

Inside

From the Executive Director 2

AIC News 4

Annual Meeting 5

FAIC News 8

JAIC News 11

Allied Organizations 12

Sustainability 14

Health & Safety 17

People 18

Worth Noting 19

Specialty Group Columns 19

Network Columns 27

Courses, Conferences, & Seminars 28

Please note:

Annual Meeting online registration and online ticket sales are closed as of May 1. Please purchase your tickets and registration onsite at the Registration Booth. Call the AIC Office at 202-452-9545 if you have any questions or issues!

Current Challenges and Opportunities in Conservation: Revisiting a Paintings Specialty Group Discussion Panel

By Matt Cushman, for PSG

Introduction

At AIC's 41st Annual Meeting in Indianapolis, the Paintings Specialty Group held an evening panel discussion entitled "Current Challenges and Opportunities in Paintings Conservation." The discussion was an opportunity for four leaders in the field (Dr. Joyce Hill Stoner, Rustin Levenson, Rob Proctor, and Alan Phenix, moderated by a fifth, Tiarna Doherty) to reflect publicly on the ways in which the profession has developed and continues to evolve, with an eye toward the pitfalls that may lie ahead. A full transcript of the event will be available in the near future as a stand-alone, digital publication from PSG.

The four panelists presented different aspects of our field and how it has changed: Joyce Hill Stoner gave a compact rundown of the modern history of the profession; Rustin Levenson spoke about the need for greater advocacy; Rob Proctor presented a view of private practice, geared to emerging conservators; and Alan Phenix highlighted trends in education, research, and publication. A long question-and-answer session followed these brief presentations.

While they are not exhaustive, several overarching themes and insightful observations emerged over the course of the discussion, and they are worth sharing with the membership at large.

The Growth of the Profession

Near the beginning of her short presentation, Joyce Hill Stoner said, "The books I could study from at NYU in the '60s, you could probably put in one small suitcase," emphasizing how relatively little information was available at the time. Materials and methodologies for treatment were likewise limited, but a vibrant international dialogue and exchange of ideas and materials soon expanded the possibilities for treatment and philosophical approaches to conservation.

Drawing from interviews with Erling Skaug and Mette Bjarnhof, Joyce relayed the observation that the explosion of conservation training programs and professional organizations resulted from the international response to the Florence flood of 1966. Our ability to respond to disasters, to reach under-served collections, and empower their custodians continues to this day with initiatives like the AIC's CERT, Heritage Preservation's various programs for emergency preparedness and response, Smithsonian's Haiti Cultural Recovery Project and the Middle East Photograph Preservation Initiative (a collaboration between the Arab Image Foundation, the University of Delaware, the Metropolitan Museum of Art, and the Getty Conservation Institute). In addition to their



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Deadline for July editorial submissions

(bnaugle@conservation-us.org):

June 1, 2015.

We reserve the right to edit for brevity and clarity.

ADVERTISING

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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 Executive Director



In the coming months, a significant expansion currently being undertaken by our Foundation will become more evident. As you know, since January FAIC has been responsible for the Connecting to Collections Care Online Community (C2C Care), adapting it from Heritage Preservation's successful online community. With support from the Institute of Museum & Library Services (IMLS), FAIC has created a new management structure in collaboration with AIC's Collection Care Network leadership, and has already offered four webinars. If you are not yet familiar with C2C Care, visit it at www.connectingtocollections.org and let us know if

you have ideas for webinar topics or materials that could provide additional resources for its members.

Beginning in July 2014, when we first learned that Heritage Preservation was seeking a home for the C2C Online Community, discussions with Heritage Preservation's leadership evolved. While it was not financially feasible to undertake a full merger or even assume responsibility for HP when it decided it must close its doors (options that were carefully considered), AIC and FAIC's leadership recognized the importance of HP's programs to our field and their strong alignment with the Foundation's mission and goals.

Many of the ensuing discussions have focused on Heritage Preservation's emergency programs. To make it clear to our supporters that FAIC and HP were working cooperatively—in tandem—we made our calls and visits together to meet with individual granting agencies and other organizations that have a stake in cultural emergency response efforts and the support expressed by all has been gratifying. FAIC will be incorporating all but one of Heritage Preservation's emergency programs under one umbrella. (The exception is the Heritage Emergency National Task Force, which we anticipate will find a home within a Federal agency.) We thank, in particular, the Andrew W. Mellon Foundation for considering a bridge grant and NEH for their willingness to transfer a recent grant made to Heritage Preservation in support of the Alliance for Response program to FAIC.

In order to manage these new programs, FAIC is hiring additional staff. This expansion would not be possible without increasing support staff as well, ensuring that both new and ongoing activities continue to thrive. Please welcome these new members of our team and see the FAIC News section on page 8 to learn more about our recent activities!

This is an exciting period of growth and opportunity for both AIC and FAIC, and I thank both the AIC and FAIC Boards of Directors for all their support throughout these transitions.

—Eryl P. Wentworth, Executive Director, ewentworth@conservation-us.org

Current Challenges and Opportunities *continued from front cover*

immediate objectives, these types of projects often serve a lasting diplomatic function, forging a more global and inclusive conservation community.

Aided by the birth of technical art history as a true discipline, the past fifty years have witnessed our greater understanding of the totality of objects: their material nature, methods of manufacture, degradation processes, and shifting contexts and cultural importance. A growing interest in the preservation of contemporary art is evidenced by the establishment of networks aimed at facilitating a reciprocal relationship between conservation professionals and artists: AMIEN and INCCA-NA, now VoCA, are prime examples.

“An Ever-Expanding Pool of Knowledge”

The classic analogy to describe the multidisciplinary nature of conservation is George Stout’s concept of the “three-legged stool.” Joyce Hill Stoner suggested that, although useful, this image is outdated. With the introduction of new techniques and materials, the advent of preventive conservation, a greater awareness of occupational health and safety concerns, constant improvements in instrumental analysis and imaging technologies, the need for measured diplomacy and management skills in large organizations, and access to countless online resources and applications, we have amassed an array of core competencies. What was once a three-legged stool, Joyce suggests, may now be an “eight-legged settee.” As suggested by Rob, Rustin, and members of the audience, the legal practices, insurance concerns, and self-promotion that come with a private practice suggest a 12- or 16-legged settee. A quick comparison between current and early job postings in the Conservation DistList Archives illustrates these changes well.

The Importance of Conservators in Private Practice

All of the panelists noted the crucial role played by conservators in private practice. Private conservation studios often provide the first, formative experiences for pre-program interns seeking to gain exposure and experience in the field. They make up about half of AIC’s membership, driving committees, leading by example, and voicing opinions when debate is warranted. Historically, private conservators have made great contributions in materials testing and practical conservation research, often collaborating with scientists and conservators in the museum sector. Several private practitioners have developed workshops to share their practical expertise across all specialties – the *Mastering Inpainting* workshop taught by Jim Bernstein and Debra Evans has been adapted for paintings, objects, and works of art on paper, for example.

“We Are Doing a Little Bit a Lot Right”

According to Alan Phenix, the state of conservation in the United States is trending upward. At the training level, the graduate programs maintain close connections with funding bodies, allowing for continued and responsive expansion – recent focus on the training of library and archive conservators and the development of the next generation of conservation educators are just two examples. Alan also sees a strong integration between the programs, institutions, and the private sector for work-based learning.

The demands of our profession dictate that we begin as generalists, branching out to acquire and accumulate specialist skills. As a result of our broad knowledge base and the nimbleness of the graduate training programs, students are able to specialize much earlier than just a few decades ago. In stark contrast, Joyce reflected on her experience as a student: “I was discouraged from specializing in paintings at NYU. ‘That’s too specialized,’ they said. Heavens!”

One of the most promising consequences of beginning with a more general education and moving to specializations that may occupy spaces in between the traditional specialties is that there seems to be a greater awareness of and appreciation for the different types of materials with which conservators are concerned. Alan observes that we are less insular and more likely to embrace cross-communication than conservators in other countries. However, the trend toward specialization places tremendous pressures on the training programs to provide and maintain an environment where disparate specializations can be taught concurrently.

“But We Could Be Doing So Much More”

Each panelist expressed that every advancement that the field makes puts some small strain on education. The training of students and emerging conservators must be incredibly efficient; the nature of our profession, and what we may encounter on any given day, demands that there are no subjects, techniques, or materials that can be discarded over time. Even so, it is impossible for any one instructor to be able to cover the myriad subject matters perfectly. We must do a better job of fully describing and prioritizing our core competencies.

On the subject of continuing professional development, there was a suggestion that recent graduates may not have the highly refined hand skills that one might have found two decades ago, perhaps due to an emphasis placed on research and technical studies during training. Some audience members expressed a need for lower-cost workshops aimed at early-to-mid-career conservators to bridge that perceived gap.

The Cost of Research

Alan Phenix posited that the current focus on technical art history is entirely logical. Within the context of a museum, such research generates content and supports curatorial efforts to contextualize an object, and it is fairly common for technical research to produce useful information. However, because conservation is a relatively small community, too much emphasis placed on one type of research can quickly lead to deficiencies in other areas. There is an opportunity cost at work, and we must be careful to limit research to any one area.

Our avenues for the dissemination of research also may become limited. Several members of the audience agreed with Alan’s observation that there appear to be few venues for disseminating the results of practical work and that published research is not terribly well integrated into practice. A dedicated, informal but peer-reviewed journal tailored toward treatment and practical research could fill that gap.

“We Have to Find the Unconverted”

Rustin Levenson emphasized the need to advocate for conservation locally and globally, in person and online. On the grand scale, we need to pursue political advocacy through petitions, letters, and lobbying, and we need to be armed with quantifiable benchmarks to justify conservation activities: how much work can be done, how much work must be done, and at what level of funding will we reach our goals?

We do not have a great enough presence online, and it is difficult to get our signal to pierce through the noise of misguided advice. The case of the botched *Ecce Homo* restoration illustrates how easy it is for one piece of terrible news to go viral, taking the focus away from the positive work we accomplish. When competing with a DIY culture, we must generate positive, accurate press, and we must do so constantly.

On a smaller scale, we must focus on grooming advocates from within the cultural sector. Curators, collections managers, registrars, and development officers may one day go on to positions of considerable sway, wherein they could become effective advocates for conservation. Rustin suggests that conservation professionals work with local museums and historical societies to facilitate emergency planning and grant proposals to show the value of our work. We must seek out greater involvement with allied professionals and professional organizations. We must teach interested individuals about how we work, what we do, and how we look at objects not only for the sake of building immediate relationships, but also because the potential of a single person's influence far outweighs any time spent sharing our professional activities.

“We Have to Bring Up Our Expectations”

Finally, Rob Proctor's impassioned call for emerging conservators to aim high and be persistent carried an important note about small-scale advocacy within oneself, within our institutions, and within our profession: we must raise our expectations of ourselves. How do we want the world to perceive conservation? What is our profession's narrative? How do we want to be seen as individual professionals, and what is our personal narrative?

There are some functional problems in our field where we have little direct control, namely that we are stalling out when it comes to creating and sustaining jobs, and we have a difficult time trying to raise salaries to keep up with inflation and local cost-of-living differences. We may never reach levels of employment and compensation that are commensurate with the extent of our education and expertise, but we can do better if we dream big, stay persistent, and continue to advocate on personal, institutional, local, professional, and global levels.

Conclusion

The panel discussion was a great success, summarizing the tremendous growth and achievements of our profession over its brief history while identifying some of the small- and large-scale challenges that lie ahead. It provided a rare opportunity for so many conservation professionals to gather together to have a well framed, open discussion. In closing the session, Tiarna Doherty posed a question to the audience: “What is the one action item that you will champion as we move ahead?”

I will add one more question: How will you champion your cause? Thinking about the future of our profession, I am reminded of a formative moment from my childhood in Lancaster, Pennsylvania: witnessing a barn raising. Numerous skilled, dedicated workers came together to transform simple raw materials into something of strength, purpose, and value. Stretches of arduous, independent progress were punctuated by moments of intense cooperation, and it was in those cooperative moments that the greatest changes were possible. There were those who ensured that the structure remained tied to its foundation, and there were those who were prepared to take the risks of climbing to the loftiest heights. Some were there for support, the young assisted the old (and vice versa), and leaders coordinated the actions of many, making immense tasks appear effortless. All roles were necessary, and they were valued as such. We must proceed in the same manner if we are to achieve our greatest goals.

—Matt Cushman, *Conservator, Yale Institute for the Preservation of Cultural Heritage*, [matthew.cushman\[at\]yale.edu](mailto:matthew.cushman[at]yale.edu)

AIC News

AIC Staff Transitions

AIC WELCOMES NEW FINANCE MANAGER

Please welcome Linda Budhinata as the new part-time Finance Manager for AIC and FAIC. Over the past 16 years, Linda served as Financial and Administrative Officer for Heritage Preservation, where her responsibilities included administering grants, preparing financial reports, working with senior management to develop annual budgets, preparing for the annual audit, and providing human resources support. At AIC and FAIC, she will be working closely with senior staff, along with AIC and FAIC's contract CPA firm and auditor. Linda has a Bachelor of Science with an emphasis in Finance and Marketing from the University of Oregon, and an MBA with an emphasis in Finance, from the University of California.

KATELIN LEE JOINS AIC AS MEETINGS ASSOCIATE

AIC is pleased to announce that as of May 1, Katelin Lee joined us as AIC's new Meetings Associate. For those attending the Annual Meeting, you will have the opportunity to meet her in Miami. Katelin previously worked at Heritage Preservation as their Emergency Programs Assistant. She is a graduate of The College of William and Mary and holds a master's degree from NYU in Visual Culture and Costume Studies.

FAIC BRINGS ON TWO NEW STAFF MEMBERS

Lori Foley and Jessica Unger have joined the FAIC staff as of May 1. Please read more in FAIC News (p. 8)!

2015 AIC Annual Meeting Attendees: MemberFuse Connects!

Attendees and registrants to the AIC's 43rd Annual Meeting can use this fabulous feature of the website to enhance their Annual Meeting experience. Registrants will have access to the Abstract Book before it is posted online for the public, schedule updates,

and other documents that enhance the meeting program. To visit the group:

- Log in
- Go to My Profile > My Events
- Click on “Click here to join the discussion!”

In the discussion thread, you can look for a hotel roommate or propose a topic (such as asking or offering tips for first-time attendees). Contact Ryan Winfield at [rwinfield\[at\] conservation-us.org](mailto:rwinfield[at]conservation-us.org) if you have trouble finding this area, or Ruth Seyler or Brittany Dismuke if you want to learn more about the Annual Meeting postings.

MayDay! Do One Thing to Prepare for Disasters

AIC encourages libraries, museums, archives, historical societies, and preservation organizations to set aside May to undertake simple disaster preparedness measures.

Use the month of May as your annual reminder to improve your museum or organization’s disaster preparedness—do just one thing to prepare. Be ready to protect your institution’s most precious objects and people. MayDay is a national effort promoted by members of the Heritage Emergency National Task Force to encourage disaster planning in cultural organizations of all types.

Learn more about MayDay in the FAIC News section, and visit FAIC’s MayDay page at www.conservation-us.org/mayday.

Thank You for Voting

Thanks to all members who voted in our 2015 leadership elections. Results will be announced at the Annual Meeting during the AIC Member Business Meeting on May 16. The results will also be posted online after the meeting. We appreciate your participation in guiding the AIC.

Bylaws Voting

The vote on the recommended Bylaws revisions, which closed on April 30, was in favor of approving the revisions. Our thanks go to those who took the time to review the proposed revisions and to vote. The newly approved Bylaws are found at www.conservation-us.org/coredocs.

AIC Business Meeting is May 16

Join us at the AIC Member Business Meeting on Saturday, May 16, 7:30 – 9:45 a.m. at the Annual Meeting in Miami. The agenda and related materials will be made available to members prior to the Annual Meeting. Arrive early to have time to talk to members of the AIC Board of Directors, beginning at 7 a.m., and enjoy the complimentary breakfast and coffee while learning more about the current state of our organization. The meeting will start at 7:30 sharp, and you may bring your food and drink in with you. This is your meeting, so be sure to attend!

Annual Meeting News

Navigating the Annual Meeting

AIC is using Sched again to help attendees make the most of their meeting! Please let Ryan Winfield know if you have any questions about the app or the online schedule. The abstract book and the final program are posted as PDFs in the Memberfuse 43rd Annual Meeting group.

Be sure to welcome new staff members, including the new Meetings Associate Katelin Lee, at the registration desk. Stop by to say hello to our newest team members, including Brittany Dismuke, who joined us last summer.

43rd Annual Meeting Exhibit Hall

The exhibit hall will be open from 10 am to 5:30 pm, May 14-15, in conjunction with the 43rd Annual Meeting. Below are the profiles and websites for the 2015 exhibitors. If you are attending the meeting, take a minute to familiarize yourself with the exhibitors to make the most of your time onsite. If you are unable to attend the meeting, please use these pages as a reference guide.

ADS Corp., Booth # 514

Website: <http://www.adscorp.jp/en/index.html>

We provide high-end scanning and digitization services (specially designed for artworks and cultural heritage pieces). Our comprehensive service includes (is designed for) preservation & repair, digital archiving, reproduction and replication.

Agulis Pigments, Booth # 108

Website: www.agulispigments.com

Agulis Pigments exclusively mines and produces mineral pigments found in Armenia. Our natural pigments aim to preserve the tradition and use of these historic mineral colors in modern art making.

AIC Committees: Emergency, Health and Safety, and Sustainability, Booth # 521

The Emergency, Health and Safety, and Sustainable Conservation Practice Committees are made up of AIC members to deal with long term, ongoing organizational issues. They each have leadership structure and report back to the AIC Board through a board liaison.

American Schools of Oriental Research (ASOR), Booth # 615

Website: <http://www.asor.org/>

Founded in 1900, ASOR is a non-profit organization dedicated to the archaeology of the Near East. ASOR’s mission is to initiate, encourage and support research into, and public understanding of, the peoples and cultures of the Near East from the earliest times.

Archetype Publications Ltd., Booth # 122

Website: www.archetype.co.uk

Archetype Publications is a leading publisher of books related to the conservation of art and antiquities. Many Archetype titles are written or edited by current or recent conservators, conservation scientists and other specialists.

Art Preservation Services, Booth # 619-621

Website: www.apsnyc.com

Art Preservation Services (APS) specializes in the environmental preservation of collections in museums, archives, and historic buildings. With a particular focus on issues of illumination and humidity control,

our areas of competence reflect decades of innovative research and practical problem-solving activities in the field of preventive conservation.

Bruker Elemental, Booth # 410-412

Website: www.bruker.com/hhxf

Bruker is known worldwide as a leader in all forms of X-ray analysis equipment ranging from handheld XRF analyzers to large XRF and XRD analyzers. Bruker Elemental provides a range of analyzers for use in elemental analysis.

The Conservation of Sculpture & Objects Studio Inc., Booth # 212

Website: WeSaveArt.com

CSOS has been dedicated to the conservation of art and architecture for over 25 years. We are dedicated to offering the best possible conservation treatments and to ensuring the satisfaction of our clients.

Crystalization Systems, Inc., Booth # 109

Website: www.csistorage.com

We design, manufacture and install safe, lightweight aerospace ALUMINUM Collection Storage Systems that require no maintenance. Our industry-leading Moving Painting and Rolled Textile Storage Systems are available in any size

Delta Designs, Ltd., Booth # 418

Website: www.deltadesignsltd.com

Delta Designs specializes in the custom designs, professional manufacture and personal installation of quality museum storage equipment. Our products meet the highest standards of conservation practice for historical artifacts, art objects, textiles, scientific specimens and archival materials.

Dorfman Museum Figures, Inc., Booth # 209

Website: www.museumfigures.com

Dorfman Museum Figures, Inc. has been serving the museum community for over 50 years. Originally specializing in creating life-size lifelike figures for museums, Dorfman has sculpted the likenesses of over 800 people and created over 5,000 realistic figures for museums, visitor centers, exhibit companies, and private clients.

El.En. S.p.A, Booth # 112

Website: www.lightforart.com

El.En. is the parent company of an international group of companies developing and producing laser systems for medicine, industry, and conservation of artworks. El.En. offers in Italy and abroad the widest range of solutions dedicated to laser cleaning of cultural heritage. El.En.'s lasers are continuously optimized, in collaboration with the most important national research centers, to offer restorers handy and reliable laser systems for their daily conservation practice.

Elinor Specialty Coatings, Booth # 121

Website: www.elinorcorp.com

BronzeShield is a high performance clear topcoat for bronze art and architectural conservation. The selectively-removable polymer was initially developed at North Dakota State University with a grant from the National Center for Preservation Technology Training. Can be used alone or with wax.

eProvenance, Booth # 519

Website: www.eprovenance.com

eProvenance assures fine art is monitored, and thus protected, during transport, exhibition and storage. Our early-warning system monitors the temperature, humidity and geolocation of fine art, and alerts you when problems arise.

Gallery Systems, Booth # 420

Website: www.gallerysystems.com

Gallery Systems provides tools that help conservators work and document faster, with timesaving features in an easy-to-navigate, web-based solution. Manage complex projects and exhibition requirements, cross-link to related activities and annotate high-resolution images with ease.

Gamblin Conservation Colors, Booth # 215

Website: www.conservationcolors.com

Gamblin Conservation Colors makes aldehyde resin based colors for use in the conservation of paintings, objects, furniture, and photographs. Formulated by members of AIC in the 90's, Conservation Colors are stable, lightfast, and reversible.

Gaylord Archival, Booth # 314

Website: www.gaylord.com

Preserve Today. Share Tomorrow. Gaylord Archival supplies conservators with the finest quality tools and materials to handle and maintain collections.

Gemini Moulding, Booth # 422

Website: www.geminimoulding.com

Gemini Moulding, a 40-year industry leader in providing custom display media meeting the demanding needs of quality art. From preservation framing and display cases to distinctive pedestals, we offer a complete range of products and professional design services.

The Getty Conservation Institute, Booth # 419

Website: www.getty.edu/conservation

The Getty Conservation Institute works to advance conservation practice in the visual arts, broadly interpreted to include objects, collections, architecture, and sites. It serves the conservation community through scientific research, education and training, model field projects, and the broad dissemination of the results of both its own work and the work of others in the field.

Getty Publications, Booth # 421

Website: www.getty.edu/publications

Getty Publications produces award-winning titles that result from or complement the work of the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute. This wide variety of books covers the fields of art, photography, archaeology, architecture, conservation, and the humanities for both the general public and specialists.

GLASBAU HAHN America LLC, Booth # 522

Website: www.glasbau-hahn.com

GLASBAU HAHN enjoys a worldwide reputation for its high quality archival display cases for museums, libraries and other institutions. All display cases are either custom-built or modular for convenient exhibit installations.

Goppion, Booth # 415

Website: www.goppion.com

Goppion designs, develops, builds and installs state-of-the-art display cases and museum installations. We work with curators, designers and conservators to resolve all exhibition display-related issues with engineering solutions.

Hiro Paper, Inc., Booth # 113

Website: www.hiromipaper.com

Hiro Paper, Inc. is devoted to the creation of a greater rapport between Japanese papermakers, conservators, printers, artists, designers and bookmakers, while developing new directions and a deeper understanding of Japanese papers or "WASHI." We have very close working relationships with many papermakers in Japan and are therefore in the unique position to offer custom made papers suitable for the individual project needs of our customers.

Hirox-USA, Inc., Booth # 515

Website: www.hirox-usa.com

Hirox-USA is the pioneer of 3D Digital Microscopes. Our digital microscope system is a combined tool that is able to do observation, measurement, recording, and see things "as they are."

Hollinger Metal Edge, Booth # 409

Website: www.hollingermetaledge.com

Hollinger Metal Edge, Inc. has been the leading supplier of archival storage products for Conservators, Museums, Government and Institutional Archives, Historical Societies, Libraries, Universities, Galleries and Private Collectors for over 65 years. Famous for The Hollinger Box – the metal edged gray document cases that fill the shelves of thousands of organizations, we offer a wide variety of box styles made with various appropriate materials to store any collectible.

Huntington T. Block Insurance Agency, Inc., Booth #413

Website: www.huntingtontblock.com

This Conservators Property Insurance Program was arranged for members of the AIC. Insurance is provided on property of others in your care, custody, and control which is accepted by you for conservation.

Image Permanence Institute, Booth # 414

Website: www.imagepermanenceinstitute.org

The Image Permanence Institute (IPI) is a recognized world leader in the development and deployment of sustainable practices for the preservation of images and cultural property. IPI accomplishes this through a balanced program of research, education, products, and services that meet the needs of individuals, companies, and institutions.

Inherent Vice Squad, Booth # 110

Website: www.inherentvicesquad.com

Inherent Vice Squad was established in 2009 by three objects conservators to provide supplies and tools designed with the philosophy that function can also be fun and beautiful. Primarily for the conservation and preservation community, IVS believes that its product line will also be useful for the broader museum community and for people who work with their hands in the arts or sciences.

ITMS Group, Booth # 513

Website: www.itmsgroup.net

Headquartered in South Florida, ITMS Group oversees operations for Neschen's conservation and restoration product lines in North, Central and South America. Neschen AG is a German company that manufactures and markets innovative protecting films, processing machines and digital print media worldwide.

The Japanese Paper Place, Booth # 221

Website: www.japanesepaperplace.com

The Japanese Paper Place stocks a wide range of sheets and rolls of conservation quality. Included are Kurotani, Hosokawa, Usumino and Sekishu papers all from 100% Japanese kozo. Also dyed Matsuo kozo, Japanese tools, brushes and adhesives including funori.

Keepsafe Microclimate Systems, Booth # 120

Website: www.keepsafe.ca

Precise control of humidity, temperature and oxygen levels in display frames, showcases, storage cabinets, archives, laboratories, and anoxic enclosures. Representing PROsorb humidity buffer, Ageless and RP oxygen scavengers, and our own family of active humidity controllers. Featuring Minoxoy anoxic picture frames.

Kremer Pigments Inc., Booth # 315

Website: www.kremerpigments.com

KREMER PIGMENTS has been discovering and redeveloping historical pigments and mediums since 1977. Our professional assortment consists of over 100 different mineral pigments made from precious and semiprecious stones, which we offer in various grinds and qualities, over 70 natural earth colors, several hundred ground glass pigments, mineral and organic pigments.

Lascar Electronics Inc, Booth # 208

Website: www.lascarelectronics.com

Lascar Electronics is a global leader in the design and manufacture of standalone and remote data loggers. From temperature and humidity to UV light, the company's award winning products have helped a variety of customers involved in the conservation of artifacts and exhibits.

Maney Publishing, Booth # 114

Website: www.maneyonline.com/archaeo

Maney Publishing specializes in the print and electronic publishing of academic journals. We have the largest list of archaeology and heritage journals of any publisher in the UK and also publish extensively in conservation and museology.

Masterpak, Booth # 518

Website: www.masterpak-usa.com

Unique & archival materials for the protection of fine art, artifacts and antiques for use in packing, shipping, storing and display. Best everyday prices. Hard-to-find materials for conservators, artists, museums, galleries, collectors, framers and art shippers

Museum Services Corporation, Booth # 321

Website: www.museum-services.com

Museum Services Corporation welcomes everyone to the 2015 AIC conference. It's a new year, and Museum Services Corporation has transitioned into new ownership. Peter, the former owner, is enjoying semi-retirement as he takes on an advisory role with Linda (the new owner), and the rest of the crew. We still offer the same great equipment, supplies and service that our customers have come to expect over the years.

Museum Smart Box, Booth # 312

Website: www.museumsmartbox.com

With an emphasis on using sustainable materials and aerospace design and fabrication techniques, Museum Smart Box has brought to the museum shipping and storage industry a product line that sets a new bar in performance, durability, and re-usability. These products utilize recycled and re-purposed materials to create performance and economic advantages over traditional wood products at the end of their service life that are either recyclable or repurposeable. Museum Smart Boxes incorporate the latest technologies to protect and track objects while offering the best economic solutions for the museum industry.

National Center for Preservation Technology & Training (NCPTT), Booth # 220

Website: www.ncptt.nps.gov

The National Park Service's National Center for Preservation Technology and Training protects America's historic legacy by equipping professionals in the field of historic preservation with progressive technology-based research and training. Since

its founding in 1994, NCPTT has awarded over \$7 million in grants for research that fulfills its mission of advancing the use of science and technology in the fields of archaeology, architecture, landscape architecture and materials conservation.

Northeast Document Conservation Center, Booth # 115

Website: www.nedcc.org

Founded in 1973, the Northeast Document Conservation Center is the first nonprofit conservation center in the US to specialize in the preservation of paper-based materials for museums, libraries, archives, other cultural organizations, and private collections. NEDCC serves clients nationwide, providing book, paper, and photograph conservation treatment, digital imaging, and audio preservation with IRENE, as well as assessments, training programs, and disaster assistance.

Octavo Fine Arts Services, Booth # 210

Website: www.artifactation.com

Octavo Fine Arts Services introduces e-sCRibe: an effortless, cost-effective digital solution for condition reports for conservators and collections managers. Download database object data for the instant creation of elegant, multilingual, cloud-based reports that can be printed, shared and uploaded.

Odorox Hydroxyl Group, Booth # 512

Website: www.odoroxhg.com

The Odorox hydroxyl generating systems are a new green technology, and the industry's most advanced solution for eliminating odors and pathogens from surfaces and contents. The Odorox systems are scientifically confirmed, safety tested, and field proven to be both safe and effective.

Opus Instruments, Booth # 119

Website: www.opusinstruments.com

Working with the National Gallery (London), Opus has developed the groundbreaking Osiris camera specifically designed for high-resolution infrared reflectography.

Osiris is the first infrared imaging system to provide high-resolution, high-speed images in a small lightweight camera.

Polygon US Corporation, Booth # 213

Website: www.polygongroup.us

With five document restoration facilities throughout the US and Canada, Polygon offers the most advanced techniques for document recovery and media restoration. Our complete offerings include paper, books, blueprints, X-rays, film restoration, copying, secured destruction and scanning services.

Preparation, Art Handling, & Collections Care Information Network (PACCIN), Booth # 520

Website: <http://www.paccin.org/>

PACCIN (Preparation, Art handling, and Collections Care Information Network) is dedicated to building a museum industry network of information and resources available for the educational dialogue of professionals interested in the high standards of art and artifact handling. The area of focus of these standards include packing, crating, shipping, installation, mount making, rigging, exhibition fabrication, educational and employment opportunities as well ongoing industry updates of current technical and material usage.

Preservation Solutions, LLC, Booth # 318

Website: www.preservation-solutions.com

Preservation Solutions is committed to providing outstanding quality products for the care and restoration of leather and conservation of waterlogged wooden artifacts. We do this by offering the highest quality non-toxic solutions that are safe for the user and for the items being treated.

Print File, Inc., Booth# 219

Website: www.printfile.com

For over 40 years, Print File has been the world's leading manufacturer of high quality archival storage and presentation products for negatives, slides, transparencies, photographs, memorabilia and CDs/DVDs. When you purchase our products, you will see and feel the quality that has earned Print File the distinction as the clear choice of amateur and professional photographers, high schools, colleges, universities, museums and other fine institutions around the world.

PulseTor, LLC, Booth # 313

Website: www.pulsetor.com

On display will be ELIO, the new and innovative portable XRF spectrometer, is based on the EDXRF technique and has been designed for in-situ, fast, non-destructive and non-invasive analyses on printed materials, such as documents, books, parchments and manuscripts, metals, jewels, ceramic objects, seals, glass objects, paintings, frescos, marbles, material research and elemental analysis in general. The notable sensibility of the spectrometer allows also the analysis of trace elements (pollutants).

RH Conservation Engineering, Booth # 222

Website: www.RHConservationEng.com

Established in 1991 by conservator Robin HODGSON, RH Conservation Engineering is a research driven supplier of the most innovative, technically advanced and aesthetically pleasing equipment available, providing consistent quality results in the conservation of human artistic and cultural heritage. Many of the materials and manufacturing techniques used in our equipment come from the aerospace, electronics, and advanced manufacturing industries.

ShipandInsure.com, Booth # 319

Website: www.shipandinsure.com

Insuring inbound and outbound shipments of value, with no deductible, sent by FedEx, UPS, USPS or FedEx Freight, up to \$500,000.00+ at extremely reasonable rates. Claims are paid promptly for loss or damage. Discounts of up to 40% off FedEx shipping rates are available through our program.

SmallCorp, Booth # 320-322

Website: www.smallcorp.com

SMALLCORP manufactures products for the display, conservation and storage of works of art, textiles and objects. Our frames and display cases figure prominently in museum and corporate collections.

Spectra Services, Inc., Booth # 214

Website: www.spectraservices.com

Spectra Services is an Authorized Zeiss Microscope dealer in New York and Florida. We handle a large selection of new and used microscopes, microscopy accessories, microscope cameras, laboratory equipment and consumables, representing over 100 manufacturers. Our 14,000 square foot building houses one of the largest inventories in the world of used microscopes and parts for non-current models.

T and D US, LLC, Booth # 408

Website: www.tandd.com

T&D Corporation manufactures a complete line of wireless and stand-alone data loggers offering a variety of web based data collection, remote monitoring and notification features. Wireless data collection options include an innovative hand-held portable unit with graphical display, a network connected data collector with built in ethernet or Wi-Fi interface and even an option for remote monitoring and data collection over a GSM cellular network.

Talas, Booth # 509

Website: www.talasonline.com

Bookbinding, conservation and archival supplies. Visit our booth for copies of our most recent catalogs, samples, and featured new products.

Tru Vue, Inc., Booth # 308-310

Website: www.tru-vue.com/museums

Tru Vue has a complete line of high-performance glazing for displaying works of art, including Optium® Acrylic Glazing and UltraVue® Laminated Glass. With over 40 years of experience, Tru Vue is a leader in UV protection, as well as anti-reflective, anti-static, and specialty glazing solutions that meet aesthetic and conservation needs of fine artists, private collectors, and museums around the world.

University Products, Inc., Booth # 309

Website: www.universityproducts.com

University Products, the leading supplier of materials, tools and equipment to conservation professionals, continues to add innovative new products to its line. Visit our booth and hear about our allnew air pencil/tacking iron combination station, and see dozens of other additional product offerings including our flexible conservator's light sheet.

West Dean College, Booth # 218

Website: www.westdean.org.uk

West Dean College in the UK has an international reputation in Conservation education. MA and Diploma students work on live, often rare, historic projects in a unique environment with strong connections to the heritage sector.

Zone Display Cases, Booth # 118

Website: www.zonedisplaycases.com

Zone Display Cases is a Canadian-based company that designs, manufactures and installs museum quality display cases all across North America and Mexico. We offer custom-built and standard cases, all built through a unique CAD/CAM process that guarantees an extreme precision and quality.

FAIC News

FAIC Welcomes New Staff Members and New Programs!

FAIC will be taking on new programs that support emergency preparedness, response, and recovery for cultural collections. See details in the joint press release on pages 9-10.

- The "Alliance for Response" initiative includes a new project to create two county-wide coalitions; one in the Capital District of Upstate New York, and another on the Gulf Coast of Mississippi. The project will bring the number of Alliance for Response Networks to 25.
- MayDay, the annual program to encourage cultural institutions to take steps toward improving their disaster planning and readiness, was also moved to FAIC. AIC Collections Emergency Response Team (AIC-CERT) Coordinator Rebecca Elder and FAIC Development and Education Coordinator Abigail Choudhury have been tweeting and posting daily tips, and promoting a free webinar as part of the nationwide campaign. FAIC's MayDay 2015 activities are sponsored by Polygon Group (<http://www.polygongroup.com/us/>), offering document recovery, emergency planning services, property damage restoration, and temporary humidity control across the globe. See the article on MayDay (page 10) for more information.
- FAIC now supports State Heritage Emergency Partnership (SHEP) and the Risk Evaluation and Planning Program (REPP). These networking and education programs dovetail with AIC-CERT to provide support for a variety of actions to mitigate the effects of natural and man-made disasters.

FAIC WELCOMES DIRECTOR OF EMERGENCY PROGRAMS

FAIC welcomes Lori Foley as Director of Emergency Programs. Lori has served as Vice President of Emergency Programs and Director of the Heritage Emergency National Task Force

for Heritage Preservation since March 2011. Previously, she was Director of Preservation Services and the Field Service Representative at the Northeast Document Conservation Center in Andover, Massachusetts. She is no stranger to AIC, having served as co-chair of the AIC Emergency Committee, and is currently a member of AIC-CERT.

EMERGENCY PROGRAMS COORDINATOR JOINS STAFF

Assisting Lori as FAIC's new Emergency Programs Coordinator is Jessica Unger. Jessica was Director of External Affairs for Heritage Preservation, and their Emergency Programs Assistant before that. She has also served as coordinator for events celebrating the 350th anniversary of the signing of Rhode Island's founding charter. She has a BA in Anthropology from The College of William and Mary and an MA in Public Humanities from Brown University.

The Digital Landscape of the Conservation Profession Project Nears Completion

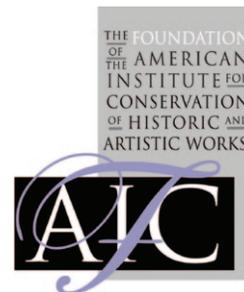
FAIC's survey of how the conservation profession currently uses digital resources, what the needs in the digital arena are, and what needs will be arising in the near future, is coming to conclusion. Project Director Diane Zorich is drafting a report based on an analysis of surveys, interviews with international leaders in the field, a review of online resources currently available, and a series of summits of conservators and allied professionals conducted in San Francisco, Dallas, and Boston. The document is expected to help lay the groundwork for identifying critical needs in the field, directions for improving digital services, and suggesting potential partners for meeting those needs. A draft of the report is expected by mid-May, and the final version will be made publicly available.

This initiative was initially funded by The Andrew W. Mellon Foundation, with additional support from the Samuel H. Kress Foundation and the Getty Foundation.

FAIC News continues on page 10

Heritage Preservation

The National Institute for Conservation



Heritage Preservation Programs Transition to FAIC

WASHINGTON, DC — April 27, 2015 — Throughout its 33-year history, first as the National Institute for the Conservation of Cultural Property and then under its current name, Heritage Preservation has fulfilled its mission to preserve the nation's heritage for future generations through innovative leadership and educational agendas. It has steadily advocated for the protection of cultural heritage by creating programs, publications, and easily accessed products that advance the field of conservation and serve the needs of allied preservation professions.

Heritage Preservation's programs have been tested and proven. Hence, they are trusted and highly valued. Their loss would be severely felt throughout the cultural heritage community. Research undertaken over the past six months indicates that several synergies exist between the programs of the DC-based Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) and Heritage Preservation. For this reason, following the recent vote by Heritage Preservation members approving its dissolution as of June 30, 2015, several popular Heritage Preservation programs will transition to FAIC, thus ensuring their continuation.

Programs That Will Move to FAIC

FAIC will administer and lead three primary emergency planning, preparedness, and response programs currently offered by Heritage Preservation: Alliance for Response (AFR), State Heritage Emergency Partnership (SHEP), and Risk Evaluation and Planning Program (REPP). FAIC will also promote the annual MayDay campaign in 2015 and into the future. Heritage Preservation's plan to develop an app called the Disaster Assessment Reporting Tool (DART) is on hold until funding is obtained to develop a prototype.

Transfer of the Connecting to Collections (C2C) Online Community program, and other activities related to the statewide preservation planning and implementation program developed and funded by the Institute of Museum and Library Services (IMLS), with programmatic assistance from Heritage Preservation, began in December 2014, and has been fully implemented as C2C Care.

FAIC is in the process of hiring additional programmatic and support staff, as well as part-time contractors, to ensure that former Heritage Preservation activities will thrive. Four key Heritage Preservation staff members will be retained, allowing uninterrupted access to their expertise.

Heritage Preservation's joint award with the College Art Association was presented in February 2015 in New York City. The College Art Association and the American Institute for Conservation of Historic and Artistic Works (AIC) have agreed to form a partnership in time for the 2016 award. It is hoped that a new organizational arrangement for the joint Heritage Preservation/AIC Ross Merrill Award for Outstanding Commitment to the Preservation and Care of Collections can be announced prior to the 2016 award cycle.

(continued)

Although FAIC will not directly oversee Heritage Preservation's Save Outdoor Sculpture! and Rescue Public Murals programs, existing digital materials from these and other initiatives will be hosted on FAIC's Conservation OnLine (CoOL) website to ensure continued access.

The Smithsonian Institution Archives, the Campbell Center, the National Park Service, the Library of Congress, the Washington Conservation Guild, the University of Maryland Archives, Conservation Resources Management, and the George Washington University Libraries graciously agreed to accept library and archival materials so that they may continue to be put to good use.

After April 30, 2015, the Heritage Preservation Board of Directors will:

- donate the intellectual property rights for the name and logo of Heritage Preservation to FAIC;
- transfer copyrights and inventory of all Heritage Preservation publications and products to FAIC so that these important resources can continue to be distributed;
- work with FAIC to arrange for mail, product sales, and the website URLs to be redirected to FAIC;
- and allocate all unencumbered monies and transfer unspent funds, as appropriate, to FAIC when the closure of Heritage Preservation is completed.

Other Key Heritage Preservation Programs

The completion and successful delivery of Heritage Health Information 2014, funded by an IMLS grant award with additional support from the National Endowment for the Humanities, the National Endowment for the Arts, The Getty Foundation, and others, will continue to be Heritage Preservation's principal activity for the first half of 2015, with results tabulated and disseminated to the cultural heritage community by summer 2015.

The IMLS Conservation Assessment Program (CAP), managed by Heritage Preservation, will close on April 30, 2015. Further information about this program can be found at www.imls.gov.

Plans are underway to place the Heritage Emergency National Task Force, of which FAIC is an active member, under the jurisdiction of a federal agency.

Additional Information

Questions or comments regarding the status of Heritage Preservation programs may be directed to Tom Claerson, Acting President, Heritage Preservation (tclaerson@heritagepreservation.org), or Eryl Wentworth, Executive Director, Foundation of the American Institute for Conservation (ewentworth@conservation-us.org).

MayDay 2015: Take Simple Steps to Prepare for Emergencies

FAIC is proud to have carried on Heritage Preservation's MayDay initiative encouraging libraries, museums, archives, historical societies, and preservation organizations to set aside May 1, 2015, to examine and increase their preparedness for emergencies.

Any organization can participate in MayDay, and use the month of May to review its emergency plans. Last year:

- Staff at the Snowden Library of Lycoming College in Williamsport, Pennsylvania, reviewed basic first aid procedures with their department of safety and security, updated their disaster plan, and created a Pocket Response Plan.
- At the Historic Fourth Ward School Museum in Virginia City, Nevada, staff, volunteers, and interns met to discuss possible emergency situations, reviewed and updated their emergency manual, and made sure all personnel clearly understood the steps to be taken in various emergencies.

- The Worthington Historical Society in Worthington, Ohio, developed a system for labeling their collections according to high, medium, and low priority in the event of an emergency to share with staff, volunteers, and local emergency personnel.

Visit www.conservation-us.org/MayDay to view project ideas. Activities hosted by FAIC for MayDay 2015 were sponsored by Polygon Group, offering document recovery, emergency planning services, property damage restoration, and temporary humidity control across the globe.

The Society of American Archivists (SAA) created the MayDay initiative in 2006 and promoted the idea to its members and allied organizations. The following year, the Heritage Emergency National Task Force and SAA expanded the concept to include all kinds of collecting institutions and historic preservation interests. For more information about SAA's MayDay activities, see www.archivists.org.

FAIC Announces Grants and Scholarships

FAIC awarded 34 grants, scholarships, and fellowships in March, totaling \$322,200. Among the awards in eight funding categories were the first Tru Vue AIC Annual Meeting International Scholarships, which support conservators from around the world to attend the AIC Annual Meeting and then share their experiences with colleagues.

Descriptions and guidelines for the FAIC scholarships can be found online at www.conservation-us.org/grants. The next FAIC grant deadlines are May 15 and September 15.

FAIC/SAMUEL H. KRESS CONSERVATION FELLOWSHIPS

Art Gallery of New South Wales
 Art Institute of Chicago
 Cleveland Museum of Art
 Conservation Center for Art and Historic Artifacts
 Indianapolis Museum of Art
 Museum of Fine Arts, Boston
 Northeast Document Conservation Center
 Solomon R. Guggenheim Museum
 Winterthur Museum, Garden & Library

CHRISTA GAEHDE GRANT

Moya Dumville	AIC 43rd Annual Meeting
Deborah LaCamera	Masterclass on Thangkas
Harriet Stratis	“Traced, Transferred and Transformed Imagery in the Graphic Works of Paul Gauguin”

CAROLYN HORTON GRANT

Brien Beidler	Summer Institutional Exchange
Moya Dumville	AIC 43rd Annual Meeting
Jennifer Evers	Rare Book School - Advanced Seminar in the History of Bookbinding
Katherine Lechuga	AIC 43rd Annual Meeting
Dawn Walus	Summer Institutional Exchange

“TAKE A CHANCE” GRANT

Elyse Canosa	A New Strategy for Daguerreotype Corrosion Remediation and Prevention
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REGIONAL ANGELS PROJECT GRANT

Western Association for Art Conservation (WAAC) for the Carmel Mission Basilica Museum

FAIC/TRU VUE INTERNATIONAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Elizabeth Morse	Adapt & Evolve Conference
Patricia Silence	Attingham Summer School

FAIC/TRU VUE AIC ANNUAL MEETING INTERNATIONAL SCHOLARSHIPS

Davison Chiwara	AIC 43rd Annual Meeting
Mahmoud El Behairy	AIC 43rd Annual Meeting
Magdalena Grenda	AIC 43rd Annual Meeting
Heather Beerling	AIC 43rd Annual Meeting

FAIC/SAMUEL H. KRESS FOUNDATION INTERNATIONAL TRAVEL GRANT FOR SPEAKERS

Piero Baglioni	RATS
Hannah Barret	TSG
Ida Antonia Tank Bronken	PMG
Annet Dekker	EMG
Patricia Falcao	EMG
Emilie Magnin	EMG
Elena-Teodora Necula	WAG
Givanna Poggi	RATS
Daniel Smith	BPG
Eman Zidan	WAG

JAIC News

Share your Expertise as a Peer Reviewer!

JAIC always has a need for thoughtful, careful peer reviewers, and with our recent increase in submissions, editors will be seeking even more experts to thoroughly consider the merits of the journal's submissions.

Reviewing an article for JAIC means that you commit to carefully reading the paper from start to finish (not just the treatment sections or scientific analysis) because it is important that the entire paper be accurate, from the introduction to the conclusion. The questions that will need to be addressed can be found in the “Editorial Manager program,” under “Submit a Review,” but the Associate Editor (AE) or office team can also provide a template.

A reviewer works with the AE to ensure the submission meets the highest standards. This applies not only to the content of the paper, but also to its completeness (figures, tables, etc.), structure, and the quality of the language. One recommendation is to become familiar with the author(s) and their previous publications (if any). This is important not only for tracking an author's publication record, but also in checking whether the proposed material has already been published (postprints and conference presentations do not count). Please remember that JAIC only considers manuscripts containing original material that has not been published elsewhere.

A key determination for the reviewer to establish is whether the paper contains innovations in approach or new discoveries, and if the results constitute an important contribution to the conservation field. It is also important to verify if adequate citations are assigned, taking into account both older and contemporary sources. An overall picture of the article should be obtained,

focusing on the authors' objectives and on the process that they followed to reach these goals. Then, as a reviewer you are expected to reflect on the various points raised by the author(s) in a more detailed way, with the goals of pointing out any inconsistencies and providing constructive criticism.

These two combined approaches provide the basis for the report that you submit to the AE. Once you've read the manuscript and fully understand its content, you can proceed with writing your review. It is advisable to provide a short summary of the paper in the form of a general comment and to then write specific comments indicating their exact place within the text (page, line number, etc.); this can also be done by marking up a Word document or PDF of the manuscript, both of which are provided.

When the review is in process within Editorial Manager, there are a series of yes/no questions, with boxes for comments. The reviewer's job is to fully inform the AE about the quality of the paper, as well as to direct the author as to how the paper can be made more clear, relevant, and/or focused, so using the comments boxes is very much valued.

You may be worried about the time commitment it takes to review a manuscript for JAIC; the work involved is sporadic and concentrated in short spurts. While it can take several hours to closely read the article and write a review, reviewers are typically called upon only once or twice per year, and only if an article in their specialty is submitted. The reviewer has a month to submit the review, and can work with the associate editor if they need a different time frame. The AE assigned to the article also serves as a resource about the review process and can provide advice about evaluating the article assigned. Of course, all reviewers can also contact the JAIC administrative team at any time!

- Guidelines for peer reviewers can be found at <http://www.conservation-us.org/publications-resources/periodicals/jaic/guidelines-for-peer-reviewers>
- Specific instructions for reviewers using Editorial Manager can be found at <http://www.maneyonline.com/page/authors/editorialmanager>

If you are interested in serving as a reviewer for JAIC, please send a letter of interest and curriculum vitae to Bonnie Naugle.

Associate Editor Transitions

I want to express my gratitude, and that of all the JAIC editors and editorial staff, to James Druzik and Ted Stanley for their valuable work as associate editors for the past 12 and 16 years, respectively. Jim served as conservation science, preventive conservation, and museum lighting expert, and Ted as the special collections paper conservation expert. Their experience and high level of scholarship were key elements in ensuring the quality of papers published over the years. Thank you, Jim and Ted, for donating your time and experience to the journal.

—Julio de Hoyo-Melendez, *JAIC Editor in Chief*, jdelhoyo@muzeum.krakow.pl, and Bonnie Naugle, *AIC Communications Director*, bnaugle@conservation-us.org

Allied Organizations

American Alliance for Museums (AAM)

TRANSITIONS

The American Alliance of Museums, representing the nation's museum community, has announced the selection of non-profit leader Laura L. Lott as its next president and chief executive officer. Lott's appointment follows an extensive search and is effective June 1, 2015.

Currently serving as chief operating officer, Lott will become the ninth president of the 109-year-old organization and the first woman to lead the Alliance since its founding. Lott brings to the position an extensive background in nonprofit management and a passion for museums as places of lifelong learning. While serving as chief operating officer, Lott developed and led an aggressive turn-around plan to eliminate seven years of operating deficits within two years, while investing in and launching a complete re-brand, new technology infrastructure and website, and a new museum membership paradigm yielding 50% growth in museum members.

DIRECT CARE SURVEY

AAM thanks everyone who participated in its Direct Care Survey. Museum standards and ethics dictate that funds from the sale of deaccessioned collections be used for acquisition or direct care/preservation of collections. Many are confused by the term "direct care."

AAM received more than 1,200 responses to the survey, a clear indication that this is an issue of much interest in the field. Given this tremendous response, the Task Force will need time to analyze the findings and the large number of comments before reporting formally. The Task Force met at the AAM Annual Meeting in Atlanta to review the results and begin to identify issues. It will continue to work over the rest of the year to formulate guidance for the field on generally accepted uses of proceeds shared by all disciplines and those specific to each discipline. Several AIC members have agreed to serve as advisors to the Task Force on request. The Task Force plans to issue a white paper before AAM's 2016 annual meeting, but will offer some top line findings in the next few months.

College Art Association (CAA)

NEW RESOURCE ON FAIR USE FOR THE VISUAL ARTS

The College Art Association (CAA) has released its Code of Best Practices in Fair Use for the Visual Arts and is pleased to make this valuable resource available on the CAA website. This Code of Best Practices provides visual-arts professionals with a set of principles addressing best practices in the fair use of third-party materials. It describes how fair use can be invoked and implemented when using third-party materials in scholarship, teaching, museums, archives, and in the creation of art. CAA has also prepared a list of frequently asked questions and hypothetical scenarios to help you evaluate the use of third-party materials.

Heritage Preservation

DISSOLUTION OF HERITAGE PRESERVATION, INC.

The Heritage Preservation Board of Directors recently voted to recommend dissolution of Heritage Preservation, Inc., effective June 30, 2015. This difficult decision was based on a number of factors, including a careful and extensive review of Heritage Preservation's programs, together with realistic current and future projections of the organization's fiscal sustainability following the loss of annual general operating support.

In accordance with District of Columbia laws, representatives of all member organizations in good standing as of 2014 were asked to vote on the dissolution of Heritage Preservation, Inc. Heritage Preservation received 70 out of a possible 126 member votes, with 69 approving the dissolution and one vote against the dissolution, so the measure has passed. Read more online at www.heritagepreservation.org and in the joint press release on p. 9.

HHI SURVEY INITIAL RESULTS TO BE REPORTED

Heritage Preservation eagerly anticipates the release of the Heritage Health Information National Collections Care Survey report next month. The report, which looks at archives, museums, libraries, historical societies, and scientific research collections, will provide a comprehensive picture of the state of collections care across the country. A preliminary summary will be shared at a session at the AIC Annual Meeting in Miami on May 15 at 12:15pm.

Thanks to the extraordinary efforts of AIC members, the response rates for the Heritage Health Information Survey were outstanding. Conservation professionals across all 50 states reached out to collecting institutions to make sure that their voices were heard in the survey. Heritage Preservation is incredibly grateful for the generous donation of time from AIC members to ensure that the data collected in the Heritage Health Information Survey was wide-ranging and inclusive.

Institute of Museum and Library Services (IMLS)

NEW IMLS REPORT DESCRIBES IMPACT AND REACH OF 2014 MUSEUM FUNDING

A new Institute of Museum and Library Services report provides a brief, at-a-glance look at the IMLS Office of Museum Services including the various grant programs, strategic priorities, and the types of organizations and projects that were funded in 2014 by the Office of Museum Services. Download a free copy of the report at http://www.imls.gov/assets/1/AssetManager/FY14_OMS_Report.pdf.

NOMINATION FOR NEW DIRECTOR

On March 10, President Obama nominated Dr. Kathryn "Kit" Matthew to serve as Director of the federal Institute of Museum and Library Services (IMLS). Most recently with the Children's Museum of Indianapolis, Kit has also served the Historic



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.
- Commitment to report on and share information gained as broadly as possible.

Administered by:
The Foundation of the American Institute for Conservation (FAIC) & The Institute of Conservation (Icon).



www.conservation-us.org/grants



training@icon.org.uk



For more information about this program and application forms
www.tru-vue.com/MuseumScholarships

Proud Sponsor of AIC Annual Meeting



www.tru-vue.com/museums

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Charleston Foundation, Please Touch Museum, Science City at Union Station, New Mexico Museum of Natural History and Science, Virginia Museum of Natural History and the Santa Barbara Museum of Natural History. “Kit Matthew has a long and distinguished career helping a wide variety of museums achieve success in community engagement, communications and financial stability,” said current AAM President Ford W. Bell.

American Association for State and Local History (AASLH)

BOOK PROPOSALS SOUGHT

The Editorial Board for AASLH’s book series is actively seeking new book proposals in collaboration with Rowman & Littlefield Press. They are seeking good writers who would like to share their expertise with their professional colleagues.

What does writing a book for this series entail? Most books in the series are around 75,000 words (250 double-spaced pages). Most authors take about 10–12 months after contract issuance to write their manuscript.

AASLH is particularly interested in books on:

- Technology — for management, for enhancing visitor experiences, for website/virtual collections — in museums and historic houses
- Public History — especially books that can be used as textbooks
- Fundraising
- Easily replicated programming ideas and strategies
- Assessment and evaluation measures and techniques of all kinds
- Management of history organizations in the 21st century including sustainability, mergers, and institutional life cycles
- Collections/Archives preservation and conservation, techniques, collecting (and deaccession) strategies

In addition, AASLH is continually seeking proposals for its

Interpreting History series.

Thus far published books focus on topics such as on interpreting African American History, Prohibition, LGBT, Slavery, and American Indians. There are more titles in the pipeline, including books on interpreting Food, Difficult History, and Maritime History.

Books in this series are intended for local history organizations to draw on when thinking of ways to better use their own collections/local stories that relate to larger themes in history. Possible topics for this series include Latino/a History, Medicine/Medical History, Civil War and Reconstruction, Vietnam Era, Music, World War I and World War II (two books), and The Civil Rights Movement. AASLH is always open to considering other topics, so proposals are welcome.

To download the AASLH/Rowman & Littlefield Press Book Proposal Outline, visit <http://blogs.aaslh.org/wp-content/uploads/sites/23/2014/06/book-proposal-outline-for-AASLH-series.pdf>.

Sustainability Committee

An Introduction to How the Manufacturing and Disposal of Adhesives and Paints Affects our Environment

by Robin O’Hern, Geneva Griswold, Mary Elizabeth Haude, and Jia-sun Tsang, *The Sustainability Committee*

The manufacture of conservation materials occurs near where many of us live. Do you live in Philadelphia? You are neighbors with the manufacturer of Paraloid B-72. Given the proximity of these industrial processing plants to our homes and workplaces, the AIC Sustainability Committee researched the effect of the manufacture and disposal of several conservation materials on the environment.

This article seeks to answer two questions regarding the use of synthetic adhesives and paints: How does the manufacturing process affect the environment and how does disposal affect the environment? While their disposal is not the main focus, we also include simple guidelines for the disposal of these materials. The materials we selected to evaluate include Paraloid B-72, polyvinyl acetate (PVAc), Beva 371b, acrylic emulsion paints, and solvent-based alkyd paints. These materials were chosen to represent some of the most frequently used adhesives and paints by the various specialty groups within the broader field of art conservation.

Information about each material was gathered from several sources, including Safety Data Sheets (SDS) (formerly called Material Safety Data Sheets or MSDS), company websites, conversations with industry representatives, the Boston Museum of Fine Art’s CAMEO database, and information available through the Resource Conservation and Recovery Act (RCRA). Manufacturers are required to provide SDS, which include information regarding the potential hazards of manufactured materials, for each product they produce or import. The 1976 RCRA is a federal law governing the disposal of solid waste and hazardous waste in the U.S. at active or future facilities.

This preliminary study includes as much information as possible about the materials mentioned above, yet also highlights areas available for additional research. It does not cover environmental or human health issues associated with the solvents that are mixed with these adhesives, as that information is available in the materials’ SDS as well as within other online resources. The authors hope that by establishing the relationship between conservation materials and the environment, we will employ them with a greater awareness about their manufacturing and disposal risks. We are not advocating that conservators stop using these adhesives and paints, but use and dispose of them thoughtfully.

PARALOID (™) B-72 RESIN

PARALOID B-72 is an ethyl-methacrylate (70%) and methyl acrylate (30%) copolymer produced by the Dow Chemical Company (formerly Rohm and Haas). It is widely used in conservation as an adhesive and consolidant due to its versatility, but it was initially developed for use as a thermoplastic surface coating and ink vehicle.

Environmental Effects of Manufacture

The resin is produced at facilities in Louisville, KY, and Bristol, PA. These facilities were contacted to ask how the bulk material is sourced, yet no response was received. Notably, however, the United

States Environmental Protection Agency (U.S. EPA) considers the Bristol plant as one of the EPA region's high priority RCRA corrective action sites. The 800-acre facility, which abuts the Delaware River, has produced plastics, resins, and emulsion polymers since 1917. As part of ongoing RCRA remediation efforts, a 60-acre landfill containing plant waste accrued between 1952-1975 was encased in a hydraulic barrier (slurry wall). Use of land and groundwater is restricted as investigations continue.

Environmental Effects of Disposal

Due to the lack of public information regarding the current manufacture of B-72, it is not possible to conclude much about the product's environmental impact. According to the SDS (section 13 on disposal), solid B-72 is stable and non-hazardous: the solid product is not defined as ignitable, corrosive, or reactive. Spills and cleaning runoff should be kept out of municipal sewers and open bodies of water. Ecotoxicological and human health data in SDS sheets for Paraloid B-72 relates to the <0.8% of toluene present in the material. The SDS provides no ecotoxicological data about the polymer and the toxicity characteristic (TC) has not yet been evaluated. Dow Chemical could not comment on the sustainability of the product itself, instead directing attention to the company's general sustainable initiatives.

The disposal of solid B-72 should be performed in accordance with institutional protocols and state and federal regulations. The MSDS sheet recommends that it be incinerated at a local, state, and federally-compliant facility. While the direct environmental impact of B-72 production and disposal is inconclusive, thoughtful use of the product is encouraged.

POLYVINYL ACETATE

Polyvinyl acetate (PVAc) resins are thermoplastic co-polymers used to make flexible paints, adhesives, and coatings. Conservation applications of PVAc include its use as an adhesive, including as a hot melt adhesive, for the construction of housings for artifacts (PVAc AYAA), as a consolidant for bones in archaeological conservation (e.g. Mowilith 50), or as an inpainting medium (e.g. Mowilith 20).

Environmental Effects of Manufacture

PVAc is made by the polymerization of the vinyl acetate monomer (VAM). VAM is a colorless liquid made from a vapor-phase reaction of ethylene and acetic acid with a palladium catalyst (Skeist 1977, 466). Manufacturers of PVAc obtain VAM from large chemical companies. In the U.S. the major manufacturers of VAM are LyondellBasel, Dow, and Dupont and Celanese, and all have plants in southeast Texas.

Environmental Effects of Disposal

PVAc is considered to be non-hazardous and is not considered a RCRA hazardous waste (Talas MSDS on Elvace.). However, documentation indicates that VAM, the monomer that makes up PVAc, presents environmental concerns, such as moderate toxicity to aquatic organisms, high toxicity to fish, and flammability. If accidentally released, VAM photochemically degrades in the air, and aerobically and anaerobically degrades in the soil and water (Dow Product Safety (PSA): Vinyl Acetate, Environmental Information). While the research suggests that PVAc is non-toxic and non-hazardous, there is less information about its environmental impact than VAM.

Consult federal, state, and local regulations to identify the

correct ways to dispose of PVAc. Since polyvinyl acetate is a chemical-containing adhesive, it is not advisable to wash liquid PVAc adhesives down the drain unless local, state, and federal codes have been reviewed. According to the SDS, small amounts of solidified PVAc adhesives can be disposed of in the trash. Again a review of local, state, and federal codes is advised before disposing of solid PVAc residues, especially in large amounts (Franklin Adhesives and Polymers). Given the limited public information about the environmental effects of PVAc, best practices from a sustainability perspective would encourage the use of only the amount needed and proper disposal.

BEVA 371

Conservators use Beva 371 (also written as BEVA 371) to reline paintings, repair leather, and mount artwork. It can be purchased in several forms: as a dry resin mix, a solution, a film, and coated onto a non-woven polyester fabric (Beva-TEX). Each Beva product has a slightly different composition, however Beva 371b as a dry resin is composed of 60% ethylene vinyl acetate polymer, 27% cyclohexanone homopolymer, 9% paraffin wax, and 4% phthalate ester of hydroabityl alcohol. The composition of Beva 371 products changed in 2008 when one of the original components, Larapal K80, was discontinued. This component was replaced by an aldehyde ketone resin in the new formula and is now known as Beva 371b (Chludzinski, G. R. and Conservator's Products Company).

Environmental Effects of Manufacture

Beva 371 products are manufactured by Conservator's Products Company in Flanders, New Jersey. Conservator's Products purchases the polymer components and then combines them to manufacture Beva 371 products. The solvents used to produce Beva 371 products are re-used, thus minimizing their environmental impact. Other manufacturing byproducts are incinerated, producing carbon dioxide and water (Chludzinski 2014).

Environmental Effects of Disposal

Disposal of unused Beva 371 products should be minimal, since the material has good aging properties and can be re-solubilized easily. According to the SDS for the dry resin, waste and unused product can be landfilled or incinerated. Beva 371 as a dry resin forms carbon monoxide and carbon dioxide as hazardous waste products, both of which can affect the environment. The disposal of Beva 371 solution is more complicated due to the presence of solvents. According to the SDS, Beva 371 solution is toxic for aquatic organisms and may result in long-term adverse effects for aquatic environments, although this is likely due to the solvents and not to the polymer itself. Whether disposing of solution or dry resin, the disposal of the container and unused contents should be done in accordance with federal, state, and local requirements. Dry resin can be incinerated or landfilled, according to local regulations. The information from the SDS suggests that Beva environmental impacts include the generation of carbon monoxide and carbon dioxide as hazardous waste products and long-term adverse effects to aquatic organisms.

ACRYLIC EMULSION PAINT

The development of water-borne acrylic emulsion paint dates back to the early 1950s as a house paint, and was subsequently used by artists. The binder is based on homopolymers or co-polymers

of ethenyl ethanoate (vinyl acetate) and a propenoate (acrylic) ester. Latex household paints and acrylic emulsion adhesives used in conservation share the same characteristics as artists' acrylic emulsion paint.

Environmental Effects of Manufacture

Acrylics are produced in many parts of the country, but Rohm-Haas (now The Dow Chemical Company) in Philadelphia, PA, is the major producer of acrylic in the United States.

Information about the environmental impacts of the industry's manufacturing process is not readily available to the public; however, the paint industry is closely regulated by the EPA for contamination of groundwater, deteriorating chemical storage facilities, maintaining a list of monitoring regulations, and removal of hazardous wastes. The EPA and its regulatory partners conduct inspections under the majority of statutory and regulatory programs. Paint companies list their goals for sustainability as reducing waste disposal, recycling wash water and unwanted paint, and focusing on formaldehyde abatement technology.

Environmental Effects of Disposal

There is limited information available about the environmental impact of disposal. Acrylic paint is considered a non-hazardous material, but it is not biodegradable and can support combustion. If the paint is not solidified properly before disposal, it can contaminate the environmental or water.

The EPA, state agencies, and local authorities all have regulations affecting acrylic paint disposal. Disposal of liquid acrylic paint in regular household trash or into storm sewers is not recommended. Instead, it can be solidified and included in regular refuse collection. One can easily solidify the acrylic paint by removing the container's lid and placing the container in a well-ventilated area, then pouring liquid paint into kitty litter, sawdust, or shredded paper to speed drying, and finally emptying the container before disposal. Paints that contain mercury, lead, or cadmium are banned from landfills and may require special disposal.

SOLVENT-BASED ALKYD PAINTS

Solvent-based alkyd paints are available as fine art paints and interior household paints. They produce a glossy and durable finish. Developed in the 1920s, alkyd-based enamel paints were once one of the most important types of surface coating. Owing to the incorporation of organic solvents and a propensity for darkening and lower durability on exterior surfaces, they yielded preeminence to newer polymer-like water-based latex and newly developed waterborne acrylic-alkyd and waterborne alkyd paints.

Environmental Effects of Manufacture

Alkyd resin, a complex oil modified polyester, is a film-forming agent in paint and clear coatings. The production of one ton of paint can result in up to 30 tons of waste of low biodegradable material. The primary drying mechanism for alkyd paint is solvent evaporation (like a resin) rather than oxidation (like an oil). Alkyd paints are composed of pigments (25%), additives (5%), binder (30%), and solvent (40%). The production of alkyd resins via azeotropic distillation of water has traditionally employed low molecular weight aromatic solvents, such as xylene. Since xylene is included on the Hazardous Air Pollutants (HAPS) list, companies such as Dow now use alternative solvents and solvent blends as media for alkyd-resin synthesis. Efforts toward sustainability in the paint industry are

Characteristics of a SDS

Safety Data Sheets, (or SDS, formerly Material Safety Data Sheets or MSDS) are a source for essential information about health and safety of a given material as well as information about its environmental affects. By June 1, 2015, OSHA expects all MSDS sheets and chemical labels to be transcribed into the SDS format. The SDS format is the international standard, and is required to include 16 sections. However, OSHA will not be enforcing information contained in sections 12-15, which fall outside the Agency's jurisdiction. Of the sixteen sections listed below, sections 11 - 13 have information about how that material affects the environment.

The sections of an SDS sheet that contain environmental information are in bold:

1. Identification
2. Hazard(s) Identification
3. Composition/Ingredient Information
4. First-Aid Measures
5. Fire-Fighting Measures
6. Accidental Release Measures
7. Handling and Storage
8. Exposure Control/Personal Protection
9. Physical & Chemical Properties
10. Stability & Reactivity
- 11. Toxicological Information**
- 12. Ecological Information**
- 13. Disposal Considerations**
14. Transport Information
15. Regulatory Information
16. Other Information

reducing the inclusion of titanium dioxide and solvents.

Environmental Effects of Disposal

Waste from alkyd paints may be hazardous, as defined under the RCRA 40 CFR 261. Hazardous waste should not be disposed of in municipal waste, and liquid alkyd-based paints or solvents should never be placed in regular trash. Paints that contain mercury, lead, or cadmium are banned from landfills and may require special disposal. Alkyd paint is not biodegradable and it supports combustion. Solvent-based alkyd paints are ignitable and should not be emptied into storm sewers, household drains (especially septic tanks), or on the ground. Precautions must be taken for proper disposal and it is best to check with your local regulations to ensure proper handling.

CONCLUSION

Making environmentally conscious decisions about the use of synthetic paints and adhesives in conservation applications will involve some detective work on the part of the conservator. As previously mentioned, the Safety Data Sheets are a good first place to start but the environmental impacts of the components of the adhesive and paints should also be carefully considered. While this article focuses on the materials themselves, they are often used in combination with solvents such as toluene, xylene, acetone, and ethanol. The environmental effects of the solvents are significant and in many cases well documented, particularly for toluene and xylene. Proper disposal of solvents used for adhesives is important for the environment (see AIC wiki page on

Solvent Disposal www.conservation-wiki.com/wiki/Sustainable_Solvent_Use#3.5_Disposal:_Evaporate.2C_Dump.2C_or_Dispose_as_Hazardous_Waste.3F_3.5 for more information). The environmental side effects of conservation materials like those discussed in this article require further research and analysis, and may be best accomplished in partnership with specialists outside the conservation field who also use or manufacture these materials. Additional information about the materials covered here can be found on the AIC wiki (www.conservation-wiki.com/wiki/Studio_and_Lab_Practices#2.6_Information_About_the_Sustainability_of_Conservation_Materials_2.6).

As conservators our primary responsibility is to protect and preserve artifacts in our care. All of the adhesives and paints mentioned in this article play an integral role in the preservation and conservation of art and historical artifacts, and discontinuing their use is not recommended here. Instead, the aim is to provide conservators with the resources they can use to investigate the environmental impacts of materials common to all of us, and to remind conservators and preservation professionals that we all have a role to play in making the overall environment a safe and healthy place.

ACKNOWLEDGMENTS

The authors would like to thank various individuals from the adhesives, paints, and chemical industries for taking the time to share their knowledge: Ben Sarmas of Abbitt Adhesives, George Chludzinski of Conservator's Products Company, and Susan Herron of Dow Coating Materials Customer Information Group.

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Health & Safety Committee

Respirator Fit Tests in YOUR Neighborhood: AIC Partners with Local Conservation and Industrial Hygiene Groups!

Your respirator is one of your most important pieces of personal protective equipment! Yet how many conservators know how to properly select the type that they really need for the work that they do? Or know the right filter or cartridge to match the chemical or material to which they are exposed?

As many of you know, you need re-fitting every time major changes occur to your facial structure and *at least* on an annual basis, according to OSHA.

Just because a respirator "feels tight" does not mean it truly seals well on your face and you may still be inhaling hazardous vapors. A fit-testing affords you the opportunity to try on several respirators made by different manufacturers and in different sizes and then verifies the fit by qualitative or quantitative means.

Many conservators have access to fit-testing by health and safety professionals through their workplace. Conservators in private practice or in smaller facilities and studios may not have

access, and this is not an easy independent service to find.

The AIC Health and Safety Committee has been providing this service to members at the AIC Annual Meeting for over 20 years. However, this limits the number of people we can reach. The Committee is now prepared to help organize Respirator Lecture and Fit-Test Sessions around the country, partnering local Guilds and Art Associations with local Sections of the American Industrial Hygiene Association (AIHA).

Two events have already been held this year:

- On February 19, 2015, the Washington Conservation Guild sponsored a Respirator Lecture given by Lee Foley, AIHA Potomac Section President. Medical qualification requirements were discussed and a list of local area clinics offering the respirator clearance exam was provided to attendees.
- On April 26, 2015, fit-test sessions conducted by the Potomac Section of AIHA industrial hygienists (who were volunteering their time) were held in Washington, DC.

Interested in arranging fit-testing in your area? We can initiate contacts with local AIHA groups, and provide you both with logistics, lecture suggestions—and can even ship the AIC Respirator Fit-Test Kit to your event!

Contact Kathy Makos, MPH CIH, Health & Safety Committee Chair, at kamakos@verizon.net to start the process!

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

Additional Health & Safety resources are available on the Health & Safety Committee webpage and wiki.

People

Lucian H. (Hugh) Shockey Jr. will join the Saint Louis Art Museum as head of conservation, supervising a team of conservators working in the museum's objects, painting, paper, and textiles labs. He starts his new position on Aug. 10, 2015.

Hugh hails most recently from the Smithsonian American Art Museum's Lunder Conservation Center, where he played a key role in large-scale institutional projects and served as a member of the Smithsonian's initial response team for the Haiti Cultural Recovery Project, which launched recovery efforts after the devastating earthquake of 2010. He previously served as an Andrew W. Mellon Fellow at the National Museum of the American Indian, and has worked with the collections of the Fine Arts Museums of San Francisco and Elvis Presley's Graceland.

Linda Ying-chun Lin has recently been appointed as the E. Rhodes and Leona B. Carpenter Foundation Conservator for Asian Art at the Newark Museum in Newark, NJ. She was previously an Andrew W. Mellon fellow in Objects Conservation at The Metropolitan Museum of Art, NY, where she conducted

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art historical research, provenance study, condition surveys, and conservation of its Asian amber collection. She has also worked with the Seattle Art Museum, De Young Museum of San Francisco, the Athenian Agora excavations in Greece, and the Shaanxi Archaeological Institute in Xi'an, China. Most recently, Lin was an Assistant Conservator at the Art Conservation Group, a private conservation practice in Brooklyn, NY.

Worth Noting

Low-cost Multispectral Imaging for Art and Archaeology System

“Multispectral Imaging for Art and Archaeology” is a crowd-funding project related to Art Conservation Science. It was launched on March 30th by CHSOS (Cultural Heritage Science Open Source), chsource.org, and will last 2 months.

To learn about the project and participate, visit <http://igg.me/p/multispectral-imaging-for-art-and-archaeology/x/3564705>.

The description of the project states, “For the first time, research funding will come from the final users of this new tool for scientific examination of works of art. Art conservation professionals of any nationality are invited to participate and add multispectral imaging to their skills and services. We are counting on all the professionals that have been following the CHSOS website and have regarded it as a free source of valuable information for their workflow.

“Multispectral imaging systems are not invasive and are successfully used in art examination to map and identify artists’ materials (pigments and binders) and to enhance the reading of old documents. We propose to spread the use of this technology by developing a low-cost multispectral imaging system. If funded this project will benefit a transnational community of professionals involved in art conservation.”

For more information, please contact:
Antonino Cosentino, CHSOS Founder
Cultural Heritage Science Open Source
Piazza Cantarella 11, 95025 Aci Sant’Antonio, Sicily

(reprinted in part from: Conservation DistList instance 28:42)

Specialty Group Columns

Book and Paper Group (BPG)

2015 AIC Annual Meeting

Many thanks to our BPG officers, volunteers, and members for your extraordinary efforts to ensure a successful annual meeting in Miami—we appreciate all your time and dedication! Remember, if you can’t come to Miami this year, you can join virtually, thanks to the active blogging that your colleagues will provide! Conservators Converse <http://www.conservators-converse.org/>.

FAIC Topics for Workshops in 2017-18

Do you have a workshop idea or institutional event ripe for a symposium? Please contact Jodie Utter, BPG Education and

Free E-Book on Netherlandish Panel Paintings and Frames Now Available

The Royal Institute for Cultural Heritage in Brussels (KIK-IRPA) and the Getty Foundation have published the e-book *Frames and Supports in 15th and 16th-century Southern Netherlandish Painting*.

This free e-book, written by scholar H el ene Verougstraete, serves as an important resource for conservators and scholars who study and care for old master paintings on wooden panels. The publication is an updated study based on Verougstraete’s 1989 doctoral thesis, which was originally prepared in French with black and white pictures. The new e-book has been fully translated into English and features over 2,000 crisp, full-color illustrations and diagrams presented in a searchable, zoomable interface.

Verougstraete’s technical study is unique because it was the first in-depth documentation of Netherlandish panel paintings with “engaged” frames. This practice of fusing together the frame and the wooden painting support was common in the 15th and 16th centuries, though over time these two elements were often separated. Thanks to Verougstraete’s research, scholars and conservators have had a valuable record to guide both the structural treatment of wooden supports for works of this period and the selection of historically accurate frames to replace those that were removed then lost. However the first edition was published in French with a small print run, both of which have limited its accessibility. The new expanded and translated edition, which is freely accessible to conservators, scholars, and the general public, sheds further light on how artists collaborated with woodworkers to create painting supports.

The translation and expansion of the first edition of this book was supported by a grant from the Getty Foundation as part of its Panel Paintings Initiative, jointly run by the Getty Conservation Institute, the Getty Foundation, and the Getty Museum. See more about the initiative at http://www.getty.edu/conservation/our_projects/education/panelpaintings/. The book can be read online at <http://org.kikirpa.be/frames> or downloaded at <http://www.kikirpa.be/uploads/files/frames.pdf>.

Programs Committee Chair, with any thoughts or suggestions (jodie.utter@cartermuseum.org).

BPG Publications Committee Updates

Many thanks to our PubComm officers, particularly new editor/compiler Eliza Gilligan, and our volunteers and contributors for producing an outstanding BPG Annual, Volume 33 (2014). We appreciate all your efforts to keep our field moving forward with original research and informative preservation discussions. BPG volunteers Amy Williams, Olivia Primanis, and Shannon Zachary continue to push forward on our postprint digitization project—with the goal of having all BPG annuals available online in the near future. The project direction has been to acquire high quality

images and accurate text files to create the best possible product. We will all benefit tremendously from this important project—many thanks for their efforts!

We continue to fortify our Wiki program with teams of volunteers charged with specific project tasks, such as our recently formed BPG Wiki Bibliography Team. As a result of BPG member requests, we are working to upload new content as well as update existing pages within this important resource. Future teams are being gathered to begin work on new Book and Paper Catalog chapters and sections such as Consolidation/Fixing/Facing, Filling of Losses, Drying and Flattening, Mending, and Backing Removal. If you are interested in working on existing topics or contributing new information please contact BPG Wiki Coordinators Denise Stockman or Evan Knight at bookandpapergroup.wiki@gmail.com

Join us for these two wiki events in Miami. The AIC Wiki Workshop Using Wikis to Collaborate, Share, and Advance Conservation Knowledge (May 13th 9:00am–4:30pm, \$39) is open to participants of all skill levels to learn more about basic coding and formatting tips. The BPG Wiki Hack Session (Thursday, May 14th 5:30–6:30pm, in Tuttle/Monroe) will be an informal get together for those already working on the BPG Wiki and those interested in helping who don't know where to start. All will be welcome at both events, and attendance by members with limited or no Wiki experience is encouraged. Bring a laptop if you can, as well as your Wiki login information (if you're already signed up).

Volunteers

Are you a mentor? The Emerging Professionals Network is seeking seasoned conservators to collaborate in our newly established Mentor Program. A mentor can offer advice in developing educational and career goals, provide guidance with conservation related problems and be a source of networking opportunities. For more information, go to <http://www.conservation-us.org/mentoring> or contact membership coordinator Ryan Winfield, rwinfield@conservation-us.org.

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

Electronic Media Group (EMG)

Annual Meeting

We can't wait to see you at the annual meeting in Miami this month! Be sure to add these EMG events to your schedule:

- EMG is holding two joint sessions with the Objects Specialty Group (OSG) and the VoCA –Voices in Contemporary Art (formerly INCCA-NA) on *Collaboration with Artists in the Preservation of Artistic Heritage: Theory and Practice*. These sessions are on Thursday, May 14th and Friday, May 15th.
- EMG, OSG, and VoCA will be holding a joint reception at the de la Cruz collection from 6:30–9pm on Friday, May 15th. Tickets for this event may be purchased on the

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registration website (<http://www.conservation-us.org/annual-meeting/register>).

- EMG will also host a full day of electronic media presentations. For further program details on the EMG sessions and a full list of speakers and titles please check out our schedule online (<http://www.conservation-us.org/annual-meeting/meeting-schedule>).
- The EMG business meeting will take place on Friday morning, May 15th, from 7:30 – 8:30am. Please plan to attend the EMG business meeting and help guide the future direction of EMG. We look forward to seeing you in Miami!

EMG 2015 Election

The results of the EMG election will be announced at the EMG Business Meeting at the Annual Meeting in Miami. Thanks again to the 2015 Nominating Committee members: Christine Frohnert, Sarah Norris, and Martha Singer.

Member Activities

Curious to hear what fellow electronic media conservators are doing and how they're sharing their work with the public? MoMA's Inside Out blog has a recent post from Media Conservator Kate Lewis titled "What Does a Media Conservator Do?" http://www.moma.org/explore/inside_out/2015/03/24/what-does-a-media-conservator-do. Check it out and add your comments to the post!

Do you have a blog, interesting project, or other professional news to share? Let us know so we can spread the word to our membership!

—Helen Bailey, EMG Chair, hakbailey@gmail.com

Objects Specialty Group (OSG)

2015 AIC Annual Meeting

Our program is online! Go to: <http://www.conservation-us.org/annual-meeting/meeting-schedule>. To see all the OSG talks, hover your mouse over the yellow specialty session icon on the right of the screen and then select "Objects" from the drop down menu.

Archaeological Discussion Group (ADG)

During the AIC Annual Meeting on Friday, May 15th, the Archaeological Discussion Group (ADG) will hold a Business Meeting at 1:00pm. This meeting is open to all Annual Meeting attendees with an interest in archaeological conservation. Topics that will be discussed at the meeting include the progress of the ADG's goals and future activities.

Postprints

Kari Dodson and Emily Hamilton, coordinators for our Postprints, are happy to announce the creation of a new resource: a complete online archive of the OSG Postprints. Hosted by CoOL, it is available here: <http://cool.conservation-us.org/cool/osg/>

A few things we're excited about:

- Postprints articles and abstracts from Objects Specialty Group Session presentations at AIC Annual Meetings back

to 1989 now exist in a single location.

- Articles and abstracts are searchable by keyword, year, or author.
- Individual articles can be downloaded directly from the site, and links to the AIC Store for download of full volumes are available and active.
- Resources are available for OSG Postprints authors, including the most current author's guidelines and links to the AIC Author License Agreement form.
- The new platform will allow us to track article view statistics.

We would like to express our gratitude to Bonnie Naugle in the AIC office for her technical guidance, and to Lara Kaplan, Chair Emerita, for overseeing the herculean task of digitizing past issues of the Postprints. Many thanks to Walter Henry for all of his work with CoOL and to all of the Postprints authors for contributing to our shared resources.

OSG Wiki

Wiki Chair Carrie Roberts is pleased to announce new additions to the OSG Wiki page:

- updates to reference sections (thank you Tina Gessler),
- an expanded Alabaster page (thank you Kerith Koss Schragger), and
- (coming soon) a new Plant Materials page (thank you Courtney Von Stein Murray, Becky Kaczowski, and their editors).

Carrie is calling now for contributions to the Conservation and Care sections of the OSG Wiki: many sections would benefit from additional information, especially the kind of first-hand experiences with objects that cannot be found in publications. Sections on materials that can use more information include feathers, wood, ceramics, and metals.

We are also looking for conservators willing to share first-hand, anecdotal experiences about working with specific cultural materials, particularly as this relates to preventive care and treatment. As ever, Carrie is also looking for seasoned conservators willing to review existing pages.

If you're interested in contributing to AIC's wiki initiative, consider attending the day-long Wiki Workshop on May 13 at the Annual Meeting. You'll learn basic coding as well as tips for formatting, images, automation, and smoother workflows. Follow the link to learn more and/or find instructions on how to register.

<http://www.conservation-us.org/annual-meeting/workshop>

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

Paintings Specialty Group (PSG)

2015 AIC Annual Meeting

I am writing this at the end of March from Connecticut, where, barring one last icy fit, an unrelenting winter finally is giving way to spring. I have to say: Miami has been on my mind the past few months. Sunny weather aside, it will be good to reconnect with colleagues at the 43rd Annual Meeting in Miami, May 13-16, 2015. I hope to see you there.

PSG PROGRAM

Tricia O'Regan and Jennifer Hickey have been securing sponsorships and completing the final touches on what promises to be a rich program, including a joint session with RATS on Thursday, May 14 and a full slate of PSG sessions on Friday, May 15 and Saturday, May 16.

PSG/RATS JOINT RECEPTION, GENEROUSLY SUPPORTED BY KREMER PIGMENTS, INC.

Do not miss the PSG/RATS joint reception at the Rubell Family Collection on Friday, May 15 from 6:30pm – 9:30pm. The reception fee includes bus transportation to and from the venue, an open beer and wine bar, catered dinner, and access to the collection.

PSG TIPS SESSION AND RAFFLE

On Saturday, May 16 from 2:00pm – 2:30pm, PSG will hold its annual Tips Session. Colleagues will be sharing their latest tips, tricks, and tools, and your attendance gives you a chance to walk away with some wonderful prizes, including a coveted copy of *Conservation of Easel Paintings*.

By the time you receive this, the submission deadline will have passed. However, if you have a tip that just must be shared, please contact Tricia O'Regan at [toregan\[at\]famsf_org](mailto:toregan[at]famsf_org). Impromptu submissions will be encouraged and welcomed as well.

PSG BUSINESS MEETING, GENEROUSLY SUPPORTED BY GOLDEN ARTIST COLORS, INC.

Please plan to attend the PSG Business Meeting (with Breakfast) on Friday, May 15 from 7:15am – 8:30am. I will post an agenda and last year's minutes on the PSG listserv in early May. In addition to reports on PSG finances, publications, and Wiki, we plan to discuss new business, announce the results of our recent elections, and present our biennial Paintings Specialty Group Award.

If you have any specific concerns or issues that you would like to see addressed during the business meeting, please feel free to contact me at [matthew_cushman\[at\]yale_edu](mailto:matthew_cushman[at]yale_edu). I look forward to your suggestions and seeing you in Miami!

—Matt Cushman, Chair, PSG, [matthew_cushman\[at\]yale_edu](mailto:matthew_cushman[at]yale_edu)

Photographic Materials Group (PMG)

2015 PMG Winter Meeting

The Winter Meeting of the Photographic Materials Groups of AIC was a success by all accounts. Approximately 150 delegates braved the New England weather to meet in Cambridge, Massachusetts for two days of engaging presentations on the latest advances of our field. We are most grateful to Sarah Freeman, PMG Program Chair, and the local arrangements team led by Brenda Bernier, Penley Knipe, and Erin Murphy who did an incredible job of organizing the two days of sessions, several tours, workshops, and associated events. We also extend our thanks and appreciation to Harvard Library, Harvard Art Museums, MIT, and their staff for their hospitality, to our generous hosts and sponsors Tru Vue, Inc, Paul Messier LLC, The Better Image, and Chicago Albumen Works who provided delicious breaks, and to all the

speakers and session moderators. Our next Winter Meeting will take place in Kansas City, in February 2017.

2015 AIC Annual Meeting

Our Annual Meeting is this month; this will be quite a change of scenery from snowy Cambridge. Unless there are last minute changes, we will be meeting on Thursday in the Orchid Rooms on the Terrace Level, and on Saturday in the South Hall of Riverfront Hall. The business meeting will take place on Saturday at 11:30 am in the South Hall, before we break for lunch. We look forward to seeing all of you in Miami!

New Print Sample Set

PMG Gelatin Silver Sample Set 1 is now available for sale online at the AIC store. The set was created by Tania Passafiume (Library and Archives Canada) and Greg Hill (CCI), and includes late 20th and early 21st century, black-and-white gelatin silver, D.O.P. and P.O.P., RC and fiber based prints. The set holds 8 different types of paper.

Each paper type contains 4 samples:

- exposed and developed
- exposed, developed and selenium toned
- exposed, developed and sulphur toned
- unexposed, fixed

The negative, created by the Chicago Albumen Works, incorporates a grey scale, resolution target, and portrait image. The cost of the set is \$100 for members and \$130 for non-members. We thank Tania and Greg for donating all the proceeds of the sales to PMG.

Topics in Photographic Preservation

Topics in Photographic Preservation, Volume 16 is in the early stages of being compiled. This volume will primarily contain papers from PMG talks presented in 2014 and 2015; additional papers can be included as space allows. Please contact compiler Jessica Keister for guidelines or more information.

—Sylvie Penichon, spenichon@artic.edu

Research and Technical Studies (RATS)

2015 AIC Annual Meeting

We are getting ready for the AIC Meeting in May and are looking forward to seeing you in Miami! Don't forget to sign up for the RATS/PSG joint reception to be held at The Rubell Family Collection on Friday, May 16th!

Our business meeting will take place between 1–2 pm on Saturday, May 17th. Lunch will not be provided, so please plan to make other arrangements for food. The proposed agenda for the business meeting is as follows:

- Minutes from previous year's meeting
- Outgoing and incoming officers
- Financial Report
 1. Current budget
 2. Donations
- Publications update
 1. Postprints
- Wiki
 1. Listserv

- Volunteers for Nominating Committee

If any members have business they would like to have added to the agenda, please contact the RATS Chair (harrisona@si.edu) prior to the meeting.

This is my last newsletter column as Chair of RATS and I'd like to thank the editors at AIC and my fellow RATS officers. It has been a pleasure working them and I'm looking forward to serving the RATS membership next year as Chair Emeritus!

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

Textile Specialty Group (TSG)

2015 AIC Annual Meeting; See You Soon in Miami!

The annual meeting is right around the corner, and Kate Sahmel, TSG Vice-Chair, has great sessions planned! The TSG sessions are scheduled on Thursday afternoon, May 14th and Friday morning, May 15th. Don't forget to attend the TSG business meeting before Friday's session! The TSG, ASG, and WAG joint reception is Friday, May 15th from 7:00-10:00 pm at Vizcaya Museum & Gardens. Food and drink and transportation will be provided, so don't forget to buy your ticket if you haven't already purchased one.

TSG Publications Inventory Surplus

Way back in the fall of 2014, we began to disperse our surplus inventory of publications. At the 2014 TSG business meeting we passed a motion to offer our extra inventory to Central and South American conservation programs and to others via serial listservs. We also passed a motion to approve the expenditure of postage to send these publications to the schools and libraries. Thanks to the efforts of TSG members Robin Hanson, Yadin Larochette, and Virginia Whelan, AIC staff members Bonnie Naugle and Brittany Dismuke, and the TSG Board, much of this inventory has found new homes in 30 conservation schools, libraries, and institutions around the world and in the United States. We have received extremely warm responses from our colleagues who have gratefully commented on the usefulness of having these publications at hand.

TSG Postprints: The Future

The push to liquidate the surplus inventory was driven by the fact that the AIC office can no longer hold publications at a warehouse. At the end of March we were informed that the warehouse used by AIC would be moving, and that the remaining AIC publications would not be transported to a new facility. Fortunately, we had dispersed much of the inventory, and many of the publications had no remaining copies in stock. The remaining inventory has been recycled. Three physical copies of each *Postprints* vol. 1-16 and CD's 17-20 are held in the AIC office archives in perpetuity.



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Working in concert with the dispersal, we have been concentrating on a project to digitize TSG publications. At the 2014 TSG business meeting we passed a motion to scan/digitize all past publications. So far:

- The first 10 volumes of Postprints have been digitized by Aptara and they have each been vetted by Rebecca Summerour, TSG Postprints Editor.
- Volumes 11–18 already exist in an electronic format and will be converted to InDesign by AIC.
- Volumes 17–20 are in CD format.
- The Directory of Handstitches was digitized through the tireless and expert efforts of Jennifer Cruise, TSG Wiki Editor, and Jonathan Hoppe, TSG Archivist.

At the upcoming TSG business meeting we will discuss future publication formats and venues for the *Postprints*. During the 2014 business meeting we approved the motion to continue to offer TSG *Postprints* to TSG members for free. However, we did not have a chance to discuss and come to consensus on the issue of pricing for non-TSG members and if we should impose a limit on the duration for which we would charge for access to these materials. Please do attend the TSG business meeting in Miami so that you can participate in this important discussion.

I look forward to seeing you in Miami!

—Lauren Chang, TSG Chair, Lkchang27 [at] gmail.com

Wooden Artifacts Group (WAG)

2015 AIC Annual Meeting

The Annual meeting in Miami is coming up very soon and I hope to see many of you there!

- WAG will host a joint session with ASG, scheduled on Thursday, May 14th (2 to 5:30 pm), followed by the AIC opening reception starting at 7pm.
- There will be two WAG-only sessions, the first on Friday, May 15th from 8:30am to noon, with our business meeting running from 11am to noon. The second WAG-only session will be held on Saturday morning from 10am to noon, right after the AIC member business meeting.
- Please plan to attend the WAG business meeting (after our first session); I will send the agenda beforehand through our announce list, as well as the minutes of the last business meeting for your review.
- The joint WAG/ASG/TSG reception is scheduled on Friday evening from 7 to 10pm at the Vizcaya Museum and Gardens (<http://vizcaya.org/>), an amazing venue where you will be able to enjoy historic interiors surrounded by water and breathtaking gardens. The reception cost includes bus transportation and an open beer and wine bar in addition to amazing food and setting. Please make sure to book your ticket before



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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.

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For more information about this program and application forms
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the meeting. If you have already registered for the meeting but did not buy your reception ticket at the same time, you can simply go back online and “add a ticketed event,” select the “Vizcaya Museum and Gardens Reception (ASG, TSG, and WAG),” ensuring that you will be able to attend! If you encounter difficulties booking please contact the AIC office.

- Please also consider attending the ECPN speed networking luncheon on Saturday to share what we do with young professionals and guide them through their professional growth.

Elections

This year several officers will be elected: the Chair (2-year term), Program Chair (1-year term) and Secretary/Treasurer (2-year term). Not much competition, but great candidates: Tad Fallon as WAG Chair, Christine Storti as Program Chair, and Bret Headley who very kindly agreed to continue as our Secretary/Treasurer. I want to thank them all for their willingness to serve WAG!

One member of the Advisory Committee, Genevieve Bieniosek, will also end her term and a new officer will be appointed (3-year term). This candidate should be an emerging professional, as defined by the WAG Rules of Order. Steve Pine will still serve for one year and Randy Wilkinson for two years. I want to thank them all for their help and advice during this past year.

Postprints Update

I am most pleased to announce that the first 2014 WAG paper is available on Memberfuse! A preview of this article, along with the index of all 2014 papers (WAG and WAG/PSG sessions) is also available on the WAG page of the AIC website, under the Publications and Resources tab: www.conservation-us.org/wagpublications

To access our Memberfuse page, you need to login on that page: aichaw.mymemberfuse.com/group/woodenartifacts

More papers are being edited and will hopefully be available to you online in the coming weeks and months. I want to thank Rian Deurenberg-Wilkinson and Bonnie Naugle for their hard work on our Postprints, as well as Genevieve Bieniosek for her help with the article index and title pages.

Workshops Update

• “Airbrushing for Conservators” Workshop 2, to be held in Miami

The Airbrushing techniques workshop offered by FAIC and WAG, to be held right before the Miami Annual Meeting, is sold out again! Twenty four participants will benefit from the knowledge and experience of instructor Alan Pastrana, assisted by our own Tad Fallon, who organized this most popular workshop. Thank you Tad! The workshop will be held on May 12th and 13th, 2015 and is generously sponsored by Createx Colors and Iwata.

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• “Cleaning of Decorative and Historic Finishes”

As mentioned in the previous column, 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. Participants will be selected out of a large number of applications received. This workshop is made possible through the support of an NEH grant.

• “Exotic Surfaces: Chinese Export Lacquer Symposium and Workshop”

This event, offered jointly by FAIC and the Winterthur Museum, will take place at Winterthur on October 29-30, 2015. This symposium and workshop are designed to explore the history, fabrication, preservation, analysis, and conservation treatment of Chinese export lacquer on a wooden substrate. The first day symposium is designed for curators, conservators, and those with a significant interest in the subject where lectures and study sessions will present new research on the history, characterization, deterioration, and analysis of Chinese lacquer wares made for the export market. The second day workshop is designed for conservators involved with the treatment of Asian lacquer ware and will cover current analytical techniques, consolidation, fills, cleaning, inpainting, and case studies with conservators specializing in lacquer conservation. Participants may register for the

symposium only or for both the symposium and the workshop. The first day (symposium) will be limited to 50 participants, among which 20 will also attend the second day (workshop). Please follow this link for full description and registration information: <http://www.conservation-us.org/education/education/current-courses/exotic-surfaces-chinese-export-lacquer-symposium-and-workshop>

Post graduate Fellowship Announcement

The Winterthur Museum will host a one-year post-graduate fellowship to begin in September 2015, combining preventive conservation and either a textile or Asian lacquer conservation project. This Fellowship is supported by a grant from the FAIC, funded by the Samuel H. Kress Foundation. The job description has been posted through the WAG announce list, CoOL Conservation DistList, and the AIC website. Feel free to contact me with any questions at sauffret@winterthur.org or by phone at 302 888 4607.

See you in Miami!

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

PLEASE NOTE: The Architecture Specialty Group and Conservators in Private Practice did not submit a column for this newsletter issue.

Network Columns

Collection Care Network (CCN)

CCN Strategic Planning

Since CCN's founding in 2012, it has been working to move forward initiatives based on the network's six charge statements. After several years concentrated on forming and formalizing the network, CCN's officers met to revisit the goals and mission of the group on February 23rd and 24th at Winterthur Museum, Garden and Library, Delaware, for an intensive strategic planning session. During the session, the officers discussed how the CCN can best meet the needs of AIC members and allied professionals, and developed strategies for outreach, publications, and partnerships. The meeting will result in a formalized strategic plan for CCN to guide the network's activities over the next several years. Funding and support for the meeting was generously provided by Tru Vue, University of Delaware, and AIC.

Welcome to New CCN Officers

The Collection Care Network wishes to welcome two new officers to our dynamic team:

Mary Coughlin joins us as e-editor. Mary is Assistant Professor and Administrator of the Distance Education Program in the Museum Studies program at The George Washington University. She is a 2005 graduate of the University of Delaware Winterthur Program in Art Conservation where she specialized in Objects Conservation. She also holds a BA in Historic Preservation from Mary Washington University. Mary served as a student representative to the AIC Health and Safety Committee,

and sat on the AIC Sustainability Committee for three years. She also served on the Washington Conservation Guild Board for five years. Mary follows Rob Waller, whose valued contributions benefitted the early years of the CCN tremendously.

Kendall Trotter is appointed the first CCN Social Media Chair. She is the Assistant Registrar at the Taft Museum of Art in Cincinnati, OH, and is pursuing a MA in Museum Studies and a Certificate in Non-Profit Management at Johns Hopkins University. Kendall participated in conservation internships at the Cincinnati Art Museum, Cleveland Museum of Art, the Isabella Stewart Gardner Museum, and the Shelburne Museum. Formerly, Kendall was the AIC ECPN co-communication chair and recently managed the Instagram account for Fotofocus Cincinnati, a photography exhibition.

2015 AIC Annual Meeting

One last reminder not to miss our CCN sponsored events:

- Influence for Impact: Leadership Strategies for Collections Care Professionals, May 13 • 9:00am - 4:00pm
- STASH FLASH II, May 13 • 4:30pm - 6:30pm
- Collection care session, May 14 • 2:00pm - 5:30pm

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

PLEASE NOTE: Emerging Conservation Professionals Network (ECPN) did not submit a column for this newsletter issue.

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, Miami, Florida (see www.conservation-us.org/meeting for descriptions)

- Airbrushing for Conservators, May 12-13 (FULL)
- Laser Cleaning of Surfaces: Artifacts and Architecture, May 12-13 (Two-day FULL, Tuesday Lectures still open)
- 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

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 (FULL)

JUST ANNOUNCED: TechFocus III: Caring for Computer-Based Art, September 25-26, 2015, New York City, New York

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

Exotic Surfaces: Chinese Export Lacquer Symposium and Workshop, October 29-30, 2015, Winterthur Museum, Garden & Library, Winterthur, Delaware

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

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

Establishing a Conservation Practice – July 7-August 3, 2015

Mitigating Risk: Contracts – August 4-14, 2015

Mitigating Risk: Insurance – August 18-28, 2015

Laboratory Safety for Conservation – 2015 dates TBA

Marketing for Conservation – 2015 dates TBA

Photographic Chemistry for Preservation* – webinar series begins in 2015

Sustainable Collections Care Practices* – webinar series begins in 2015

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
http://www.eaglehill.us/programs/nhs/seminar-flyer-pdfs/2015Biofilms_JacobSchmull.pdf

Calls for Papers

Submission Deadline: May 8, 2015. College Art Association (CAA) Annual Conference, *The Explicit Material: On the Intersections of Cultures of Curation and Conservation*, Washington, DC. (Conference dates: Feb 3–6, 2016)

Contact: Hanna B Holling, hanna.hoelling [at] bard.edu, Francesca Bewer, francesca_bewer [at] harvard.edu
Info: <http://www.collegeart.org/pdf/2016CallforParticipation.pdf>

Submission Deadline: May 15, 2015. Die Neue Sammlung, FUTURE TALKS series: *015, Processes. The Making of Design and Modern Art Materials, Technologies and Conservation Strategies*, Munich, Germany. (Conference dates: Oct 28–30, 2015)

Contact: Tim Bechthold (Dipl.Rest.Univ.), Head of Conservation, Die Neue Sammlung, The International Design Museum Munich, bechthold<-a t->die-neue-sammlung< .>de
Info: <http://www.die-neue-sammlung.de>

Submission Deadline: June 1, 2015. Asia Pacific Tropical Climate Conservation Art Research Network (APTCCARN), *Embracing Cultural Materials Conservation in the Tropics*, Taiwan (Conference dates: Nov 25–27, 2015)

Contact: Dr Nicole Tse, The Grimwade Centre for Cultural Materials Conservation, School of Historical and Philosophical Studies, Faculty of Arts, Room 3.03, Level 3, Thomas Cherry Building, The University of Melbourne, Victoria, 3010, TEL: +61 3 8344 0354 or +61 404 005 1
Info: <http://2015aptccarn.csu.edu.tw>

Submission Deadline: June 15, 2015. IIC, IIC Congress, *Saving the Now: Crossing Boundaries to Conserve Contemporary Works*, Los Angeles, CA, USA. (Conference dates: Sep 12–16, 2016)

Info: <https://www.iiconservation.org/congress/>

Submission Deadline: July 1, 2015. University of West Scotland, *13th International Congress on the Deterioration and Conservation of Stone*, Glasgow, UK. (Conference dates: Sep 6–10, 2016)

Info: <https://sites.google.com/site/sc16test/home>

Submission Deadline: August 1, 2015. Western Association for Art Conservation (WAAC), *Annual Conference*, Pacific Grove, CA, USA. (Conference dates Sep 30–Oct 2, 2015)

Contact: Catherine Coueignoux, president<-a t->waac-us< .>org
Info: <http://cool.conservation-us.org/waac/meeting/>

GENERAL

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

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
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 25–27, 2015. Gilt-teller project, *GILT-EnArt2015: Gilding Materials and Techniques in European Art*, International Conference, Evora, Portugal.

Info: <http://www.gilt-enart2015.uevora.pt>

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
Info: <https://www.cac-accr.ca/conferences>

Jun 15–17, 2015. Royal Institute of Cultural Heritage, *International Symposium in honour of Paul Coremans, A Belgian Monuments Man and his Impact on the Preservation of Cultural Heritage Worldwide*, 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 27–Sep 2, 2015. Sustaining Sound and Image Collections (SOIMA), *SOIMA 2015: Sustaining Sound and Image Collections*, Brussels, Belgium.

Info: <http://www.iccrom.org/soima-2015-sustaining-sound-and-image-collections>

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://woodmusic.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 24–25, 2015. Evora University, *Colour2015: Bridging Science with Art*, Evora, Portugal.

Info: <http://www.colours2015.uevora.pt>

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

Sep 30–Oct 2, 2015. Western Association for Art Conservation (WAAC), *Annual Meeting*, Pacific Grove, CA, USA.

Contact: Catherine Coueignoux, president<-a t->waac-us< .>org
Info: <http://cool.conservation-us.org/waac/meeting/>

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

Oct 28-30, 2015. The Conservation Department of Die Neue Sammlung, The International Design Museum, FUTURE TALKS 015, *Processes. The Making of Design and Modern Art Materials, Technologies and Conservation Strategies*, Munich, Germany.
Contact: Tim Bechthold (Dipl.Rest.Univ.), Head of Conservation, Die Neue Sammlung I The International Design Museum Munich, bechthold@die-neue-sammlung.de
Info: <http://www.die-neue-sammlung.de>

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

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@coa.gatech.edu

Sept 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@iicconservation.org

BOOK & PAPER

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) andrewnicoll@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

Sept 9-10, 2015. British Council of Brussels and the University of Leuven (KU Leuven), *What do we lose when we lose a library?* Belgium.
Info: <https://kuleuvencongres.be/libconf2015/website/program>

ELECTRONIC MEDIA

Sept 25-26, 2015. EMG, FAIC and the Solomon R. Guggenheim Museum, *Techfocus III: Caring for Software-based Art*, New York, NY, USA.
Info: <http://www.conservation-us.org/TechFocus3>

OBJECTS

May 15-16, 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.archaeologyisrael.com
Contact: [desk\[at\]archaeologyisrael.com](mailto:desk[at]archaeologyisrael.com)

Dec 4-5, 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*. Schönbrunn Palace Conference Centre, Vienna, Austria.
Contact: [martina.haselberger\[at\]uni-ak.ac.at](mailto:martina.haselberger[at]uni-ak.ac.at)

2016

May 25-29, 2016. ICOM-CC, Ceramics and Glass WG, *ICOM-CC Ceramics and Glass WG Interim Meeting*, Wrocław, Poland.
Info: <http://icom.asp.wroc.pl>

PAINTINGS

May 8-10, 2015. Academy of Fine Arts, *Panel Paintings: Experience from the Field*, Dresden, Germany.
Info: <http://www.restauratoren.de/aktuelles/aktuelles/termine/termine-details/1388-vdr-tagung-konservierung-und-restaurierung-von-holztafelgemalden-erfahrungen-aus-der-praxis-in-dresden.html>

PHOTOGRAPHIC MATERIALS

Jul 6-9, 2015. Fotorestauratie AtelierVOF, *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.masccgroup.org

Jul 9-10, 2015. IIC, SRAL, *Portable X-ray Fluorescence Spectroscopy: Friend or Foe?*, Maastricht, The Netherlands.
Contact: Siske.Losse@sral.nl

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

Oct 29-30, 2015. FAIC, *Exotic Surfaces: Chinese Export Lacquer Symposium and Workshop*, Winterthur, DE, USA.
Info: <http://www.conservation-us.org/education/education/current-courses/exotic-surfaces-chinese-export-lacquer-symposium-and-workshop>

Dec 4-5, 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*. Schönbrunn Palace Conference Centre, Vienna, Austria.
Contact: [martina.haselberger\[at\]uni-ak.ac.at](mailto:martina.haselberger[at]uni-ak.ac.at)

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 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 92168
619-236-9702

Canadian Association for the Conservation of Cultural Property (CAC)

Contact: <https://www.cac-accr.ca/conferences>

May 26-27, 2015. *3D Scanning for Conservators*

May 27, 2015. *Conservation of Audiovisual Collections*

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 Impainting*

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

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>

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

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

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

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*

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

University of Michigan Library

University of Michigan Papyrus Collection
807 Hatcher Graduate Library South
913 S. University Avenue
Ann Arbor MI 48109-1190
www.lib.umich.edu/papyrology-collection

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



Art Preservation Services

www.apsnyc.com

APS Products & Services

- **Microclimate control**

RHapid gel is the most efficient high performance silica gel available for museum applications. It is available at specific RH ranges, and is packaged in half-pound (250 gram) soft packs.

- **Environmental Monitoring**

Arten Meters are a small, elegant solution for monitoring RH and temperature in museum exhibition cases. The internal RH indicator strip provides an independent verification of RH accuracy.

- **Leakage Detection**

APS has developed easy and accurate means to determine air exchange rates and methods for locating case leakage in sealed cases and storage units.

Your Trusted Source for Microclimate Information and Technology

Art Preservation Services is a pioneer in microclimate technology for museums. Based on decades of research, APS has developed unique methods, materials and equipment for the control of relative humidity in museum exhibition cases and storage units. These innovations provide critical tools for balancing the twin goals of preserving collections and achieving energy-efficient and sustainable micro-environments and macro-environments.

**Check out our website for
information and products**

APS specializes in solutions that address the THREE essential requirements that are necessary for achieving RH microclimate control:

1. A simple, reliable and cost-effective means for controlling RH.
2. Appropriate equipment for monitoring case RH conditions.
3. Methods for evaluating case leakage.

