less destructive approach could be applied? After experimenting with mock-ups, we arrived at a technique that combined elements of the traditional aircraft scarfing method with what we considered a conservative repair.

Since the damaged plywood was so different from the original material in function and appearance, we chose to minimally pare it back, rather than scarfing into the stable surrounding material. In most instances only a few centimeters or less were pared back, and the edges were consolidated with a synthetic resin in preparation for creating fills (figure 2). In order to accurately produce the fills, we first traced the outline of the loss for each distinct



Fig. 2. Process of integrating plywood fill material, layer by layer. Top left image is a detail of one area on a plywood board before paring back the layers of plywood. The remaining images show the process of layering in the laser-cut plywood fills. During treatment images, Pete McElhinney 2014.

layer onto Mylar sheets. The tracings were scanned, turned into vector files, and the shapes were cut from replacement plywood using a laser cutter. The laser-cut fills were adhered in place with Butvar B98, one layer at a time, to produce structurally stable, and well-bonded fills. When viewed in cross section, each fill is visually integrated with the original multi-layer plywood structure. The findings from our technical study of the aircraft informed our decision to use phenol formaldehyde-bonded birch plywood, which has similar properties to the original beech plywood. At this point in our stabilization project, we had long since abandoned our swabs and now devised methods to make structural repairs that we considered minimally invasive and respectful to the original aircraft construction methods.

The steel engine fairings (used to protect the wood from engine exhaust heat) were also severely compromised, with extensive corrosion and large holes. The corrosion was treated using similar methods as for treating archaeological iron. However, the large holes presented problems for reassembly because these areas of loss compromised hardware attachment points. A traditional aircraft repair would involve either welding a patch to the metal or complete replacement of the part. To avoid either of these options, we made reversible fills using a thin Varaform sheet that was cut to the shape of the loss and adhered in place with a synthetic resin and sturdy tissue. The results of this process fit our structural and aesthetic requirements.

This project is still ongoing. At this point, we have not yet treated the plywood wings. Their attachment to the center section will involve applying rigging straps and slings around the wings and hoisting them up from their storage stand, after which we will rotate them from a vertical to horizontal orientation. The robustness of our plywood repair techniques will certainly be tested when we approach this phase of the project.

Conclusion

While the conservation team was initially intimidated by the scale and complexity of the artifact, we recognized that all the fabrication materials and their deterioration shared many similarities with archaeological materials. This observation helped us form the opinion that the context of manufacture is often the primary difference between technological artifacts and other museum collection material.

In contemporary art conservation we often hear the term “respecting the artist’s intent,” and this can also be applied to technological collections by considering the engineers’ original intent. Some cognitive dissonance occurred when our treatment goals for the Horten were evaluated, because (like other NASM aircraft) the Horten will never fly. By stabilizing as much of the original material as possible and displaying the aircraft respectfully with all of its history and patina intact, we have made a choice to visually preserve as much of the engineers’ original intent as is possible.

Finding a balance that combined traditional aircraft knowledge and repair techniques with current conservation philosophies about minimal intervention began as a clumsy dance, with the conservation team initially feeling out of our depth and overly conservative in our approach. However, conversations and compromise created innovation and prompted us to consider how the words “minimal intervention” can expand in meaning depending on the nature of the specific artifact.

—Lauren Horelick, *Objects Conservator, National Air and Space Museum*, horelickl@si.edu

Note: This artifact was the subject of a paper given at the RATS session of the 2014 AIC Annual Meeting in San Francisco. The technical study of the Horten is currently in press as part of the postprints of this session. Please visit NASM (<http://airandspace.si.edu/collections/horten-ho-229-v3>) for more information.

Point of View

Objects of Potential: Commentary on “Objects” Conservation

INTRODUCTION

In the short essays that follow, six conservators share their thoughts about objects conservation. The overarching question we posed to help guide them was, *what is objects conservation?*

This is a tough question. My coworkers, who are scholars of archaeology, history, and religious studies, have posed this question to me frequently. The phrase is unfamiliar to them, and in part the obscurity is due to the second word in the phrase; conservation is an unusual occupation with which few people have direct experience. There is also, however, inherent difficulty embedded in the first word: *objects*. A friend who is an editor at a prestigious academic press once told me that the term “objects conservator” is one of the most obscure descriptors for an occupation that she has ever heard. “What is an object?” she asked me the first time she heard me talking with another conservator about our work.

In our modern lexicon, an object can be the focus of an emotion (he was an object of desire); a grammatical term (the object of the preposition); a goal (the object of the lesson); or a physical, tangible thing. Obviously (to us), conservators are concerned with the latter. And yet, I have trouble explaining to my coworkers what, exactly, an object is in objects conservation. Is it a work of art? Not necessarily. Is it portable? Maybe, maybe not. Is it historic, archaeological, ethnographic, or does it have some other cultural “value”? That depends on your definition!

For conservators, the object is almost more easily defined by what it is not than by what it is: it is not a building, a painting, a garment, a book, or a photograph. Except often even this determination is hard to make, because so many worthy “objects” occupy liminal spaces that resist simple definition. Think about panel paintings; art books with complex, gem-studded bindings; ceremonial robes made from skin and feathers; daguerreotypes and glass plate negatives; massive, structural outdoor sculptures; the list could go on and on. When I worked for the Naval Historical Center in the late 1990’s, it possessed a collection that

I particularly liked, a collection of “rare and unusual submarines.” Submarines are large, complex, and not easily portable, much like the very large Mark di Suvero sculpture that sits across the street from my office. The sculpture is defined as art, the submarines are not, and I am not sure that we would traditionally think of either as “objects,” but objects conservators work on both. What about a human body? My work frequently involves the preservation and care of mummies. They are far more portable than the di Suvero, yet I would resist calling them objects.

In my own thinking, about as far as I can get with this is that “objects,” at least in the conservation world, are usually not flat. This is an unsatisfying definition for me and my colleagues. The meatier and more meaningful explanation of what conservators do leaves out specialty group descriptors altogether: conservators work to preserve the material culture that tells us who we are and how we got to the place we inhabit today. Like human culture, the objects worthy of preservation are not easily definable or even, necessarily, nice to look at or think about.

In the essays that follow, conservators reflect on the discipline we know as “objects conservation.” The authors work in what are arguably distinct and varied sub-disciplines of objects conservation, including archaeology, natural history, ethnography, fine art, and history. They generously shared their personal viewpoints in defining objects conservation and in considering what they think are the most compelling issues in their own practice. No matter what specialty group you belong to, I believe their thoughts will resonate.

—Suzanne Davis, *OSG Chair, Head of Conservation, Kelsey Museum of Archaeology, University of Michigan*, davissl@umich.edu

PRESERVING HISTORY

In my work at the Shelburne Museum, conservation has been challenging because of the collection’s size, quality, diversity, location, and unconventional settings. Shelburne’s “collection of collections” includes 175 horse-drawn vehicles exhibited in a horseshoe-shaped barn; a large collection of tools stored and displayed in a Shaker shed moved from Canterbury Shaker Village; an excellent collection of American folk art sculpture, paintings, and trade signs exhibited in a stagecoach inn relocated from a nearby Vermont village; a 220-foot-long 1906 steamboat exhibited on dry land two miles from Lake Champlain; quilts; decoys; and French Impressionist art, just to highlight a few. When I was hired in 1982, it was apparent that preventive conservation action to arrest deterioration of the 150,000 objects and 40 buildings was a higher priority than conservation treatment. Collection environmental extremes that caused the most damage had to be narrowed in a practical way that was also safe for the historic structures that housed the collections. My professional training as an objects conservator had to broaden to include general conservation knowledge of textiles, furniture, paintings, paper, and buildings, in essence, expanding my horizons from “objects conservator” to “everything conservator.”

Significant additions to my conservation knowledge and skills were also required. These included grant writing and fundraising; communicating and championing preventive conservation practices to directors, staff and boards; and bridging the knowledge and communication gaps between conservators, allied museum

professionals, and HVAC engineers. Of course, conservation treatment was also essential and nearly 3,000 objects have been treated over the past three decades by a full-time objects conservator, assisted by 85 conservators and conservation students, supported by 38 grants and numerous donations.

The conservation of history collections housed in historic structures often requires careful compromises not only of environmental conditions but also in the approach to conservation treatment. Stabilization of deteriorated objects is a priority, and accumulations of dirt, grime, and “maintenance” applications of oils or varnish are usually removed only if they obscure the original surfaces and it can be ascertained that such changes to the objects occurred after they were brought into the collection. Old losses to painted surfaces are seldom filled and inpainted as it is essential that historic objects such as furniture, tools, decoys, and trade signs maintain evidence of their history of use. During treatment of individual objects, conservators and curators carefully consider the general appearance of the collection as a whole so that a recently conserved object will not “stand out” when it is placed back on exhibit with objects that do not require conservation treatment. The goal is for Shelburne Museum’s visitors to see the collections of historic objects as “used, but well cared for” rather than “restored.”

—Richard L. Kerschner, *Conservator Emeritus, Shelburne Museum, rschersch@comcast.net*

THE CONSERVATION OF FINE ART

What is relevant and of concern, and which new issues need to be reported and raised when considering fine art conservation in 2015? To set the stage, an exploration of what constitutes “fine art” is important. My point of view is informed by 25 years of work as an objects conservator in some of the great encyclopedic fine art museums in the U.S. In fact, many fine art museum collections comprise works of art from all periods of history and cultures around the world, and increasingly embrace contemporary art. We encounter medieval Madonnas, Benin bronzes, and Buddhist temple sculptures under one roof, even in close proximity. Yet they were created for specific interactions in sacred spaces in very different cultural contexts.

Today, conservators of all disciplines are well trained to preserve complex, compromised works of art. Our work is guided by a set of core principles and codes of ethics. A rich and growing oeuvre of publications on philosophical approaches, case studies, and technical analysis offers advice. Most physical treatment dilemmas can be addressed with our well-versed arsenal of methods and materials.

Conservation of fine art can be considered different from other disciplines, as it focuses on the concept of the artist’s intent – the conservator must unravel aesthetics that may have been lost by exposure and alterations, as much as keeping alive what was created just yesterday, possibly with inherently unstable materials. The artist’s intent – which might be compared to functionality in other types of objects – is at the heart of fine art conservation.

More to the point may be the context in which works of art are displayed in a fine art museum. In recent years, new buildings and major renovations—often by star architects—have set new standards for displays and have encouraged highly finished surface

treatments and loss compensation, not only on fine art but also on decorative arts and antiquities. In addition, current display fashions demand different kinds of access and the loss of some traditional safety measures (such as display cases).

At the same time, sophistication in conservation treatments has grown. The availability of new technologies such as Reflectance Transformation Imaging (RTI), various 3D techniques, and laser cleaning allow much more refined examination and visualization of condition and damage, and reconstruction of lost aesthetics. The recently completed treatment of the marble sculpture of Adam by Tuillio Lombardo at the Metropolitan Museum of Art, NY, may serve as an example of a complex and nuanced treatment by a large multi-disciplinary team.

In many institutions, conservation has become an integral part of museum programming and fundraising. Conservation stories are incorporated into text panels, hand-held devices, websites, blogs, social media, and receive increased media attention. Conservation-on-view projects abound, as do conservation labs that invite glimpses from the visitors. Technology allows us to do more than ever, and better, even as our job description has expanded. Yet, as much as I delight in manipulating the images of digital X-radiography (for example) there is the danger of alienation from the matter and the craft of the art we care about. Finding the right balance, that is what conservation is all about.

—Susanne Gänsicke, *Conservator, Museum of Fine Arts, Boston, sgansicke@mfa.org*

ETHNOGRAPHIC CONSERVATION

The sub-specialization of “ethnographic conservation,” falling within the vast range of materials considered within objects conservation, is defined as both a type of object deriving from indigenous or local cultural traditions, and also as a way of working with indigenous and local communities in conservation decision making. This is an admittedly different kind of specialization for conservation, defined not by materials (i.e. paper, furniture, paintings), but by cultural origins and a methodological approach. It was revelatory for me, working at the Brooklyn Museum prior to passage of the Native American Graves Protection and Repatriation Act (NAGPRA) in 1990, when the museum was visited by Zuni tribal leaders and elders to negotiate the unlegislated return of sensitive cultural materials. While I considered myself adept at “reading objects,” reviewing collections with community members provided another dimension about values and cultural roles that impacted my view of conservation, and this was transformative for me as a young conservator.

Since I moved from the museum to a full time academic position, I relish the opportunity to incorporate indigenous voices into my graduate teaching. Graduate conservation education involves each faculty member in decisions about what to include, what to omit, what to emphasize. In my case this is accomplished by working with collections held by a tribal museum, and by identifying and inviting native and non-native experts who help round out the interpretation of significance manifest in these objects. In the most recent class, weavers and scholars helped us identify why certain baskets are particularly expert, pointed out examples of technological novelties and what is likely to be evidence of everyday use, and described how intermarriage and

mobility within their own southern California families can challenge regional assignments of basketry techniques.

Returning to the ambiguous term of “objects conservator,” I should point out that the term ethnographic is equally unsettling, having multiple meanings and some troubled associations. Collections considered under the title “ethnographic” are surrounded by issues including wrongful collection, historic misrepresentation, and conservation in museums. The term “indigenous” used in recent UNESCO declarations is preferred by many over “ethnographic,” though collections interpreted and conserved in partnership with community members are not always indigenous to the place where they presently reside. Most significantly for our field, I feel strongly that conservation is enriched when conservators engage in an effort to understand—to the extent possible—the meanings and values of the items they will preserve or conserve.

—Ellen Pearlstein, Associate Professor, Department of Information Studies and Conservation Program, University of California Los Angeles, epearl@ucla.edu

NATURAL HISTORY CONSERVATION AND THE CONCEPT OF “VALUE”

Objects conservators work with materials found in every other conservation specialty. What distinguishes objects conservation as a field is the range of approaches to preservation of “value” within our sub-specialties. Understanding the reasons for which particular collections are preserved must always inform both preventive and interventive conservation.

In the sub-specialty of natural science conservation, the primary focus is maintaining the scientific utility of specimens, often even when the specimens are historically or aesthetically important as well. For example, no one is likely to question the historical importance of the Lewis and Clark herbarium, but this collection is still sampled destructively for research purposes. Treatments that impact this research potential are likely to be more harmful than judicious sampling. On the other hand, historically important taxidermy mounts of rare, extirpated, or even extinct species may be of value as much for their utility in accurately representing a species to the public as for their potential use in biochemical or other studies.

The historic taxidermy mount entitled *Coming to the Point*, prepared by William Temple Hornaday, retains its value in the National Museum of Natural History’s collection first and foremost as a classic example of a taxidermy style pioneered in America by Charles Willson Peale. Although Hornaday’s mount of an English setter is prepared in an elaborate shadowbox with a painted autumnal landscape backdrop set inside a water-gilt frame, the aesthetics of the object are trumped by its role in the history of taxidermy and habitat dioramas. In a similar vein, many natural history holdings include specimens that were collected over several centuries. Information related to their initial preparation techniques and any subsequent interventive treatment is valuable to preserve for present and future stewards of the collection who seek to understand how these methods affect long-term stability and research utility. An example would be the mercuric chloride used by Lewis and Clark for field preservation of their botanical

specimens; this treatment has left dark stains on the original labels, but removing the stains would jeopardize understanding of their methods.

A biological collection can contain multiple examples of a single genus or species, each of which is individually valuable. It is the ability of the researcher to examine the entire group as a collection that permits taxonomic and phylogenetic studies, and other research. Thus, the value of the *collection* is as important, if not more so, than the individual specimen. A geological collection can contain specimens that are rare and beautiful, but their main value is often their utility for destructive analyses that may require use of multiple specimens for verification. The conservator’s role is to foster sound preventive conservation that ensures the specimens will be available and useful for these analyses. Anticipating the uses of a scientific specimen—the questions researchers may ask, the increased sophistication of scientific instrumentation and analyses, and the impacts of interventive conservation treatment—all relate to the value of a specimen.

The thread that combines all conservation specialties, especially when discussing *value* of the collections and intended uses, is close collaboration with users of the collections. As conservators we must be attuned to the dynamic nature of museum collections for their research value, historical significance, education potential, and the story that they are conveying to the public about why collections matter. Perhaps the objects conservation “specialty” cultivates the intuited idea that we cannot possibly be masters in all materials and objects, and therefore must seek out allied professionals—curators, scientists, historians, educators, exhibit designers, and a host of others—to inform our decisions.

—Catharine Hawks, Museum Conservator, hawksc@si.edu,
and Rebecca Kaczowski, Kress Conservation Fellow,
kaczowskir@si.edu, National Museum of Natural History,
Smithsonian Institution

A SPECIALIST IN EVERYTHING

Surely I am not the first to wonder how anyone in their right mind could think of “objects” as a specialty.

Object, that all-encompassing term for all things three dimensional without social, cultural, historical, artistic, technical, or material limits, should in fact signal the opposite of a specialty. As words go it appears to be an empty vessel, an undecorated commonware just slightly more technical than “stuff.” To say, “I specialize in objects conservation” is as absurd as saying, “I’m a specialist in everything.”

Well, almost everything. It is my impression that this distortion in logic, the casting of objects as specialty, is a product of culture and history. Long before AIC, before IIC-AG, and even before IIC was a gleam in Harold Plenderlieth’s eye, three-dimensional collections were seen as the residual category “not-a-painting.”

So if my quick reference to our shared history is right, then, while I use the term like everyone else to imply a lack of cultural bias, “objects conservation” is actually a cultural catchphrase, a meme, one that resulted from failing a value-based litmus test in the 19th century and earlier. It meant then—and to some degree still means today—the conservation of anything less valued than paintings. So ironically it is not the neutral expression we expect

but a theoretically formless term with a strong Euro-centered historical bias.

We are a field still unsure of our fit within the wider and often headier disciplines of historical and cultural interpretation. By continuing to use an organizing term that has no meaning to members of those interpretive disciplines, we place ourselves safely and comfortably at the edge of their discussions where we wait to be called in as technical support. We avoid competing with the core disciplines over the meanings of the very things we preserve even though our way of seeing and interacting with the past is unique among those disciplines. We see what many miss.

We must engage in that collegial competition of thought and interpretation in order to mature as a field. Instead of “specialties” like objects conservation I hope someday to see theory-dominated “groups” develop. Perhaps our future will include a “Reception Conservator” collaborating equally, not as technical support, with a wide range of other scholars, anthropologists, archaeologists, art historians, and the like, to preserve culture as it is received. Or perhaps a group of “Context Conservators” will emerge who stop focusing on materialist categories altogether and finally engage equally in the discussions that unite and divide us all: the preservation of cultural meaning.

—Dennis Piechota, *Archaeological Conservator, Fiske Center for Archaeological Research, University of Massachusetts Boston*, dennis.piechota@umb.edu

CONCLUSION

What could we do, and how might we work in new and exciting ways, if we chose to stop self-identifying as “objects” or “textile” or “paper” or “paintings” conservators? Are these descriptors meaningful in ways that help us connect with each other, with our colleagues, and with the public we serve? What would happen if we stopped segregating ourselves along traditional intra-disciplinary lines? My belief is that the new frontier, already visible in the growth of AIC networks, is outside our traditional specialty groups.

We need to find better ways to share ideas and exchange knowledge. One way to do this might be to include member-proposed and organized topical sessions at our annual meetings, because we need to begin speaking across intra-disciplinary boundaries. Our profession has evolved to a place where we need multidisciplinary problem solving much more than we need to share technical information within disciplinary silos. We’ve begun already; today we reflect together on our values, on the way we work, and on the clients and communities we serve, much more than we did 42 years ago when the AIC was founded. More slowly, I believe we are coming to recognize and embrace the role of the conservator as an arbiter of culture and an agent of social change. We need each other now more than ever, so let’s tear down the walls that separate us. Are you with me?

—Suzanne Davis, *OSG Chair, Head of Conservation, Kelsey Museum of Archaeology, University of Michigan*, davissl@umich.edu

AIC News

AIC Board of Directors Election: Voting Opens on March 13

The election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), will run from Friday, March 13, to Thursday, April 16.

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 15. If you do not have Internet access and would like to receive a paper ballot, please contact Brittany Dismuke at bdismuke@conservation-us.org or 202-661-8066.

All ballots, electronic or paper, must be cast or received by 5:00 p.m. Thursday, April 16.

Nominations closed on February 16. The current slate of candidates for the AIC Board of Directors election includes:

- President (2-year term): Pamela Hatchfield (2nd term)
- Vice President (2-year term): Margaret Holben Ellis (2nd term)
- Director, Committees & Task Forces (3-year term): Thomas J. Braun (1st term)

The election results will be announced on Saturday morning, May 16, at the Members Business Meeting in Miami.

AIC Bylaws Revisions: Vote Postponed

In collaboration with the Bylaws Committee, we have all agreed to postpone the bylaws revision vote to April 13 – April 30, and to remove the ethics paragraph revision from the vote. All other changes will be retained. These decisions are based on the very recent lively discussion by members regarding concerns over removing process language from the Bylaws and creating a board-approved policy that addresses how AIC responds to complaints about conservation practice. The listserv will remain open for discussion until April 13, but no further revisions to the bylaws will be proposed prior to the vote.

A full statement by the board in response to member comments will be posted next week on the listserv and website and sent to all members in an email blast.

—AIC Board of Directors

November 2015 IAG Meeting – Advance Notice!

The 2015 meeting of the Internal Advisory Group (IAG) is scheduled to take place on Saturday, November 14, in Washington, DC. Additional information will be provided in advance of the meeting date.

Socially Responsible Investing and the AIC

At the close of the 2014 Annual Meeting's Business Meeting, a movement from the floor suggested that the AIC Board investigate the impacts, either good or bad, of pursuing socially responsible investing for the AIC, and its foundation, the FAIC. After research and consideration by the Treasurer of the Board and the Executive Director, as well as discussion at the November 2014 AIC and FAIC Board Meetings, the following information is provided.

First, let's define what socially responsible investing is. Wikipedia provides a concise definition of socially responsible investing as:

"[...] any investment strategy which seeks to consider both financial return and social good. In general, socially responsible investors encourage corporate practices that promote environmental stewardship, consumer protection, human rights, and diversity. Some avoid businesses involved in alcohol, tobacco, gambling, pornography, weapons, contraception/abortifacients/abortion, fossil fuel production, and/or the military. The areas of concern recognized by the SRI industry are sometimes summarized as ESG issues: environment, social justice, and corporate governance" (http://en.wikipedia.org/wiki/Socially_responsible_investing, March 2, 2015).

The socially responsible investment movement has been led predominantly by higher education and other foundations signing on with Divest-Invest Philanthropy—an alliance of foundations that encourage the divestment of fossil fuels from investment portfolios and the support of alternative energy and climate solutions (<http://divestinvest.org/philanthropy/>), though many other types of socially responsible investing exist.

AIC AND FAIC INVESTMENT STRATEGIES

Currently, the AIC and FAIC manage investments through both Morgan Stanley (for both AIC and FAIC investments) and The Investment Fund for Foundations, or TIFF, (for the FAIC, which is a registered 501(c) (3) organization). In general, our Morgan Stanley-managed investments are for short-term investments, which generally have a lower return, and TIFF manages our longer-term investments, which aim for a higher return over a longer time frame. Both plans have portfolios that are managed by the investment firms under the guidance of the AIC and FAIC's investment policies. These policies were updated and reviewed by the Executive Director and the Financial Advisory Committee, and voted on by both boards in 2013. Calls were made to both financial institutions regarding their ability to allow socially responsible investment strategies. In the case of Morgan Stanley, their approach to how our funds are invested follow the guidelines laid out by our current investment policies. Should the AIC wish to pursue a more socially conscious investment approach, the organization would first need to define what we consider "socially responsible." Per the definition provided above, this can range from a very broad exclusion of any investments for which portions of the population have moral objections, to very specific exclusions of a particular area, such as

fossil fuels. As of yet, the AIC and FAIC do not have a definition of what we as an organization consider to be socially responsible investing. In the case of TIFF, where the bulk of our long-term investments lay, it is more complicated. The TIFF multi-asset fund uses a "fund of funds" investment strategy (see: http://en.wikipedia.org/wiki/Fund_of_funds) where TIFF manages a portfolio of other investment funds rather than investing directly in stocks, bonds, or other securities. Due to this type of investment, TIFF has no direct responsibility for choosing individual investments. This type of investment approach has been highly recommended by the Financial Advisory Committee members for its diversity and stability compared to directly holding and managing a smaller range of investments. This approach has traditionally and currently resulted in much stronger and more stable earnings than more directly managed approaches. In conversation with TIFF, however, they did acknowledge that there is a client demand for this type of investment approach and they plan on looking into it in the future, but have no immediate timeline to offer.

CURRENT CHALLENGES WITH SOCIALLY RESPONSIBLE INVESTING FOR THE AIC AND FAIC

While there are no objections to the philosophy behind socially responsible investments, there are some more practical concerns. First, it would be financially inadvisable to change our investment strategies now, due to recent changes in our investment policies. Our investment policies were just reviewed and altered to offer higher financial gain for our organization. Given our dependence on our investment income to further the FAIC in particular, I consider a change in our strategy this soon after adjusting our investment policy unwise. Second, the AIC lacks an agreed-upon definition of socially responsible investments. If we, as an organization, would like to move forward with pursuing this approach, the first step would be to develop a definition in consultation with, and approved by, the membership. This definition would then need to be reviewed and reassessed regularly to respond to changes in the marketplace and the world. Lastly, many current financial advisors question the actual impact of this movement on realizing actual social change. In many cases, they argue that socially responsible investing is more symbolic than impactful, as large corporations are not likely to change their practices due to certain foundations dropping their stock holdings, which would quickly be bought up by other investors. There would need to be a much broader evaluation of whether or not the AIC and FAIC would consider potentially lower returns for what is considered a largely symbolic effort.

NEXT STEPS

At this time, I suggest that we fully consider the ramifications of pursuing socially responsible investing before suggesting any forward movement in this area. We rely heavily on the soundness of our investments and to jeopardize our investment income when our current investments are still recovering from the recession would be unwise. The AIC and FAIC will continue to monitor the demand for socially responsible investing and the opportunity to participate in this approach with our current

investment advisors. Should the financial environment change in such a way that this option becomes more viable for our organization, the Financial Advisory Committee can assess its feasibility and impact on the AIC and FAIC for the future.

—Jennifer Hain Teper, AIC and FAIC Treasurer

Staff Transitions

After nearly five years as meetings associate, Adam Allen left AIC on March 3rd to pursue an exciting new opportunity. Adam has been extremely valued as a staff member, organizing and planning with the AIC annual meeting exhibitors, keeping track of hundreds of abstract submissions (among other many duties), and offering a friendly voice to all who have corresponded or talked with him. Adam will be missed! We would like to wish him all the best in his new venture.

Education and Training Committee Seeks Student Member

The Education and Training Committee (ETC) is seeking a Student Member. The student member participates in ETC's regular activities including: reviewing grants and scholarships administered through FAIC; assisting with development and review of education programs; and providing input on strategic planning. Other specific duties will depend on current projects:

for example, drafting or reviewing position papers; or updating content on the AIC website and wiki.

The student member also serves as liaison to the Emerging Conservation Professionals Network (ECPN). This involves attending the ECPN conference calls (held bi-monthly), keeping the ETC committee informed on ECPN activities and projects and looking for ways the groups can collaborate or share resources. The student member assists the ETC-Wiki Liaison with soliciting and updating wiki content as guided by the Chair of ETC or the Board Director for Professional Education and Training.

The position provides an opportunity to learn more about how FAIC and AIC operate, and gain firsthand experience working on a committee while contributing a student perspective on education to the ETC mission. On average, the position requires 1-2 hours commitment per month, and is flexible to fit the student's class and/or internship schedules.

Requirements for and Term of Service: The ETC Student Member is a Board-appointed position. The student member will serve a one-year term that is subject to renewal for a second one-year term. Transitions are scheduled to coincide with the AIC Annual Meeting. Preference will be given to students currently enrolled in one of the American conservation graduate programs.

To apply: please send a cover letter and resume to Emily Williams, ETC chair, (ewilliams@cwf.org) by April 15th 2015.



Introducing Tru Vue® Conservation Conference Scholarship

Tru Vue has partnered with FAIC and Icon to provide funding for conservators from across the globe to attend professional development events such as conferences and training courses. Our goals for the scholarship program include encouraging international exchange and dissemination of training and conference information.

- Awards up to £900 or \$1500 USD.
- Attendance must contribute towards meeting professional development goals.
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For more information about this program and application forms
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Annual Meeting News

Miami Warmth and Excitement Awaits Us in May

The time has come for us to pack our bags, head down south, and prepare to kick off our 43rd Annual Meeting in sunny Miami, FL; AIC is ready to celebrate another great year with the conservation community. After the wild success of our 42nd Annual Meeting in San Francisco, which had our largest attendance record to date and featured a beautiful Opening Reception at the deYoung Museum, the program committee and AIC staff are working hard to make this year's meeting even better.

The theme of this year's meeting is *Practical Philosophy, or Making Conservation Work*. Many factors, ranging from available resources to questions of public access and politics, can thwart even the best treatment plans and noblest intentions. Are less than satisfactory outcomes inevitable? Can better solutions evolve from necessity? These questions and more will be posed and explored this year through our numerous General Sessions, as well as many Specialty Sessions.

Also, because UNESCO has proclaimed 2015 the International Year of Light, there will be a session dedicated to presentations focusing on practical solutions that take advantage of optical technology to examine and preserve cultural heritage.

SESSIONS

This year's meeting will focus on the theme of practical philosophy versus solutions based from necessity, but this year's programming has much more to offer! Specialty groups will be offering three days of programming on subjects ranging from examining issues in preserving the photographic collection of Frida Kahlo, to the similarities between collaborating with a living artist and a group of Buddhist monks, and looking into the conservation and exhibition of a 1980s Day-Glo painted leather jacket. The topics at this year's meeting will be quite diverse, to say the least.

Alongside the general and specialty group sessions, AIC has also begun incorporating programming based around two of our active groups: the Collection Care Network (CCN) and the Health and Safety Committee (H&S). While these two groups share overlapping interests with many (if not all) of the specialty groups, the programming in their sessions focuses on issues dedicated to specific topics. CCN has planned a series of sessions dedicated to topics such as introducing a preservation self-assessment program, discussing the transition of the Connection to Collections (C2C) program into Connecting to Collection Care (C2C Care), and a STASH Flash session. The Health and Safety Committee, in collaboration with CIPP, will be hosting a luncheon titled *Studio Design Challenges: Creating a Safe and Practical Space*, during which they will review case studies of real-world studios to examine "what's working well and what can be changed to improve safety and predictability."

As always, AIC's program committees have worked tirelessly to find the best cross-section of topics to present to you at the meeting this year, and this year portends stellar programming!

WORKSHOPS AND TOURS

Miami has so many great attractions for the discerning visitor and we've come across so many opportunities to share knowledge that

AIC has decided to expand our usual day of workshops and tours into two full days of workshops and tours for those who want to make the most of their Miami meeting experience.

AIC is providing several two 2-day workshops (on Tuesday, May 12th, and Wednesday, May 13th), *Airbrushing for Conservators* and *Laser Cleaning of Surfaces: Artifacts and Architecture*. Both workshops will take place over the full two days and include lunches. Prior to the official start of the meetings, AIC is also offering a full day of seminars and workshops ranging from professional networking in the Americas to recovery efforts after a disaster.

If you are looking for an opportunity to get out and explore the Miami area, AIC has put together some amazing tours for you to choose from. For those who would like to take advantage of a rare opportunity to see the John and Mable Ringling Museum of Art, AIC is offering a full-day excursion to Sarasota, FL. Take a day to explore the circus museum as well as the home of the Ringling family and their acres of gardens. Breakfast, lunch, and dinner are included. If you want to stay in the Miami area, take a walking tour of the Art Deco district and explore the structures of this historic area. This tour pairs very nicely with the Savory South Beach Food Tasting Tour. Walk along the streets of South Beach, stop at various "mom-n-pop" restaurants and "hole-in-the-wall eateries," and get a taste of the delicious foods and drinks that make this city's cuisine world famous. Enjoy an evening sunset cruise along the Miami River and learn about the history of the famed Stiltville community. Enjoy a behind-the-scenes tour of the Perez Art Museum Miami, and get a peek into the storage and conservation challenges facing the contemporary arts. All of these tours and more await you at the 43rd Annual Meeting in Miami.

For those interested in one or more of these workshops or tours, be sure to register for your preferred workshops and tours early. AIC will decide which tours and workshops have enough interest to take place early on, and if there is not enough interest by April, the event may be cancelled. Additionally, many events are already close to selling out, so don't miss these great opportunities!

OPENING RECEPTION

This year, AIC is pleased to announce that our Opening Reception will take place at History Miami. Enjoy a night of food and drink while you relax on the plaza and enjoy the Spanish Colonial architecture of old Miami. Take a look at the Tropical Dreams exhibit at the museum, examining the history of South Florida from prehistoric times to the present day. We will also be lucky enough to view the special exhibit "The Complete Audubon: The Birds of America." This exhibit will include some of the most famous prints from John James Audubon, with 435 prints of 457 species of birds. AIC can't wait to share this experience with you; each full meeting registration includes one ticket to the reception, so we hope you'll join us in celebrating the commencement of our annual meeting.

EXHIBIT HALL

Last year, AIC was honored to have our highest number of exhibitors that we ever had at the Annual Meeting, with more than 60 booths. We are looking forward to having another great mix of product creators and service providers share the latest innovations and the newest products to further assist the conservation community in their work. AIC sincerely thanks the companies who

support the annual meeting, both our longstanding supporters and our newest exhibitors—thank you for sharing your products and methods with us!

With new exhibitors registering for the meeting every day, we cannot wait to see what great companies and organizations join us in Miami.

ANGELS PROJECT AND CUBA TRIP

If 5 whole days of programming isn't enough, we've still got more! On Sunday, May 17th, the annual AIC Angels Project will be holding a volunteer project at History Miami, the host of our wonderful Opening Reception. We will be assisting in the improvement of the space as well as the collection it houses, and consulting on ways to upgrade the conditions of the facility. If you are looking for a way to give back to the city that is kind enough to host our meeting, look no further.

If you want to continue to ride the wave of the beautiful art and culture of the city of Miami (and escape the return to your everyday for a little longer), join us for a pilgrimage to the birthplace of much of Miami's ethnic and cultural history. From Sunday, May 17, through Friday, May 22, AIC is offering a special opportunity to explore and witness the beauty of Havana, Cuba, with a focus on the historic preservation work being done by the conservation community of Cuba. This five-day/six-night program will focus on visiting Havana's museums, historic buildings, and cultural sites—and connecting with Cuban conservators,

architects, archivists, curators, and preservationists. This will be AIC's third research trip, and we cannot wait to share the culture of Havana with you. With the discussion of the embargo being lifted, there is no better time to see Cuba in its current preserved state.

LOOKING AHEAD TO 2016

Although we are still months away from our 43rd Meeting in Miami, AIC is already making preparations for our next Annual Meeting in Montreal, Quebec! For the 44th Annual Meeting, AIC will be venturing north into French Canadian Territory to host our meeting in Montreal at the Palais des congrès – Convention Center. This will be AIC's first international meeting in almost 30 years. This will be a joint meeting with the Canadian Association for Conservation. Don't miss out on this great opportunity to learn from and with our neighbors to the north. AIC will be holding a session in Miami to discuss the theme and major details of this meeting during the Miami meeting.

All this and more awaits you upon your arrival at the 43rd Annual Meeting. We can't wait to see you there.

For more information, please visit www.conservation-us.org/annual-meeting.

—Ruth Seyler, Membership and Meetings Director,
rseyler@conservation-us.org, with Adam Allen

AIC thanks the new and renewing exhibitors that are joining us in Miami!

Agulis Mineral Pigments
Archetype Publications Ltd.
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Delta Designs Ltd.
Dorfman Museum Figures, Inc.
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FAIC News

Samuel H. Kress Conservation Publication Fellowship Award Made

The 2015 FAIC Samuel H. Kress Conservation Publication Fellowship was awarded to Michele Marincola and Lucretia Kargère for their proposed manuscript, “The Conservation of Medieval Polychrome Wood Sculpture: History, Methodology, Practice.” Using examples from collections in Europe and the United States, in particular those of The Metropolitan Museum of Art, the authors will trace the history of treatment of medieval painted wood sculpture, assess the performance of these treatments over time, and explain methods in practice today. The emphasis of the book is on the contextualization of contemporary practice within the historical continuum.

Unlike other types of religious art such as murals or panel paintings, polychrome sculpture was frequently over-painted, often numerous times. Once the sculptures left their original ecclesiastical context, they were subject to a wide range of practices, including paint stripping and re-carving. As hybrid objects – part medieval painting, part wood sculpture – polychrome sculptures do not fit easily into the categories of conservation as practiced in the United States.

The book is primarily intended for conservators and conservation students, but will also be of use to curators, conservation scientists, art historians, art history students, museum studies specialists, collectors, dealers, and auction houses. This will be the first book in English to treat the conservation of medieval polychrome wood sculpture in a comprehensive manner. The analysis of the “conceits” of conservation over the centuries should make this work of interest to a wide range of conservation practitioners.

Forty-two 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

The next deadline for proposals is November 1, 2015. 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.

Survey Says...

FAIC conducted two major surveys in 2014, and the results are in!

The FAIC Continuing Education Survey contains a great deal of information about where conservation professionals get their continuing training, how much is spent on books and courses, where people look for course announcements, whether course participants get employer funding or other scholarships, and of course what topics are most sought-after. The survey follows up on previous research done in 2001 and 2006 and allows for comparisons with those surveys to indicate how the field is evolving. This data will be invaluable to FAIC in planning future events, identifying gaps in offerings, and helping to overcome barriers to participation. The survey results are available online at www.conservation-us.org/surveys or download the Continuing Education survey directly at <http://www.conservation-us.org/docs/default-source/education/faic-2014-education-survey5676FFD65BB9.pdf?sfvrsn=2>.

The Conservation Compensation Survey, funded by a generous grant to FAIC from the Samuel H. Kress Foundation, analyzes responses from 890 conservation professionals in the U.S. and Canada to provide a picture of compensation, work hours, staffing trends, and benefits. The report is broken into four major chapters, based on work settings: Private practice and for-profit businesses; museums and historic sites; libraries and archives; and other work settings. The section on private practice includes information on hourly and daily billing, ownership, and revenue. Most of the responses are broken out by size of the organization, years of experience, geographical region, gender, education. Institutional compensation is also broken out by factors such as number of staff reporting to the position and budget responsibility.

Here’s a tip from the research firm about how to use the data:

“The utility of these results can be extended by combining multiple categories. For example, imagine the need to determine the median compensation for someone with 13 years of total experience who is employed at a small museum in the South Atlantic region. Taking each these criteria from Exhibit 3.17 shows median base compensation for each is \$60,000, \$65,500, and \$64,000 respectively. The average of these three values is \$63,167. While not precise, this method of combining categories makes maximum use of the data collected.”

The survey results were shared initially with those who participated in the survey and provided an email address. (Please know that the compensation data is held by a professional research firm, so all responses are anonymous, even to FAIC staff and board members.) As of March, all AIC members can access the full PDF report at <http://www.conservation-us.org/docs/default-source/reports/compensation-survey-2014.pdf?sfvrsn=2>.

In May, the full report will be publicly available in the “surveys” section of the website at www.conservation-us.org/surveys.

George Stout Awards Made

Ten FAIC George Stout scholarships were awarded for 2015. The awards support travel by student members to attend professional meetings, at which most present papers or posters. All ten of this year’s recipients will be attending the 43rd AIC Annual Meeting in Miami. The George Stout Memorial Fund relies heavily on contributions from AIC Specialty Groups, and was established in 1981 in memory of George Stout, the real-life figure behind George Clooney’s role in the film, “Monuments Men.”

- Izabella Dennis
- Emily Frank
- Kathryn Gardner
- Julia Kim
- Dawn Mankowski
- Irene Matteini
- Ellen Nigro
- Raquel Santos
- Karen Stone
- Michelle Sullivan

Donor Appreciation

We at FAIC and AIC extend our warmest gratitude and appreciation to the following supporters for their generous contributions from January 1, 2014 through December 31, 2014.

Our work would not be possible without the dedicated donors who choose to invest in our Foundation and its initiatives. Your gifts, no matter what size, are so important to us. Thank you for your support!

* Indicates gifts made in whole or in part in memory of someone

+ Indicates gifts made in whole or in part in honor of someone

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2014 AIC SPECIALTY GROUP SUPPORT

In addition to our individual, organization, and foundation donors, the Foundation of the American Institute for Conservation thanks all of the AIC Specialty Groups that supported FAIC with a donation in 2014.

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- The Getty Foundation
- Institute of Museum and Library Services
- Samuel H. Kress Foundation
- The Andrew W. Mellon Foundation
- National Endowment for the Humanities
- TruVue

Thank you!

C2C Care Now Online and Active

Connecting to Collections Care (C2C Care) is now online. FAIC recently held two webinars with an attendance of 204 participants; an initial webinar in January introduced the new C2C Care program, and the second, held March 5, covered simplifying preservation planning. The C2C Care Advisory Board has been finalized, and members details are listed in the CCN column on page 32. FAIC thanks C2C Care Coordinator M. Susan Barger, Learning Times (our service provider), Jessica Unger and the staff of Heritage

Preservation, and the C2C Care Advisory Board for their work to get the community moved to FAIC so quickly. We encourage you to check out the extensive resources available at www.connectingtocollections.org and to participate in the community forums, which offer opportunities for conservators and collections care professionals to connect with the staff and volunteers at small collecting institutions across the U.S. and around the world.

—Eric Pourchot, Institutional Advancement Director,
epourchot@conservation-us.org

JAIC News

Presenters Invited to Submit to JAIC

As the AIC meeting in Miami approaches, JAIC would like to invite authors to submit a full article based on your accepted presentation proposal. JAIC welcomes original papers as well as short communications that are of interest to the conservation community. You may contact us by email or we can meet in person in Miami if you would like to discuss your paper or present a proposal for a special issue, or if you have questions regarding the submission process. You may also want to talk with colleagues after your presentation to garner additional feedback, and entice potential collaborators.

Presenters may submit their paper for peer-review and possible publication in JAIC in tandem with submission to their specialty group postprint volume. Subjects may include (but are not limited to) conservation treatment case studies; history, philosophy, or theory of conservation; conservation science issues or art technological studies. If you need information about how to prepare and submit your article, you may consult the instruction for authors at: <http://www.maneyonline.com/ifa/jac>. We look forward to receiving your submissions via Editorial Manager at jac.edmgr.com, and welcome your proposals and questions for JAIC.

—Julio M. del Hoyo-Meléndez, JAIC editor-in-chief,
jdelhoyo@muzeum.krakow.pl, and Bonnie Naugle,
 AIC Communications Director, bnaugle@conservation-us.org

Increase JAIC Citations by Sharing Research

We would like to invite and encourage all published JAIC authors to share their preprints (manuscripts as originally submitted to JAIC, before the peer review process) on their websites and in other public forums so as to encourage wider communication about information research being published in the Journal. Pre-peer review manuscripts (or preprints) are defined as works that have been accepted for publication but have not been altered by the peer-review process. Our goal is to increase citations by others both within and outside of the field of conservation to allow researchers to find your research work more easily. Others citing JAIC in their research articles increases our "impact factor," (which in turn may increase our standing in the field) and will help expand the reach of your work as an author. Additionally, we think sharing your articles will increase awareness of conservation research as a whole, the Journal and AIC in particular, and we fully support these goals.

Please see Maney's page about Green Open Access, and read more in the Open Access lead article from the May 2014 issue of AIC News.

- Maney Green Open Access: <http://www.maneyonline.com/page/openaccess/green>
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Allied Organizations

American Alliance of Museums (AAM)

NURTURING EXCELLENCE: SURVEY-HOW DO YOU DEFINE “DIRECT CARE”?

The AAM has appointed a new Task Force on Direct Care. The objective of this cross-disciplinary Task Force is to provide clarity and guidance to the field on generally accepted field-wide and discipline-specific definitions of “direct care” and to provide a unified message to people outside the field that reinforces that museums are fulfilling their public trust role and are worthy of support. The cross-disciplinary task force is charged with:

- gathering data to find out how museums of different disciplines use proceeds from deaccessioning and how they define “direct care”
- compiling a list of generally accepted uses of proceeds shared by all disciplines and those specific to each discipline
- evaluating the ethics underlying current standards and practices and advancing the thinking on this topic
- issuing a white paper with task force findings and recommendations, endorsed by the key discipline-specific organizations

The Task Force will convene in Atlanta during AAM’s 2015 annual meeting to discuss the survey results and frame the white paper. Following ongoing input from the discipline-specific

organizations, the Task Force plans to release its findings and recommendations in a white paper at AAM’s 2016 annual meeting. The Task Force will then conduct outreach to inform and educate the field about the findings.

Learn more about the [Direct Care Task Force](#) on the AAM website.

AAM ACCREDITATION PROCESS – VERIFICATION PROGRAM

AAM congratulates the most recent museums that have completed the AAM’s [Core Documents Verification program](#), which confirms that an institution has an educational mission and the policies and procedures in place that reflect standard practices of professional museums, as articulated in [National Standards and Best Practices for U.S. Museums](#). Completing this program is a pre-requisite for accreditation, and streamlines the application process, or can be used as a stand-alone program distinguishing your museum as a professional member of the field and an educational entity.

GET MAP-ED! (DEADLINE: JULY 1)

The [Museum Assessment Program \(MAP\)](#), funded by the Institute of Museum and Library Services (IMLS) and administered by the American Alliance of Museums (AAM), is accepting applications through July 1 for the next assessment cycle to start in late summer 2015. This program helps small and mid-sized museums strengthen operations, plan for the future, and meet national standards through

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self-study and a site visit by a peer reviewer. MAP grants are non-competitive and provide \$4,000 worth of consultative resources and services to participating museums. Learn more on [AAM's website](#) or email MAP staff at map@aam-us.org.

2014 NATIONAL MUSEUM SALARY STUDY RELEASED

The AAM partnered with the six regional museum associations (Association of Midwest Museums, Mid-Atlantic Association of Museums, Mountain-Plains Museums Association, New England Museum Association, Southeastern Museums Conference and Western Museums Association) to publish the [2014 National Museum Salary Survey](#), the first comprehensive study conducted for the field. The survey, compiled with data from 962 institutions, also includes information about benefits and part-time employees, as well as some observations on employment patterns post-2008. It is now [available for purchase in the AAM Bookstore](#).

Institute of Museum & Library Services (IMLS)

IMLS LEADERSHIP TRANSITION

Susan H. Hildreth, who ably led the Institute of Museum and Library Services since January 2010, ended her four-year term on January 19. IMLS Deputy Director for Library Services Maura Marx will serve as Acting until President Obama nominates a new director, who will be from the museum community as the directorship alternates between individuals from the museum and library communities. Marx began her term as deputy director for library services in May of 2013. Prior to her appointment, she served as director of the Digital Public Library of America Secretariat at the Berkman Center at Harvard University.

IMLS RELEASES UPDATED MUSEUM DATA FILE

The Institute of Museum and Library Services has made its first semi-annual update to the Museum Universe Data File, thanks to feedback from 450 individuals and new lists of museums provided to the agency, resulting in updates to 13,125 records. Learn more about the update, review the file, and see how others are [using the data at the IMLS website](#). If you have not already done so, verify your museum's information in the file and provide any necessary feedback to IMLS.

Heritage Preservation

LEADERSHIP TRANSITION

Lawrence Reger, President of Heritage Preservation for the past 27 years, tendered his resignation in February 2015. During his tenure, Reger's committed service to the preservation of our nation's cultural heritage made a significant impact on the field of collections care. Under his inspired leadership, Heritage Preservation's efforts have advanced national preservation practice, policy, and prominence.

"Dedicating considerable personal energy and resources, Larry initiated and sustained grass-roots preservation programs that have left an indelible mark on the cultural heritage landscape," said Heritage Preservation Board of Directors member Margaret Holben Ellis.

Thomas F. R. Clareson, former Chair of the Heritage

Preservation Board of Directors, has assumed the position of Acting President. He is currently Senior Digital & Preservation Services Consultant at LYRASIS.

Clareson says of his new appointment, "I'm honored to be asked to serve Heritage Preservation in this manner, and I have been dedicated to its mission and projects for fourteen years. Heritage Preservation has been a strong advocate for preservation across the country, and I am proud of its many accomplishments, including the Heritage Emergency National Task Force and the Heritage Health Information survey. I am committed to guiding the transition process and ensuring the long-term success of our programs that will continue with new partners and organizations. My status at LYRASIS will remain in effect, and I will be engaged with all my LYRASIS projects and partners as well."

Moving into the position of Chair of the Board of Directors of Heritage Preservation is former Board Secretary Julie Allen Page. Page has served on the Board for the past six years, while also active as Co-Coordinator of the California Preservation Program (CPP) and the Western States & Territories Preservation Assistance Service (WESTPAS).

PROGRAMMING TRANSITIONS

After extensive review of its programs alongside realistic projections of the organization's fiscal sustainability, the Board of Directors and leadership of Heritage Preservation have concluded that the continuation of its valued programming will best be achieved by transferring programs to allied partners. In the coming months, Heritage Preservation staff and Board will be working to enable a seamless transition of programs and will provide updates as the transfers are completed.

New Materials & Research

Environmental Considerations for Alternative Building Materials Used in Museum Storage and Display: A Close Look at Aluminum Composite Materials (ACMs)

The materials used for the storage and display of collections play a vital role in maintaining the condition of the collection. Experience has shown that more often than not, traditional building materials contain components that will off-gas harmful vapors, like volatile organic compounds (VOCs), which can initiate or accelerate degradation processes in susceptible cultural materials. Such reactions are promoted by their use and decomposition, especially when subjected to various indoor climate variables. Alternative building materials like aluminum composite materials (ACMs) entered the market addressing these concerns and offering an inert construction material safe for indoor environments and the collections held within them.

During the class *Environmental Protection of Collections for Museums, Libraries, and Archives* taught by Prof. Ellen Pearlstein at the UCLA/Getty Master's program in Conservation, the following question arose: Can such materials so carefully manufactured to be lightweight, strong, weather resistant, water proof, heat resistant, fire resistant, formable, nitrogen/chlorine/sulfur-free, with low VOC emissions, *also* be safe for the environment at large in terms of their

manufacture and disposal? Further, are corporations that spearhead the fabrication and design of ACM-based museum display and storage products, like The Small Corporation, maintaining environmentally conscious objectives in their manufacturing processes?

Like many materials employed in the conservation field, aluminum composite materials, sometimes called aluminum composite panels (ACPs), are actually commercially produced for architectural elements and signage, yet have been adopted by museums and cultural heritage institutions in recent years for their favorable properties. They are a sandwich-design construction material that utilizes two thin aluminum sheets bonded to a core of low-density polyethylene (LDPE). Their particular design and heat-fused coating processes maintain EPA approved low VOC emissions, making them an alternative to traditional off-gassing building materials like wood or air-drying painted metals.

A variety of ACMs are sold on the market under different brand names by a number of manufacturers. As one of the leading manufacturers of ACMs, 3A Composites produces Alucobond and Dibond, which possess inert qualities that conservators value:

- During Alucobond's lifecycle, no substances containing chlorofluorocarbon (CFC) are released, and the inner core material is free of any nitrogen, chlorine, and sulfur products.
- Their coatings, including polyvinylidene fluoride (PVDF), fluoropolymer resins (FEVE), and polyester paint, are solvent-based but all solvent is driven off when subjected to temperatures upwards of 400°F in their oven. Off-gassing occurs in the oven and 99.9% of VOCs are

captured by their thermal oxidizer, meaning their baked-on finish eliminates volatile emissions on-site.

Dibond specifically is used by The Small Corporation (SmallCorp), a company devoted to the custom manufacture and installation of conservation and exhibition products, with a specialization in display cases.

My research into ACMs indicates that there are high standards for sustainability and minimal ecological impact in their production by 3A Composites, as well as for the manufacture of museum display products by SmallCorp. Both meet the policies established by the Environmental Protection Agency in the 1990 Pollution Prevention Act; the legislation emphasizes source reduction, both in terms of use and in the prevention of harmful substances released into the environment prior to recycling or disposal. Following use reduction, pollution is further prevented through increased efficiency measures and the conservation of natural resources (energy, water, etc.) as incorporated into the manufacturing process.

3A Composites notes that they hold memberships in the German Association for Sustainable Construction (DGNB), World Green Building Council (WGBC), The United States Green Building Council (USGBC), and they produce Verified Ecospecifier products. They demonstrate dedication and priority for maintaining environmentally conscious production of their Alucobond and Dibond products, including the utilization of their waste products in the following ways:

- Excess paint is recovered and reused on their products.
- Most excess polyethylene and aluminum scrap is recycled,



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Questions to Ask in Considering the Environmental Impact of Materials Choice for Museum Use

- Will the distributor give you access to the manufacturer to answer your questions about the material's specifics?
- Is the manufacturer of the material or producer of the final product guaranteeing compliance with EPA standards for low volatile emissions in their manufacturing process?
- Does their manufacturing process operate with an efficiency that considers optimal use of energy and reuse of excess materials?
- Does the company stand behind a commitment to environmentally safe manufacturing protocols that respect the 1990 Environmental Protection Act?
- Can the materials be disposed of in ecologically friendly ways, or are there particular components that may prohibit recycling of the product (such as the addition of a fire retardant)?
- Can you identify recycling companies in your area that specify recycling of ACM/ACP products?

sold, or reused.

- Excess solvents from the curing of the paint are reused as a fuel source, diminishing the company's gas emissions.
- Their coil-coating process is also an ecologically friendly lacquer system that exceeds EPA reduced-emissions standards.

Alucobond and Dibond products are made from 30–45% recycled materials, which meet the LEEDS rating system for "Recycled Content and Regional Materials," and they are 100% recyclable themselves. Their polyethylene core is energy efficient and can be recycled and reused indefinitely, as can the aluminum skins. However, Alucobond Plus products incorporate a mineral fire retardant in their core, which prohibits recycling of the core material. Recycling programs, such as RecPlas Limited and Heathland, advertise services for ACM/ACP products, though specify that they cannot recycle products containing the fire retardant. Fire retardant grades, though, are designed to meet certain regulations for exterior cladding, and are less likely to be used within the museum environment.

Like most manufacturers, 3A Composite products are only purchased through specific distributors, though one can find specific companies (such as SmallCorp), offering ACM options in their manufacture of museum display and storage products. SmallCorp has committed to energy efficient and environmentally friendly, or "green," manufacture. Their facility is powered by photovoltaic solar systems and utilizes efficient lighting and HVAC systems, and they also completely recycle any excess metal, plastic, wood, and cardboard produced during the production process. In addition, SmallCorp states that it does Oddy testing of all their materials and uses only EPA approved low VOC coatings and finishes, like those on Dibond.

ACMs are being used as alternatives to traditional building materials for the indoor museum environment to create safe storage and display areas that do not risk affecting the condition of precious cultural material through the emission of harmful VOCs. However safe and inert these materials are for use indoors with collections, this article sought to answer: is the manufacture and disposal of these materials detrimental to the environment at large? As described, major manufacturers of ACM products meet and exceed EPA standards for pollution and environmental management in their production processes. 3A Composites shows dedication towards resource efficiency and minimal waste, and emphasizes eco-friendly values in its procedures. The Small Corporation, a producer of archival museum exhibition cases

and user of ACM materials, is also committed to manufacture with minimal environmental impact, including energy efficient methods of production and full recycling of excess material.

—Heather White, heatherwhite@ucla.edu

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New Publications

Charola, A. Elena, Corine Wegener, and Robert J. Koestler, eds. *Unexpected earthquake — 2011: lessons to be learned*. Smithsonian Contributions to Museum Conservation, number 4. Washington, D.C.: Smithsonian Institution Scholarly Press, 2014. ISSN: 1949-2359. This volume brings together nine reports and six short communications that describe damage and other problems caused for the Smithsonian Institution by the earthquake that occurred in the Washington, D.C. area on 23 August 2011. <http://open.si.edu/index.php/smithsonian/catalog/book/47>

De Luca, Maurizio, ed. *The Pauline Chapel*. Città del Vaticano: Musei Vaticani, 2013. ISBN: 9788882710941. This volume was published to commemorate the restoration, completed in 2009, of the Cappella Paolina in the Vatican Apostolic Palace. The chapel's decorative program includes two wall paintings by Michelangelo, the *Conversion of Saul* and the *Crucifixion of Peter*. A series of color plates document the works before and after restoration and a collection of brief essays illuminate different aspects of the restoration project.

Frosinini, Cecilia, ed. *Agnolo Gaddi e la Cappella Maggiore di Santa Croce a Firenze: studi in occasione del restauro*. Cinisello Balsamo, Milano: Silvana, 2014. ISBN: 9788836629480. This book contains a collection of essays focusing on the wall paintings at the Cappella Maggiore in Santa Croce, Florence. The paintings were restored during a 10-year period (2004–2014) by the Opificio delle Pietre Dure in Florence.

Innocenti, Clarice, ed. *Il restauro dell'arazzo: Ester intercede per il popolo ebraico*. Firenze: Polistampa, 2014. ISBN: 9788859614012. This book provides a detailed account of the restoration by the Opificio delle Pietre Dure, of one of the tapestries (Flemish, c.1520) belonging to the Museo del Tesoro del Duomo di Vigevano.

Longstreth, Richard, ed. *Frank Lloyd Wright: preservation, design, and adding to iconic buildings*. Charlottesville & London: University of Virginia Press, 2014. ISBN: 9780813935430. The volume presents a series of case studies tracing the modifications made to the buildings of Frank Lloyd Wright. The contents have largely been developed from papers and panel discussions delivered at the 2010 annual meeting of the Frank Lloyd Wright Building Conservancy, held in Cincinnati and Springfield, Ohio.

Metropolitan Museum Studies in Art, Science, and Technology. (New York: The Metropolitan Museum of Art, 2010–) is a full color, peer-reviewed publication, featuring new research on topics such as artists' materials and their aging properties, techniques and technologies used in the manufacture of works of art, and conservation theory and history. The second issue of *Metropolitan Museum Studies in Art, Science, and Technology*, published in 2014, contains five full-length articles and six research notes on a wide range of topics. ISSN: 2153-859X.

Pandozy, Stefania, ed. *Knowing Conserving Sharing: reports from the Ethnological Materials Laboratory*. Città del Vaticano: Musei Vaticani, 2013. ISBN: 9788882712983. This volume is the third in a series devoted to documenting recent work by the Ethnological Materials Laboratory (Laboratorio polimaterico) of the Vatican Museums.

Quinn, Patrick S. *Ceramic Petrography: the interpretation of archaeological pottery & related artefacts in thin section*. Oxford: Archaeopress,

2013. ISBN: 9781905739592. This book illustrates the spectrum of compositional and microstructural phenomena that occur within ancient ceramics under the microscope and provides comprehensive guidelines for their study within archaeology.

Reiss, Steven M. *Frank Lloyd Wright's Pope-Leighey House*. Charlottesville [Virginia]: University of Virginia Press, 2014. ISBN: 9780813934976. The author, an architect, presents the updated and detailed story of one of Wright's Usonian houses, and one of his few Virginia commissions. The book republishes some material from an earlier monograph (*The Pope-Leighey House*, National Trust for Historic Preservation, 1969).

Vergara, Alexander and Anne T. Woollett, eds. *Spectacular Rubens: the Triumph of the Eucharist*. Los Angeles: J. Paul Getty Museum, 2014. ISBN: 9781606064306. In 2010 the Museo del Prado decided to undertake the conservation of six modelli painted by Rubens as preparation for the series of 20 tapestries (held by the Monasterio de las Descalzas Reales, Madrid) depicting the *Triumph of the Eucharist*. This volume, published to accompany an exhibition of the restored paintings and the 20 tapestries in the series, includes reports on the restoration of the paintings, as well as a technical study of them.

—Sheila Cummins, Research Associate for Collections Development, Getty Conservation Institute, SCummins@getty.edu

People

Craig Deller has recently moved to Madison, WI, to be closer to family and explore new territories. His new Madison practice has opened up conservation opportunities with the Wisconsin Historical Society, The Wisconsin Veterans Museum, The Chazen Museum of Art, and more. Craig can be reached at 630.363.3447, via email at craig@dellerconservation.org, or online at <http://www.dellerconservation.org/>.

Richard Kerschner has retired from Shelburne Museum after 32 years of service. He was awarded Conservator Emeritus status and will continue to manage selected preventive conservation projects at the museum on contract. He will also continue to consult privately on museum environments from his home in Vermont. Richard can be reached at rskersch@comcast.net.

Narayan Khandekar has been appointed Director of the Straus Center for Conservation and Technical Studies at Harvard Art Museums. Khandekar replaces Henry Lie, who retired from the post in December 2014, and has been senior conservation scientist in the Straus Center's analytical laboratory since 2001.

Khandekar came to the Harvard Art Museums in 2001, after four years as associate scientist at the Getty Conservation Institute. Prior to joining the Getty, he held conservation positions in his home country of Australia, at the Ian Potter Art Conservation Centre at the University of Melbourne, and in the United Kingdom, at the Fitzwilliam Museum at the University of Cambridge. He holds a Ph.D. in organic chemistry from the University of Melbourne and a postgraduate diploma in the conservation of easel paintings from the Courtauld Institute of Art.

Paul Messier has been named head of a new photograph conservation and research lab at Yale. The Yale Institute for the Preservation of Cultural Heritage (IPCH) announced the

creation of the Lens Media Laboratory (LML), which will apply scientific principles to the characterization and conservation of photographs and other lens-based media, and has been created as part of a center dedicated to improving the science and practice of conservation globally. Paul Messier is a photograph conservator and researcher at his Boston-based private practice, and has been involved with several large-scale international photograph conservation projects. He has also served on the board of directors for AIC and continues to serve the organization through work on the JAIC editorial board. Established over 21 years ago, his practice will remain intact serving public and private clients worldwide.

Fernanda Valverde has joined the art and research department as the conservator of photographs at the Amon Carter Museum of American Art. Valverde previously served as the Program Chair of the Master in Conservation of Documental Heritage and the International Postgraduate Program in Photograph Conservation at the National School for Conservation in Mexico City, Mexico. She has also worked at the National School for Conservation in areas such as paper conservation, art conservation and cultural heritage management. During her time in Mexico City, she also served as the photographer and conservation consultant at the National Library of Anthropology and History. Additionally, Valverde gained conservation experience during tenures at the Image Permanence Institute and the International Museum of Photography and Film at George Eastman House, both in Rochester, New York.

Sarah Stauderman has been named the Hirshhorn Museum and Sculpture Garden's new Director of Collections beginning March 22, 2015. Sarah was previously the Associate Director of Collections Care at the Smithsonian Institution Archives, where she oversaw conservation services and historic photograph collections. She holds a Master's degree from the art conservation program at Buffalo State College, and she was a post-graduate fellow at the Smithsonian Center for Materials Research and Education (1997). Trained as a paper conservator, her major research interest has been in the area of magnetic media deterioration and preservation management. Sarah is taking over from Susan Lake.

Susan Lake has announced her retirement from the Hirshhorn Museum and Sculpture Garden, where she served for over thirty years, first as Paintings Conservator and most recently as Director of the Collection Care and Management Department. During her tenure, Susan has coordinated and significantly improved the oversight of collection care, and over the past ten years, she has raised almost \$2 million in grants and fellowships for collection stewardship. In 2014, she secured funds from the Ellsworth Kelly Conservation Fund and the Gettings Bequest to support the upgrade and on-site move of the Hirshhorn conservation lab, scheduled for 2016. She is currently writing a book on Clyfford Still's painting materials, in collaboration with the Getty Conservation Institute, and she is researching the working methods of Robert Irwin in preparation for the Hirshhorn's upcoming exhibition.

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Worth Noting

US Committee of the Blue Shield, AIC, and the Preservation of Cultural Heritage Worldwide

The U.S. Committee of the Blue Shield (USCBS) invites each President of AIC/FAIC to serve on its board. This organization is devoted to raising public awareness about importance of cultural property as the shared heritage of all humankind. It promotes the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict and its Protocols, and U.S. legal protections for and commitments to cultural property; it also coordinates with the U.S. government, military, and cultural heritage organizations to advise and assist in the protection of cultural property worldwide during armed conflict.

The USCBS has recently signed a Memorandum of Understanding with the Archaeological Institute of American (AIA), linking the two organizations in their efforts to protect and preserve cultural sites, monuments and objects from harm during armed conflict. Recognizing that natural disasters pose an ever-increasing threat to cultural heritage, a recent Memorandum of Understanding was also recently signed with the Smithsonian Institution, focusing on the “protection, preservation, and restoration of cultural sites, monuments and objects harmed during armed conflict and natural disasters.” In recent

years, AIC has collaborated with the USCBS on advocating to Congress for the ratification of the 1954 Hague Convention and on providing cultural property training for U.S. Army Civil Affairs personnel.

For more information, please visit their website at www.uscbs.org, consider joining, and learn how you can help.

Conservation Assessment Program (CAP)

The Institute of Museum Services (IMLS) and Heritage Preservation have mutually decided that they will be unable to process applications for the 2015 CAP cycle.

CAP projects have provided nearly 3,000 museums with the conservation foundation they needed to help protect and preserve their collections over the past 25 years. IMLS and Heritage Preservation sent out an announcement last month to acknowledge and thank the nearly 50 assessors who have supported and remained active in this program.

The Conservation Assessment Program (CAP) has been a joint project of the Institute of Museum and Library Services (IMLS) and Heritage Preservation since its inception in 1990. Primary funding for this program has come from IMLS, with program implementation managed by Heritage Preservation.



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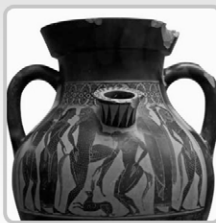
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IN THE LIBRARY: THE ROBERT L. FELLER AND RUTH M. JOHNSTON FELLER COLLECTION

Robert L. Feller, director emeritus of the Research Center on the Materials of the Artist and Conservator at Carnegie Mellon University, recently presented the National Gallery of Art Library with a generous gift of nearly 2,500 books.

Feller's name is familiar within the conservation community for his decades of groundbreaking work on varnishes, his extensive publications, and his commitment to the American Institute for Conservation and International Institute for Conservation. Less well known is that he built an extraordinary collection of historical treatises on painting, printmaking, and sculpture; volumes on color science; and works on the history and manufacture of paints varnishes and resins that span four centuries. In addition to these books, he donated catalogs of artists' materials and books on fabrics and dyes that relate to the work of his late wife, Ruth M. Johnston Feller, in whose name the gift was jointly made. Feller's characteristic modesty rarely allowed him to reveal that he was also a fine artist, and each volume in the collection is identified and personalized by an *ex libris* plate designed and illustrated by Feller with a drawing he made in the 1950s.

This collection enhances the National Gallery of Art (NGA) library's strong holdings in historical conservation to make it a major repository for research in the subject. Volumes in the gift already owned by the Gallery were donated to the Art Conservation Department at Buffalo State College. To honor the Fellers, the NGA has organized a three-month exhibition that highlights some of the rare books included in their gift (March 2–June 12, 2015).

New e-publication: *Descriptive Terminology for Works of Art on Paper*

Descriptive Terminology for Works of Art on Paper: Guidelines for the Accurate and Consistent Description of the Materials and Techniques of Drawings, Prints, and Collages has recently been published online. The resource contains practical guidelines for writing and recording descriptions of works of art on paper, is abundantly illustrated with works from the collections of the Philadelphia Museum of Art (PMA), and is substantially revised and expanded from the draft posted for AIC-BPG review in June 2014. The project was carried out by paper conservators at the PMA and was supported by a 21st Century Museum Professionals grant from the Institute of Museum and Library Services.

The publication can be used as an interactive PDF, stored locally on your computer or other digital device, or printed out to serve as a desk reference. The table of contents and text include internal hyperlinks to help navigate to relevant sections within the document. The image detail illustrations link to thumbnail images of the complete works of art which in turn link to larger images on the PMA website. The PDF can also be printed double-sided and spiral bound. The publication is available for free at <http://www.philamuseum.org/conservation/22.html>.

We welcome your questions or comments.

—Nancy Ash (nash@philamuseum.org), Scott Homolka (shomolka@philamuseum.org), Stephanie Lussier (lussiers@si.edu)

Winterthur Announces New Endowed Leadership Position Honoring Charles F. Hummel and a New Post-Graduate Fellowship Program in Conservation

Winterthur Museum, Garden, and Library received a \$425,000 federal challenge grant from the National Endowment for the Humanities (NEH) and raised an additional \$1,275,000 to endow a key leadership position that has been named the *Charles F. Hummel Director of Conservation*. The grant and match funding are part of Winterthur's \$50 million Building on Strength Campaign. The endowment funding will also allow Winterthur to create a new post-graduate fellowship program in conservation. Winterthur's decision to endow this position is part of the long-range plan to invest in its intellectual leadership, advance Winterthur's role in conservation education and research, and expand the preservation and interpretation of humanities collections at Winterthur.

The endowed leadership position was named for Charles Hummel to honor his dedication to Winterthur, the Winterthur/UD Program in Conservation, and his lifelong personal dedication to all aspects of conservation, including "...ongoing research, new treatment techniques and the development of the growing role of conservation in cultural institutions." Hummel, who rose to Senior Deputy Director of Winterthur in 1989, began his career at Winterthur in 1958 as assistant curator. As an Adjunct Full Professor for the University of Delaware, he still teaches conservation and curatorial graduate students and conducts research at Winterthur, where he remains Curator Emeritus. Hummel's milestones include the creation of the Scientific Advisory Committee (which helped pioneer the use of scientific techniques on material culture research), the 1969 establishment of the Scientific Research and Analysis Laboratory, and the early 1970s founding of the Winterthur/UD Program in Art Conservation (WUDPAC). On the national level, he convened a 1973 meeting at Winterthur that led to the creation of the National Conservation Advisory Council and the National Institute for Conservation, now known as Heritage Preservation. Recognition beyond Winterthur includes appointment by President Clinton to the National Museum Services Board of the Institute of Museum and Library Services. In addition, in 2012, Hummel received the Allied Professional Award from the American Institute for Conservation and the Award for Distinguished Service to Museums from the American Alliance of Museums. He received an honorary doctorate in fine arts from the University of Delaware in 2013. His major books, considered landmarks in the field, include *With Hammer in Hand: The Dominy Craftsmen of East Hampton*, *A Winterthur Guide to American Chippendale Furniture* and with co-author Beatrice Garvan, *The Pennsylvania Germans: A Celebration of Their Arts, 1683-1850*. Hummel's respect for conservation and what conservators can bring to object research encouraged a collegial relationship between curators and conservators and has become a model for generations of students.

NEH supports research, education, preservation, and public programs in the humanities by funding top-rated competitive, peer-reviewed proposals. At an annual cost of about 50 cents per capita, NEH brings high-quality historical and cultural experiences to large and diverse audiences in all 50 states, the District of Columbia and five territories.

A New Research Facility for Photograph Conservation, Yale Institute for the Preservation of Cultural Heritage (IPCH) Lens Media

The Yale Institute for the Preservation of Cultural Heritage (IPCH) recently announced the creation of a new research lab dedicated to photograph and lens-based media research and conservation. The Lens Media Laboratory (LML) will apply scientific principles to the characterization and conservation of photographs and other lens-based media, and has been created as part of a center dedicated to improving the science and practice of conservation globally. Paul Messier, a renowned photography conservator, will join Yale as the inaugural head of the LML. An anonymous donor has provided funding for the endowed directorship and laboratory start-up.

Messier and Stefan Simon (head of the IPCH) intend to collaborate with Yale faculty, conservators, and students across campus as well as peers working internationally. Closely aligned with the objectives of the emergent field of technical art history, which is influencing museum practice worldwide, this research is expected to yield techniques and knowledge that will be developed and shared through partnerships with leading institutions around the world.

The Institute for the Preservation of Cultural Heritage was established in 2011 to advance research into the conservation of cultural heritage. Located at the Yale West Campus, the institute supports state-of-the-art conservation, digitization, and research laboratories. The IPCH is an interdisciplinary venture, with ties to the university's vast museum and library collections as well as the scientific and technical expertise of Yale's schools and academic departments.

Grants & Fellowships

NEH Announces New Two-Tiered Grant Structure for Research and Development

The National Endowment for the Humanities has announced changes to the Division of Preservation and Access' Research and Development grant program, which address major challenges in preserving and providing access to humanities collections and resources. Recognizing that singular projects such as a case study or one-time experiment can have far-reaching implications, while longer-term projects demand ongoing planning, we have created for the first time two tiers of funding. **The proposal deadline is June 25.**

Both funding tiers support the development of standards, practices, methodologies, and workflows dedicated to the stewardship of humanities collections. Tier I, which is for projects up to \$75,000, supports planning, basic research, and iterative tool development. Tier II, which is for projects up to \$350,000, supports advanced implementation and applied research.

Also, starting in 2016, NEH will host an annual Research and Development Project Directors' Meeting. The event will present NEH-funded projects and engage the public in a range of issues related to cultural heritage stewardship.

The Research and Development program invites non-profit institutions to submit proposals for both funding tiers by June 25, 2015. Read more at <http://www.neh.gov/grants/preservation/research-and-development>. A PDF of the guidelines may be downloaded at <http://www.neh.gov/files/grants/research-development-june-25-2015-edit.pdf>.

Email preservation@neh.gov with questions about the program.

—Joshua Sternfeld, Senior Program Officer, Division of Preservation and Access, National Endowment for the Humanities

Specialty Group Columns

Architecture Specialty Group (ASG)

2015 AIC Annual Meeting

We have two and a half days of sessions planned for the Miami conference, including a joint session with WAG. Details about the conference are available on the AIC website, and we are encouraging everyone to use MemberFuse and SCHED to connect prior to the conference. These tools may help you decide between two presentations and will surely help in navigating all of the tours, workshops, evening events, and sessions! We have partnered with the Textiles and Wooden Artifacts groups for a reception at Vizcaya Museum and Gardens on Friday evening. There will be plenty of food and drinks so remember to register early, as this event has sold out at previous conferences. If you have questions about our group's sessions, then please contact our Program Chair, Jennifer Schork (jschork@icr-icc.com).

Committee Openings

We have several volunteer opportunities for your consideration, including an opening to chair the membership committee and the position of e-Editor (presently served in the interim by David

Flory, our current Community and Outreach Chair). During our business meeting in Miami we will seek to fill both of these positions. Also, during the 2014 business meeting, our members expressed a strong interest in producing an annual meeting postprint publication. We need your help to accomplish this goal! In addition to assistance in planning activities, we will also need volunteers to edit papers during the production process. If you are not able to attend the conference, but are interested in volunteering for either of these positions or the postprint publication, please contact ASG Chair Jennifer Correia (jcorreia.preserve@gmail.com).

Discussion Groups

We have mentioned MemberFuse a number of times, and some additional details provided here may help members use it as an ASG resource for our community. This platform was created as a way to connect members, and ASG has a "group set up" within the website. We can create discussion groups, forums, and download publications to share. It is easy to individually connect with one another to ask specific questions. There are a couple of us signed in and we hope that you will consider this option for wider

communication among colleagues. You can access MemberFuse through the AIC website and then select "Member Community" from the Membership button. Your login should be the same as your AIC login (email and password), and AIC is able to help if needed. Please contact our Interim e-Editor David Flory (dakf.cons@gmail.com) with any questions.

—Jennifer Correia, ASG Chair, jcorreia.preserve@gmail.com

Book and Paper Group (BPG)

2015 AIC Annual Meeting: Destination Miami

May is fast approaching—have you registered for the Annual Meeting? Explore SCHED online to plan your attendance amongst this year's high-quality presentations, workshops, seminars, and insider tours of Miami's local attractions and art scene. www.conservation-us.org/annual-meeting/meeting-schedule

Be sure to purchase your ticket to join your Book and Paper colleagues for Friday night's reception at Miami's largest art incubator, The Bakehouse Art Complex—once an industrial bakery, now 60 individual artist studios and two galleries, providing space for emerging and mid-career artists to create and exhibit their work. Reception attendees will be able to peruse the galleries as well as meet Resident Artists in their studios. Catch up with old friends, meet new acquaintances, and enjoy all inclusive food and drinks.

Workshops—Tuesday and Wednesday are chock-a-block with opportunities! Learn how to airbrush, letterlock, or recover from

a disaster. Expand your professional development skills through networking, outreach, and leadership strategies. Private practice seminars include business strategies, IMLS grant planning, and insurance advice. Discover our new online storage resource STASHc and how you can become a Wiki contributor.

Insider tours—Join your colleagues on a walk through Art Deco-styled South Beach or the Wynwood Art District, cruise the sunset river or access the Vizcaya garden by moonlight. Behind the scenes museum tours include the Pérez Museum and Ringling Museum, as well as meet-ups with local art collectors.

Online Member Tools

The AIC website www.conservation-us.org should be your one-stop destination for member resources and colleague connections. Please consider logging into the member directory to update your profile with your photo and LinkedIn tags.

Are you using your Member Community account? Member Community allows you to participate in discussions, download documents, and create your own schedule for the Annual Meeting.

- Log into the membership area of the website <http://aichaw.mymemberfuse.com/> to manage your profile, upload your photo and LinkedIn tags.
- Create your own personal schedule for the Annual Meeting with reminder options.
- Download BPG Business Meeting materials just before you go. (After you log on, click on My Groups under My Dashboard on the left, then click on the Book and Paper

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Group in the center pane. You'll automatically see "Recent Group Activity," which includes freshly uploaded materials as well as the Resources tab which houses all past shared materials.

- The Bylaws discussions are also available here for your review: <http://aichaw.mymemberfuse.com/groups/profile/view/groupid/7232>

If you can't come to Miami this year, you can join virtually thanks to the active Meeting blogging that your colleagues will provide! Conservators Converse is found at <http://www.conservators-converse.org/>.

Many thanks to our BPG officers, volunteers, and members who have been diligently working all year and are now finalizing preparations for the meeting in Miami—we appreciate all your time and efforts!

—Michelle Facini, BPG Chair, bpg.facini@gmail.com

Objects Specialty Group (OSG)

In addition to the OSG updates below, please note that OSG has two feature articles in this issue of the newsletter. The lead article by Lauren Horelick chronicles not only treatment of a Nazi aircraft, but also Horelick's journey from ethnographic to industrial heritage conservation. A special "Point of View" article highlights the perspectives of individual objects conservators. Titled "Objects of Potential: Commentary on 'Objects' Conservation," the article features contributions from OSG members Susanne Gäsicke, Catharine Hawks, Rebecca Kaczowski, Richard Kerschner, Ellen Pearlstein, and Dennis Piechota.

Archaeological Discussion Group (ADG)

ADG Chair LeeAnn Barnes Gordon is pleased to announce a new home page (<http://www.conservation-us.org/specialty-groups/objects/archaeological-discussion-group>) and resource page (<http://www.conservation-us.org/publications-resources/archaeological-conservation>) on the AIC website. Many thanks to our dedicated volunteers for helping compile a list of revisions for the Find-a-Conservator tool and to those who have kept our social media presence alive with ADG articles for the AIC blog and regular Facebook posts. Our ADG Facebook group has more than doubled in size in the past six months, and you can find more information about how to "Join the Discussion" on our homepage. Next, we will focus on improving our pages on the AIC Wiki. Please contact ADG Chair LeeAnn Barnes Gordon at leeannbarnes@gmail.com if you are willing to contribute.

2015 AIC Annual Meeting

The OSG program was finalized in the fall, and I encourage you to check out the online schedule on the AIC website. Talk titles, abstracts, and speaker information are all available. If you haven't already registered for the 2015 meeting in Miami, now is the time! The registration rate increases on March 1.

You are probably aware of the AIC's angels projects at our annual meetings, but did you know that the AIC is also involved in local outreach about conservation? This year, OSG members Sarah Barack (who is also our program chair!) and Beth Edelstein

will lead an outreach workshop for local K-12 teachers in Miami, the third workshop they've developed for the annual meeting. These workshops focus on introducing teachers to art conservation and how it can be used to teach applied science and art in a classroom environment. This year, Sarah and Beth are working with Mari Robles, a museum educator at the Perez Art Museum in Miami. Case studies in the Perez's galleries will illustrate how a conservator examines and studies a work of art. The workshop will conclude with an active discussion about how to develop exercises that translate to classrooms.

For more information about the AIC's K-12 education and advocacy efforts, visit the group's resources page at: <http://www.conservation-us.org/publications-resources/outreach-and-advocacy/k-12-education>. You'll find fully developed lesson plans, links to online programs, and information on how you can become involved in this important work.

Postprints

We are in the final stages of editing the 2013 and 2014 volumes and anticipate publication of both volumes this spring, prior to the annual meeting.

Our project to scan back issues of our postprints and donate surplus hard copies is almost finished. The scans are complete and many (vols. 1-10, and 19) are already available for free download to OSG members on our Memberfuse page as well as in the AIC store. Note that to find these resources on Memberfuse, OSG members should log-in, navigate to the Objects group, and then to the group's resources tab.

Thanks to an enthusiastic response for suggestions for suitable locations, we have made great progress donating hard copies of our postprints to under-resourced labs and conservation training centers worldwide. Fourteen sets have been sent out so far to venues in Turkey, Egypt, Sudan, New Zealand, and Peru, as well as various tribal institutions in the U.S. This project has been led by OSG Chair Emerita Lara Kaplan. If you have suggestions for other donation sites, contact her at Lkaplan@gmail.com.

OSG Wiki

Wiki-Chair Carrie Roberts is currently seeking contributors to expand existing conservation and care sections in the OSG wiki. If you are willing to assist, please contact Carrie at carrizabel@gmail.com. Contributors do not need to interface with the wiki directly in order to participate. OSG members, we need you! Please consider assisting.

—Suzanne Davis, OSG Chair, davissL@umich.edu

Paintings Specialty Group (PSG)

2015 AIC Annual Meeting

By now, I hope that you have had a chance to read through our packed schedule for the 2015 Annual Meeting in Miami. Tricia O'Regan and Jennifer Hickey, our Program Chair and Assistant Program Chair, have assembled a rich program that is sure to pique your interest. And don't forget about our joint reception with RATS, to be held at the Rubell Family Collection.

PSG Tips Session

I am happy to announce that our annual Tips Session once again will include drawings for exciting prizes. A copy of *Conservation of Easel Paintings* (Routledge, 2012) will be up for grabs along with a copy of the most recent volume of *Facture*, the new journal from the National Gallery of Art's conservation division. Attendance at the PSG Business Meeting and Tips Session will net you one entry each, and you will be rewarded with an entry for each tip you present at the Tips Session.

If you would like to present a tip (five slides, five minutes maximum), please contact Tricia O'Regan at toregan@famsf.org.

Election News

Stay tuned to the PSG listserv for news about our upcoming elections, including Assistant Program Chair (2015-2017) and Nominating Committee Member (2015-2017).

—Matt Cushman, Chair, PSG, matthew.cushman@yale.edu

Photographic Materials Group (PMG)

Winter Meeting

At the time of this writing, the last details of the meeting are being finalized. We are hoping for decent weather conditions that will allow all the delegates to gather in Cambridge. I will be reporting on the meeting in the next column.

Annual Meeting

The full program of the meeting and the abstracts are now posted on the AIC website. This year, PMG will have a full program with 13 talks scheduled on Thursday and Saturday. We hope to see you in Miami.

AIC News Lead Article

PMG will be authoring the lead article of the November issue of *AIC News* this year. It is not too early to start planning for it. Our past features focused on face mounting (2002), what is photo-graph conservation (2004), and cold storage (2008). Feel free to contact me to suggest topics and/or authors.

—Sylvie Pénichon, PMG Chair, spenichon@artic.edu

Research and Technical Studies (RATS)

2015 AIC Annual Meeting

We have just a few updates and changes to our schedule of events at the AIC Meeting in Miami.

- Our business meeting has been scheduled for Saturday, May 16th from 1–2pm just before the final RATS session.
- Lunch will not be served at the meeting so attendees will need to make their own arrangements. There are a few small changes in our lineup of talks.
- You can see the current schedule on the AIC website: <http://www.conservation-us.org/annual-meeting/meeting-schedule>

Also, please don't forget to sign up for tickets to the RATS/PSG joint reception when registering for the meeting. This

ticketed event is listed on the last 2 pages of events when completing the registration process. The reception will be held at The Rubell Family Collection, one of Miami's most impressive and exciting contemporary art centers. The reception fee (\$45 for PSG and RATS members, \$55 non-members, \$15 student members of PSG and RATS) includes bus transportation to and from the venue, open beer and wine bar, catered dinner, and access to the collection.

If you already registered for the meeting and still need tickets for the reception, simply go to the [Meeting Registration Page](#) and click on "Add ticketed events." The RATS/PSG reception is on the second page of events.

We hope to see you there!

—Ainslie Harrison, RATS Group Chair 2014-15,
harrisona@si.edu

Textiles Specialty Group (TSG)

2015 AIC Annual Meeting and Reception

Make sure you have registered for the 2015 AIC Meeting!

The TSG sessions are shaping up to be another fantastic group of presentations. Kate Sahmel, TSG Vice Chair, has crafted a strong line-up of international speakers who will address documentation, treatments, and exhibition and installation for various materials from archaeological textile impressions to a 1980s Day-Glo painted leather jacket. The TSG sessions will take place on afternoon of Thursday, May 14th and the morning of Friday, May 15th—right after the TSG Business Meeting. A list of speakers and abstracts can be found on the annual meeting website (www.conservation-us.org/annual-meeting/meeting-schedule).

Kate also has developed a tips session focusing on mounting techniques. You will not want to miss an opportunity to learn great tips from fellow colleagues that speak to the breadth and depth of mounting challenges we face, including hinge-mounting for a paper-backed sampler, magnets, flexible slant board mounts, mannequin arm attachments, flexible mounts for pre-Columbian Wari tunics, and hat mounting onto bald mannequin heads. Each tip will be presented individually followed by a group question-and-answer session, with time available for hands-on experiences. The tips session is scheduled for the end of the morning session on Friday, May 15th.

The TSG reception is often sold out, so buy your ticket early! Vizcaya Museum & Gardens is a special venue and will surely be an evening to remember (<http://vizcaya.org>). Transportation to and from the reception, beer and wine, hors d'oeuvres, and a beautiful setting are included in the price of the ticket. We would love to see everyone!

Textile Specialty Group Wiki Pages

TSG wiki-Editor Jennifer Cruise, TSG Archivist Jonathan Hoppe, and your colleagues have been very busy! Since the last my last column, the TSG wiki pages have seen the addition of a section on Fosshape (<http://www.conservation-wiki.com/wiki/Fosshape>), and the digitization of the Directory of Hand Stitches (http://www.conservation-wiki.com/wiki/Directory_of_Hand_Stitches). That an entry on a newer material and its methodology

is added at the same time as a classic resource is added illustrates how the TSG is moving forward while maintaining its foundation. Thank you to all who have and continue to contribute to these resources that make our organization so strong and relevant.

Textile Specialty Group Achievement Award Committee

The Textile Specialty Group Achievement Award Committee is currently looking for a 4th member starting with the 2015–16 cycle (effective at the end of the TSG Business Meeting in May). This volunteer position is a 4-year commitment. During the first year, the member serves an alternate/non-voting position, reviewing the submitted nominations and gaining insight into the award process. During the next two years, the position changes to a voting member of the committee. During the fourth and final year, the member serves as the Chair of the committee and a voting member. During this 4-year commitment, the position involves taking part in periodic e-mail discussions and a one-time phone meeting with all parties of the committee each year. Committee members also take part in preparing for the award presentation during the TSG Business Meeting.

The TSG Achievement Award Committee current members are Margaret (Meg) Geiss-Mooney (Chair 2015), Camille Breeze (2016), Zoe Perkins (2017) and Ann Coppinger (2018). If you are interested in participating, please contact Meg at meg@textile-conservator.com before April 3, 2015. This is a great way to take part in the Textile Specialty Group and honor your mentors and your peers.

—Lauren Chang, TSG Chair, lkchang27@gmail.com

Wooden Artifacts Group (WAG)

2015 AIC Annual Meeting

Last call to remind you to register for the Annual Meeting in Miami including associated ticketed events such as workshops, lunches, or our joint reception with ASG and TSG at the Vizcaya Museums and Garden (<http://vizcaya.org/>). We hope to see many of you in sunny Florida!

Upcoming Workshops

• Airbrushing for Conservators, Workshop 2!

As mentioned in the last column, WAG is pleased to be offering a second venue of our very popular two-day airbrushing techniques workshop taught by Alan Pastrana and Tad Fallon. It will be held prior to the Annual Meeting in Miami, on May 12th and 13th, 2015. Don't forget to register if interested: <http://www.conservation-us.org/annual-meeting/workshop>. For any questions, please contact Tad Fallon by e-mail at tfallon1024@comcast.net or by phone at 860.822.6790.

• Cleaning of Decorative and Historic Finishes

FAIC, in collaboration with Winterthur/University of Delaware and WAG, is pleased to offer a workshop on cleaning wooden decorative surfaces (varnished, painted, gilded, or lacquered), to be taught by Richard Wolbers at the Winterthur Museum August 3–7, 2015. If interested, please send an application by March 30th to FAIC: <http://www.conservation-us.org/historicfinishes>. I will

be coordinating the workshop so if you have any questions please feel free to ask, either through FAIC or directly to me by e-mail at sauffret@winterthur.org or by phone at 302 888 4607.

Furniture Transparent Coatings, Amsterdam, November 2014, Conference Report

Last November, the Dutch association Stichting Ebenist held a wonderful conference at the Rijksmuseum in Amsterdam entitled “Furniture Finishes. Past, present and future of transparent wood coatings.” The program can still be accessed at http://www.ebenist.org/pagina/aankomend_symposium/programma?language=EN. The organizers are currently working on putting together the proceedings of the conference for publication, so keep an eye out for a nice group of papers. For those of you who might not know, Stichting Ebenist hosts an annual symposium in Amsterdam on furniture conservation, one year in English, one year in Dutch. Past proceedings are available for purchase: <http://www.ebenist.org/pagina/handelingen>

Cool Things to See in New York City and an Upcoming Exhibit in Boston

For those who might be able to go, I would like to share a few great places and shows I have recently seen.

First, for our lacquer aficionados, there is a small but very nice exhibition on Asian lacquer at the Metropolitan Museum of Art, called “Sumptuous East Asian Lacquer, 14th–20th Century,” on view until March 29, 2015, so there is still a little time to see it! If you can't make it, check this link, with all objects featured online: <http://www.metmuseum.org/exhibitions/listings/2014/sumptuous>

Then, I discovered an amazing collection that you have plenty of time to go visit (which I hope many of you already know about) at the Hispanic Society of America. Here is the link: <http://www.hispanicsociety.org>. Their collection, which includes a few “Mexican lacquer” pieces, showcases amazing furniture from Spain, Portugal, Goa (while a Portuguese province), and Latin America, among other forms of decorative arts, including paintings. They will be lending an important group of objects for an upcoming show that should be of interest to many of us, called “Made in the Americas: The New World Discovers Asia,” on view at the Museum of Fine Arts, Boston, from August 18th, 2015 to February 15th, 2016. There are plans to have it come to Winterthur after that, so please mark your calendars!

Finally, the Cooper Hewitt Museum has opened a new gallery space to present its large design collection and temporary exhibitions, which the visitor can now experience with most creative interactive technologies. See this link for description: <http://www.cooperhewitt.org/new-experience/>. As many of you know, their collection ranges from early examples of furniture to contemporary pieces made of a wide range of materials. Worth checking!

—Stephanie Auffret, WAG Chair 2013–15,
sauffret@winterthur.org

PLEASE NOTE:

Conservators in Private Practice and Electronic Media Group did not submit columns for this newsletter issue.

Network Columns

Collection Care Network (CCN)

2015 AIC Annual Meeting

CCN is hosting a workshop and two sessions that you will not want to miss while attending the 2015 AIC Annual Meeting May 13-16, 2015, in Miami.

- **Influence for Impact: Leadership Strategies for**

Collections Care Professionals, May 13 • 9:00am-4:00pm

Most professionals in any field learn a required base of technical knowledge and skills early in their career. For most of us, it is not a lack of technical skills and knowledge but a lack of organizational, political, and leadership skills that limits our effectiveness throughout our professional careers. Here is an opportunity to learn, expand, or hone those skills.

Participants will learn influencing skills, situational leadership techniques, and how to use the art of diplomacy to make a personal difference in value for their organizations or clients. Bob Norris, a management consultant who is deeply familiar with conservation issues will be joined by a mid-career collections manager, Rebecca Fifield, and an emerging conservator, Courtney VonStein Murray, to foster discourse about situational leadership at different points in one's career. Key concepts will be developed through multiple interactive exercises.

- **STASH FLASH II**, May 13 • 4:30pm
– 6:30pm

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 compose a lightening round or "Tips" session with guided, audience participatory discussion. Following the conference, the solutions will be posted on the STASH website, thanks to the generosity of the Samuel H. Kress Foundation. This project both updates and further disseminates 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).

Don't miss this much-anticipated sequel to the STASH FLASH session that was presented at AIC's 42nd Annual Meeting!

- **Collection Care Session**, May 14 • 2:00pm
– 5:30pm

The CCN has selected five strong talks for the AIC Annual Meeting in Miami, with something for everyone and an eye toward saving money. Jennifer Hain Teper will present the newly developed Preservation Self-Assessment Program,

a free, online tool that helps collection managers prioritize efforts to improve conditions of collections. Steve Weintraub will explain his most recent research regarding passive control of RH in microclimates. John Zehren has a clever design for affordable and easy to build, non-entropic cases. Rebecca Newberry will share the results of the survey and the best practices that SPNHC has developed for dealing with issues related to food in cultural institutions, for those situations when one can't just say no. Robert Waller will challenge some of our assumptions about our own field. Finally, representatives from CCN will give an update of our recent and planned activities. We hope to see you there and welcome your feedback.



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SPNHC 2015
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May 17-23, 2015
Gainesville, FL

Hosted by
Florida Museum of Natural History

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For more information, visit www.flmnh.ufl.edu/spnhc2015/home

Connecting to Collections Care - C2C Care

In our 2014 November newsletter column we reported the transfer of management of the Connecting to Collections online community www.connectingtocollections.org from Heritage Preservation (HP) to the Foundation of the American Institute for Conservation (FAIC), now renamed Connecting to Collections Care (C2C Care). Here we offer an update of progress in developing the resource:

- The C2C Care site will continue to offer online discussions, resource files, web links, and archived webinar recordings on a wide range of topics, all without charge to the user. Since its inception C2C has become a trusted resource for individuals and small, cultural institutions seeking reliable information about caring for collections. FAIC will continue this work as C2C Care while expanding the platform for connecting small institutions with conservation, preservation, and collection care professionals.
- M. Susan Barger has been hired as the site's Project Coordinator.
- An advisory group has now been formed under the leadership of AIC's Collection Care Network to provide guidance for the project. The Advisory Group includes members from a range of conservation specialties as well as individuals representing allied professional organizations including the Society for the Preservation of Natural History Collections (SPNHC), American Association for State and Local History (AASLH), American Library Association (ALA), and the Association of Registrars and Collection Specialists (ARCS).
- Members of the Forum Advisory Group include Rebecca Elder (Forum Chair), Priscilla R. Anderson, Laura Casey, Gretchen Guidess, Kelly McCauley, John E. Simmons.
- Members of the Webinar Advisory Group include Sarah Norris (Webinar Chair), Lori Benson, Jacqueline Cabrera, Heather Galloway. If you have suggestions for programming you'd like to see included on the C2C Care site, please contact the Advisory Group leader Rachael Arenstein (rachael@amartconservation.com).

FAIC is grateful to the Institute for Museum and Library Services (IMLS) for the grant funding to support the next two years of C2C Care and to HP and AASLH for the work they did to create and develop these resources.

—Robert Waller, e-editor, *Collection Care Network*,
rw@protectheritage.com

Emerging Conservation Professionals Network (ECPN)

Upcoming Webinar: Presenting Talks and Posters

Conference season is quickly approaching! If you are busy working on a poster or presentation, or even preparing for graduate school interviews, join the Emerging Conservation Professionals Network (ECPN) for our upcoming webinar *Presenting Talks and Posters* on March 11th at Noon EST. ECPN is excited to feature two conservators with professional experience

in presentations, Katie Sanderson and Ariel O'Connor. The speakers will discuss writing an abstract, putting together an effective PowerPoint, presenting a talk, and creating a poster. ECPN is seeking question submissions for the Q&A portion. Please contact ECPN Chair Megan Salazar-Walsh at salazar.walsh@gmail.com or Webinar Coordinator Fran Ritchie at FranRitchie@gmail.com for questions. If you miss *Presenting Talks and Posters* or need a refresher, it will be recorded and uploaded onto the AIC Youtube channel.

Officer Vacancies

ECPN is seeking applications for the following officer positions:

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

All officers will serve for a one-year term, beginning just after the AIC annual meeting in June 2015, except for the Vice Chair who will be expected to move into the Chair position after the first year, for a one-year term as Chair.

Position descriptions should be requested and any questions directed to Megan Salazar-Walsh at salazar.walsh@gmail.com. To apply, please submit a brief statement of interest and your resume to Megan Salazar-Walsh, ECPN Chair, by April 6th, 2015.

2015 AIC Annual Meeting

ECPN is planning two exciting events for the 2015 Annual Meeting in Miami. We hope to see you there!

• ECPN-CIPP Discussion Panel and Happy Hour,

Wednesday, May 13 (Program 4–6 pm, Happy Hour 6–8 pm)

Sponsored by both ECPN and CIPP, this joint event will feature a panel of speakers, both established and emerging conservators in private practice, who will discuss the benefits, challenges and fine points of establishing a private practice as an emerging conservator. After an initial set of moderated discussion topics, there will be time for questions and comments from the audience. The discussion panel will be followed by our annual Happy Hour, allowing attendees to continue conversations and network in a less formal setting.

• Speed Networking Luncheon, Saturday, May 16, 11:30am–2:30pm

This event will offer informal networking opportunities over lunch, followed by structured networking where participants will be matched with up to 3 partners for 15-minute intervals. The pairs will discuss topics of their choosing, some of which may include: career development, resume review, research, and outreach. Conservators and allied professionals at all stages of their careers are welcome. Registering early will ensure better one-on-one networking matches!

—Megan Salazar-Walsh, ECPN Chair,
salazar.walsh@gmail.com

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

Workshops at the AIC Annual Meeting, May 12-13, Miami, Florida (see www.conservation-us.org/meeting for descriptions and registration)

- Airbrushing for Conservators, May 12-13
- Laser Cleaning of Surfaces: Artifacts and Architecture, May 12-13
- Professional Networking in the Americas, May 13
- Influence for Impact: Leadership Strategies for Collections Care Professionals, May 13
- Wiki Workshop: Using Wikis to Collaborate, Share, and Advance Conservation Knowledge, May 13
- Getting It Paid For: Practical Philosophy and Practice in Preparing IMLS Grant Applications, May 13
- Recovery Efforts after the Disaster is Over, May 13
- Conservation Insurance Seminar: Practical Considerations –The Importance of Insurance & Risk Management, May 13
- Respirator Fit Testing, May 13-14

Issues in Ivory: Identification and Collections Concerns April 6–7, 2015, Baltimore, Maryland

UV Workshop: Examination and Documentation with Ultraviolet Radiation July 27-31, 2015, Buffalo, New York

Cleaning Decorative and Historic Finishes* August 3-7, 2015, Winterthur, Delaware

Removal of Pressure-sensitive Tapes and Tape Stains* September 28-October 2, 2015, Morrow (near Atlanta), Georgia

Conservation & Exhibition Planning: Material Testing for Design, Display, & Packing November 19-20, 2015, Washington, DC

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

Photographic Chemistry for Preservation* – webinar series begins in 2015

Sustainable Collections Care Practices* – webinar series begins in 2015

Establishing a Conservation Practice – 2015 dates TBA

Laboratory Safety for Conservation – 2015 dates TBA

Marketing for Conservation – 2015 dates TBA

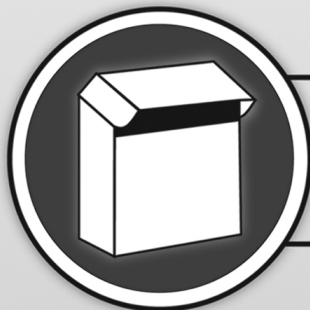
Co-sponsored Courses

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 2015 are listed below. Contact the Campbell Center for details and registration: 815-244-1173; director@campbellcenter.org; www.campbellcenter.org

- **Microscopy for Pigment and Fiber Identification in Art and Artifacts** - June 22-26, 2015
- **The Modified FAIC Selecting Adhesives for Conservation Workshop *NEW** - June 29 - July 2, 2015
- **Book Repair Techniques for Special Collections** - August 3-6, 2015
- **Introduction to Organic Chemistry** - August 5-8, 2015
- **Parchment Conservation** - August 10-13, 2015
- **Traditional Gilding** - August 24-28, 2015
- **Mastering Inpainting** - September 28- October 1, 2015

Co-sponsored Workshop: "Lichens, Biofilms, and Stone" August 16-22, 2015, Eagle Hill Institute, Steuben, Maine
AIC members receive a 10% discount on registration. http://www.eaglehill.us/programs/nhs/seminar-flyer-pdfs/2015Biofilms_JacobSchmull.pdf

Co-sponsored Workshop: "Exotic Surfaces: Chinese Export Lacquer Symposium and Workshop" October 29-30, 2015, Winterthur Museum, Garden & Library, Winterthur, DE. www.conservation-us.org/courses



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Calls for Papers

Submission Deadline: March 31, 2015. An Ignite Session (5-minute talk) of the Canadian Association for Conservation of Cultural Property (CAC), *41st Annual Conference and Workshop, Conserving the Past, Embracing the Future*. Alberta, Canada. (Conference dates: May 26–30, 2015)

Contact: [margotbrunn\[at\]gmail\[dot\]com](mailto:margotbrunn[at]gmail[dot]com)
Info: <https://www.cac-accr.ca/conferences>

Submission Deadline: April 20, 2015.

University for Applied Arts/Institute of Conservation, and the Schloss Schönbrunn Kultur- und Betriebsges.m.b.H., *The Conservation of East Asian Cabinets in Imperial Residences (1700-1900) – Follow-up of the 2013 Workshop*. Vienna, Austria. (Conference dates: December 4–5, 2015)

Contact: [martina.haselberger\[at\]uni-ak.ac.at](mailto:martina.haselberger[at]uni-ak.ac.at)

GENERAL

Mar 20–21, 2015. The Italian Association of Curators and Conservators-Restorers of Archive and Library Materials (AICRAB), *The Consequences of Preservation*, Mantua, Italy.
Info: eventbrite.it/event/15681162780/

Mar 22–23, 2015. Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH), *Assembling Value: The Changing Roles of Experts and Expertise in Art and Heritage Worlds*, Maastricht, The Netherlands.

Info: www.maastrichtuniversity.nl/web/Faculties/FL/Theme/research_law/

Mar 22–26, 2015. American Chemical Society (ACS), *Conservation Science of Cellulosic Materials: Recent Developments*, Denver, CO, USA.

Info: www.acs.org/content/acs/en/meetings.html

Mar 27, 2015. Institute of Fine Arts, NYU, *Surfaces (Fifteenth - Nineteenth Centuries)*, A Mellon Research Initiative, New York, NY, USA.
Contact: ifa.events@nyu.edu

Mar 27, 2015. ICON and Corpus Christi College, *The Seventh Annual Cambridge Conference of the Historic Interiors, Revolution! Technology in 19th Century Historic Interiors*, Cambridge, UK

Contact: Lisa Oestricher, lisa.oestricher@talktalk.net
Info: www.universityrooms.com/en/city/cambridge/home

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

Apr 25, 2015. ICON Ethnology Group, *Japanese Tissue Showcase*, London, UK.

Contact: Emilia Kingham, Anatomy Building Room B12, and Royal Free Hospital, c/o Petrie Museum of Egyptian Archaeology, UCL, Malet Place, London WC1E 6BT, UK, +44 207 679 2485 (internal: 32485)

Apr 25–29, 2015. American Alliance for Museums, *The Social Value of Museums; Inspiring Change*, Atlanta, GA, USA.

Info: aam-us.org/events/annual-meeting

May 13–16, 2015. AIC's 43rd Annual Meeting, *Practical Philosophy or Making Conservation Work*, Miami, FL, USA.

Info: www.conservation-us.org/meetings
Contact: Ruth Seyler at [rseyler\[at\]conservation-us.org](mailto:rseyler[at]conservation-us.org)

May 17–23, 2015. 2015 Annual SPNHC meeting, *Making Natural History Collections Accessible through New and Innovative Approaches and Partnerships*, Florida Museum of Natural History, Gainesville, FL, USA.

Contact: [spnhc2015\[at\]flmnh.ufl.edu](mailto:spnhc2015[at]flmnh.ufl.edu)
Info: www.flmnh.ufl.edu/index.php/spnhc2015

May 21, 2015. University of Cambridge, *Masterclass: Risk Management in Collections Care*, Glasgow, UK.

Info: www.cam.ac.uk/museums-and-collections/collections-care/collections-care-conservation-professional-events/

May 26–30, 2015. Alberta Regional Group and Canadian Association for Conservation of Cultural Property (CAC), *41st Annual Conference and Workshop, Conserving the Past, Embracing the Future*, Edmonton, Alberta, Canada.

Contact: Margot Brunn at [margotbrunn\[at\]gmail.com](mailto:margotbrunn[at]gmail.com)
Info: <https://www.cac-accr.ca/conferences>

Jun 15–17, 2015. International Symposium in honour of Paul Coremans, *A Belgian Monuments Man and his Impact on the Preservation of Cultural Heritage Worldwide*, Royal Institute of Cultural Heritage, Brussels, Belgium.

Info: <http://org.kikirpa.be/coremans2015/index.php?lang=en>

Jul 14–15, 2015. The Center for Doctoral Training Science and Engineering in Arts, University of Oxford and University of Brighton, *1st International SEAHA Conference on Heritage Science Research*, London, UK.

Info: www.seaha-cdt.ac.uk/2015/01/announcement-1st-international-seaha-conference/

Jul 27–31, 2015. SUNY Buffalo State and FAIC, *UV Workshop: Examination and Documentation with Ultraviolet Radiation*, Buffalo, NY, USA.

Info: www.conservation-us.org/education/education/current-courses/uv-workshop-2015-examination-and-documentation-with-ultraviolet-radiation

Aug 16–22, 2015. Eagle Hill, *Lichens, Biofilms and Stone*, Steuben, ME, USA.

Info: www.eaglehill.us/programs/general/application-info.shtml

Aug 31–Sep 4, 2015. International Committee for Documentation of Cultural Heritage (CIPA), *25th International Symposium on Heritage Documentation*, Taipei, Taiwan.

Info: www.cipa2015.org/

Sep 3–4, 2015. ICCROM, *SOIMA 2015: Unlocking sound and image heritage, See, Listen and Share*, Brussels.

Info: www.soima2015.org
Contact: Isabelle de Brisis, ICCROM, Via di San Michele 13, 0153 Rome, Tel: +39 06 58553305

Sep 9–10, 2015. COST Action FP 1302 Conference, *Effects of Playing on Early and Modern Musical Instruments*, London, UK.

Info: <http://woodmusick.org>
Contact: Dr Christina Young, Conservation and Technology Dept., Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, Tel: +44 20 7848 2190

Sep 14–16, 2015. SPark, *Conservation of Sculpture Parks*, Sisak, Croatia.

Info: <http://spark2015sisak.wordpress.com/>

Sep 16–19, 2015. AASLH, *The Power of Possibility, 2015 Annual Meeting*, Louisville, KY, USA.

Info: www.aaslh.org

Sep 28–Oct 2, 2015. FAIC, *Removal of Pressure-sensitive Tapes and Tape Stains*, Morrow, GA, USA.

Info: www.conservation-us.org/education/education/current-courses/removal-of-pressure-sensitive-tapes-and-tape-stains

Oct 16–18, 2015. The University Art Museum at California State University, Long Beach and the Getty Conservation Institute, *Far Sited: Creating and Conserving Art in Public Places*, CA, USA.

Contact: Anna Zagorski, Research Associate, The Getty Conservation Institute, Tel: 310-440-6243, Fax: 310-440-7713
Info: www.far-sited.org

Oct 21–23, 2015. The Nordic Association of Conservators, Finnish section, *NKF XX Congress*, Helsinki, Finland.

Info: www.konservaattoriilitto.fi
Contact: [info.nkf2015\[at\]gmail.com](mailto:info.nkf2015[at]gmail.com)

COURSES, CONFERENCES, & SEMINARS

Nov 1-5, 2015. Association for Preservation Technology (APT), *Convergence of People and Place, Diverse Preservation Technologies and Practices*, Kansas City, MI, USA.

Info: <http://www.apti.org>

Nov 19-20, 2015. Lunder Conservation Center, Smithsonian American Art Museum and FAIC, *Conservation and Exhibition Planning: Materials Testing for Design, Display and Packing*, Washington, DC, USA.

Contact: Christopher Wayner, Lunder Conservation Center, Smithsonian American Art Museum, Washington, DC, Tel: 202 633 8378, [waynerci\[at\]si.edu](mailto:waynerci[at]si.edu)

2016

Sept 26-30, 2016. ICOM-CC Metals Working Group, *Metal 2016*, New Delhi, India.

Info: www.metals2016.org
Contact: iic@iicconservation.org

ARCHITECTURE

Jun 3-7, 2015. The Construction History Society of America (CHSA), *Fifth International Congress on Construction History*, Chicago, IL, USA.

Info: www.5icch.org
Contact: Brian Bowen, Chairman of the CHSA, [chs\[at\]coa.gatech.edu](mailto:chs[at]coa.gatech.edu)

Sep 30-Oct 4, 2015. Frank Lloyd Wright Building Conservancy, *Annual Conference: Wisconsin: Wright's Laboratory*, Milwaukee, WI, USA.

Info: http://savewright.org/index.php?t=news_focus&story_id=133

2016

Sept 12-16, 2016. International Institute for Conservation of Historic and Artistic works (IIC) and International Network for Conservation of Contemporary Art (INCCA), *Saving the Now, the Conservation of Contemporary Works*, Los Angeles, CA, USA.

Info: [iic\[at\]iicconservation.org](mailto:iic[at]iicconservation.org)

BOOK & PAPER

Apr 1-3, 2015. The Folger Shakespeare Library, *Don't Rock the Cradle*, Washington, DC, USA.

Contact: Renate Mesmer, Head of Conservation, Folger Shakespeare Library, 201 East Capitol St, SE, 202-675-0332
Info: www.folger.edu

Apr 7-8, 2015. ICON Book and Paper Group Co-operative Training Register (CTR), *Understanding Asian Papers and their Applications in Paper Conservation*, Tate Britain, London, UK.

Contact: Holly Smith, [holly.rachel.smith\[at\]gmail.com](mailto:holly.rachel.smith[at]gmail.com)

Apr 8-10, 2015. Book & Paper Group of the Institute of Conservation, *Adapt & Evolve: East Asian Materials and Techniques in Western Conservation*, London, UK.

Info: <http://adaptandevolve2015.wordpress.com>

Apr 18, 2015. Newberry Library, *Preserving the Evidence: the Ethics of Book and Paper Conservation*, Chicago, IL

Info: www.caxtonclub.org/events/2015-symposium-on-the-book/ethics-books-paper-conservation-april-program/

Aug 16-22, 2015. Society of American Archivists, *2015 Annual Meeting*, Cleveland, OH, USA.

Info: www2.archivists.org/am2015

Aug 26-28, 2015. Archives and Records Association, UK and Ireland, *2015 Annual Meeting Challenges, Obligations, or Imperatives?* Dublin, Ireland.

Contact: Andrew R. Nicoll (Archives and Records stream) [andrewrnicoll\[at\]gmail.com](mailto:andrewrnicoll[at]gmail.com) or Mark Allen (Conservation stream) [mark_allen\[at\]flintshire.gov.uk](mailto:mark_allen[at]flintshire.gov.uk)
Info: www.archives.org.uk/ara-in-action/the-ara-conference.html

ELECTRONIC MEDIA

Apr 24-26, 2015. New York University Moving Image Archiving and Preservation Program, *Personal Digital Archiving*, New York City, NY, USA.

Info: www.nyu.edu/tisch/preservation

OBJECTS

Apr 6-7, 2015. The Walters Art Gallery and FAIC, *Issues in Ivory: Identification and Collections Concerns*, Baltimore, MD, USA.

Contact: Abigail Choudhury, 1556, 15th St., NW, Suite 320, Washington, DC, 20005, Tel: 202-661-8070, courses@conservation-us.org

Apr 8-10, 2015. University of Amsterdam, *Archaeological Iron*, Amsterdam, The Netherlands.

Info: www.uva.nl/en/disciplines/conservation-and-restoration

Apr 20-21, 2015. University of Amsterdam, *Silver Embrittlement*, Ateliergebouw, The Netherlands.

Info: www.uva.nl/en/disciplines/conservation-and-restoration/home/components-centrecolumn/events/events/content/folder/courses/2015/04/silver-embrittlement.html

May 15-15, 2015. ICON Ceramics and Glass Group, *From Pottery to Porcelain: Production and Preservation in the Heart of England*, Worcester, UK.

Info: www.icon.org.uk/index.php?option=com_content&task=view&id=22&Itemid=

Jun 22-24, 2015. International Conference, *Archaeology 2015: Ancient Cultures in the Lands of the Bible*, Jerusalem, Israel.

Info: www.archeologyisrael.com
Contact: [desk\[at\]archaeologyisrael.com](mailto:desk[at]archaeologyisrael.com)

PHOTOGRAPHIC MATERIALS

Jul 6-9, 2015. Fotorestauroatie Atelier VOF, *Identification of Modern Photograph Processes*, Amsterdam, The Netherlands.

Info: www.fotoconservering.nl/3173912/master-classes

RESEARCH & TECHNICAL STUDIES

May 17-22, 2015. *The 7th Workshop and Meeting of the Users' Group for Mass Spectrometry and Chromatography (MaSC)*, Chicago, IL, USA.

Info: www.mascgroup.org

Jul 14-15, 2015. Centre of Doctoral Training in Science & Engineering in Arts Heritage & Archaeology, University College of London, University of Brighton and University of Oxford, *1st International Conference on Science and Engineering in Arts, Heritage and Archaeology (SEAHA)*, University College London, London, UK.

Info: www.seaha-cdt.ac.uk/2015/01/announcement-1st-international-seaha-conference/

TEXTILES

Nov 16-20, 2015. North American Textile Conservation Conference (NATCC), *Material in Motion, 10th North American Textile Conservation Conference*, New York, NY, USA.

Info: www.natccconference.com

WOODEN ARTIFACTS

Aug 3-7, 2015. FAIC, *Cleaning Decorative and Historic Finishes*, Winterthur, DE, USA.

Info: www.conservation-us.org/education/education/current-courses/cleaning-of-decorative-and-historic-finishes

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>.

Adventures in Preservation (AiP)

1557 North Street
Boulder, CO, 80304 USA
Tel: +1 (303) 444-0129
<http://adventuresinpreservation.org/>

May 4-5, 2015. *Restoring Nepalese Wall Paintings, with Restoration Works International (Lower Mustang Region, Chhairo, Nepal)*

May 17–30, 2015. *Skenduli House: Decorative Paint Conservation (Gjirokastra, Albania)*

Jun 7–13, 2015. *Linking Archaeology With Preservation at Fairfield Plantation (Gloucester, VA)*

Aug 2–15, 2015. *Saving Ecuador's Vernacular Village Architecture (San Andres, Ecuador)*

Aug 16–22, 2015. *Linking Archaeology With Preservation at Fairfield Plantation (Gloucester, VA)*

Balboa Art Conservation Center (BACC)

Field Service Officer
Balboa Art Conservation Center (BACC)
PO Box 3755
San Diego, CA 92163
619-236-9702

Mar 25–27, 2015. *Focus on Collections Care Workshops*

Campbell Center for Historic Preservation Studies (co-sponsored by FAIC)

Mount Carroll, IL
Sharon Welton, Executive Director
Tel: 815-244-1173
Website: www.campbellcenter.org

Jun 22–26, 2015. *Microscopy for Pigment and Fiber Identification in Art and Artifacts*

Jun 29–Jul 2, 2015. *The Modified FAIC Selecting Adhesives for Conservation Workshop*
*NEW

Aug 3–6, 2015. *Book Repair Techniques for Special Collections*

Aug 5–8, 2015. *Introduction to Organic Chemistry*

Aug 10–13, 2015. *Parchment Conservation*

Aug 24–28, 2015. *Traditional Gilding*

Sep 28–Oct 1, 2015. *Mastering Inpainting*

The Getty Conservation Institute

1200 Getty Center Drive, Suite 700
Los Angeles, CA, 90049-1684
Tel: 310 440-7325, gciweb@getty.edu
Website: www.getty.edu/conservation/about/education/

Jul 13–24, 2015. *Photographs and Their Environment: Decision-making for Sustainability*

Hooke College of Applied Sciences

850 Pasquinelli Drive
Westmont, IL 60559-5539
630-887-7100 (tel)
630-887-7412 (fax)
E-mail: [education\[at\]hookecollege.com](mailto:education[at]hookecollege.com)
Website: www.hookecollege.com

Mar 9–16 and Mar 16–20. *Hair Comparison*

Mar 23–27. *Scanning Electron Microscopy (SEM)*

Apr 7–9. *Transmission Electron Microscopy (TEM)*

Apr 14–16. *Digital Photomicrography*

Apr 21–23. *Microscopic Particle Handling, Particle Isolation, Manipulation and Mounting*

Image Permanence Institute (IPI)

Rochester Institute of Technology
GAN-2000
70 Lomb Memorial Dr.
Rochester, NY 14623-5604
585-475-6047
www.imagepermanenceinstitute.org/imaging-information-media/ipi-process-id-workshop-2015

Jun 15–19, 2015. *Photographic Process Identification Workshop 2015*

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>

Mar 23–27. *New Methods of Cleaning Painted Surfaces*

Mar 23. *Adhesives for Paper Conservation*

Mar 26. *Integrated Pest Management for Cultural Heritage*

Apr 13–14. *Conservation of Tracing Paper*

Apr 16. *Introduction to the Structure of Metals*

Apr 17. *Introduction to Corrosion*

Jun 1–5. *Moulding and Casting of Museum Objects (Denmark)*

Jun 8–12. *Conservation of Glass Objects (Poland)*

Jun 16–17. *Digital Photography of Museum Objects*

Jun 18–19. *Identification of Prints (Berlin)*

Jun 22–26. *Making Electroform Replicas of Museum Objects (Denmark)*

Jun 29–July 3. *Giltwood Frame and Object Restoration (Oxford)*

Jun 30. *Identification of Wood; Theory*

Jul 1. *Identification of Wood; Study*

Jul 13–17. *New Methods of Cleaning Painted Surfaces*

Jul 20–22. *Conservation of Modern & Contemporary Paintings*

Jul 20–23. *Identification of Pigments*

Sep–Dec. *Chemistry for Conservators, Correspondence course*

Oct 12–13. *Conservation of Tracing Paper*

ICCROM International Summer School

ICCROM
Via di San Michele, 13
00153 Rome
+39 06 58 55 34 10, Fax: +39 06 58 55 33 49
Website: www.iccrom.org/category/course-announcement/

Jul 13–24, 2015. *Communication and Teaching Skills in Conservation and Science*

The Montefiascone Conservation Project

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

Jul 27–31, 2015. *Recreating the Medieval Palette*

Aug 3–7, 2015. *Italian Stiff-Board Vellum*

Binding with Slotted Spine

Aug 10–14, 2015. *The Rylands Fontainebleau Aldine*

Aug 17–21, 2015. *An Early Islamic binding*

Museum Study LLC

3108 36th Ave S
Minneapolis, MN 55406
Phone: 612 790-1645
E-mail: contact@MuseumStudy.com

Apr 6, 2015. *Storage Techniques*

Jul 6, 2015. *Introduction to Integrated Pest Management*

Aug 3, 2015. *Natural History Collections*

Oct 5, 2015. *Policies for Managing Collections*

Nov 2, 2015. *Keeping Historic Houses & Museums Clean, Ethics, Laws and Collections Management*

The National Center for Preservation Technology and Training (NCPTT)

Natchitoches, LA
Ncptt.nps.gov

Mar 24–26, 2015. *Fiber Identification and Analysis for Conservation (Houston, TX)*

Jun 23–25, 2015. *Wood Identification Workshop (Natchitoches, LA)* <http://ncptt.nps.gov/events/wood-identification-for-preservation-professionals/>

University of British Columbia (UBC) Centre for Cultural Planning and Development

Vancouver Campus
410 – 5950 University Boulevard
Vancouver, BC Canada V6T 1Z3
604-822-1459
www.cstudies.ubc.ca/cultural-planning

Apr 2, 9 & 16. *Online Workshop: Digital Culture and Museums; three scheduled online sessions: from 11am-1pm PDT; Instructor: Anna Kennedy, Content and Partnerships Director, Culture24*

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

Jun 1–4, 2015. *Metallography workshop*

West Dean College

Please contact the course organizer at +44 1243 818219 or [cpd\[at\]westdean.org.uk](mailto:cpd[at]westdean.org.uk)
www.westdean.org.uk/College and click on 'Conservation CPD'

BCM and PCIP Course Organiser
Edward James Foundation Ltd
West Dean, Chichester, West Sussex PO18 0QZ
DDI +44 1243 818219

Mar–Apr, 2015. *Courses in preservation and collections care for libraries (British Museum)*



American Institute for Conservation
of Historic & Artistic Works

1156 15th Street, NW
Suite 320
Washington, DC 20005

info@conservation-us.org
www.conservation-us.org

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