

Toby traveled the world, he returned again and again to the part of globe he loved best, South and Central America. Toby was fluent in Spanish and felt at home teaching, lecturing, and conducting research in Chile, Argentina, Mexico, Brazil, Peru, Guatemala, and Costa Rica. As a regular Fulbright Scholar, he made frequent trips to consult on exhibits, conduct training on a variety of topics, and to bring awareness and understanding of North American conservation practices to South America.

Toby was a social person and passionate in his beliefs. Meeting him was to fall instantly into friendly companionship. His deep interest in people was somehow immediately evident and genuine. Family, friends, and professional colleagues miss sharing his dreams and honor his many contributions to conservation.

A Quaker service was held to celebrate his life on November 14, 2009. Toby is survived by his wife Hali Taylor, sons Seth and Jonathan, and his sisters Elaeh Raphael, Bettina Raphael, also an objects conservator, and brother David Raphael.

—Martin Burke, *Shepherdstown, WV*

Grants and Fellowships

Clare Hampson Scholarship Fund Publication Grant

Clare Hampson was a founding member and Secretary of the Institute of Paper Conservation for over twenty years before her untimely death in 2002. She was deeply committed to promoting professional development opportunities for her colleagues. To support this aim, a new program is being launched to encourage individuals engaged in the field of book or paper conservation, or in related activities to enable them to complete an article or a chapter of a book to peer reviewed publication standards.

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

Applications are invited by authors with advanced drafts based on completed research. Funding can be sought to support time away from work, travel, subsistence, and translation, as well as illustration costs. The award panel is keen to support individuals who have not yet published and to facilitate this, editorial support and mentoring may be provided to successful candidates. Grants can be sought up to UKP 3,000.

Further information and application forms are available at www.icon.org.uk, or by contacting sophie@zedat.fu-berlin.de.

Health and Safety

OSHA Updates Standards for Personal Protection

SOURCE: 74 FR 46350-46361 Sept 9, 2009.

Effective October 9, 2009, OSHA regulations have updated safety standards referenced in each of the personal protective equipment standards. The new standards are incorporated by reference into section 1910.6 of the code. Also provided in the rule are addresses and contact information for ordering these standards. All of the standards are American National Standard Institute (ANSI) standards except those for foot protection which are American Society for Testing and Materials (ASTM) standards. A summary eye and face, head, and foot protection standards are below:

1910.133 Eye and face protection.

(b) *Criteria for protective eye and face protection.*

(1) Protective eye and face protection devices must comply with any of the following consensus standards: (i) ANSI Z87.1-2003; (ii) ANSI Z87.1-1998; (iii) ANSI Z87.1989

1910.135 Head protection.

(b) *Criteria for head protection.*

(1) Protective head protection devices must comply with any of the following consensus standards: (i) ANSI Z87.1-2003; (ii) ANSI Z87.1-1997; (iii) ANSI Z87.1986

Better an expiration date on your respirator than you! Reorder your cartridges before they are finished (do you know how many hours the cartridges are good for?) **and get fit tested every year.**

—A reminder from the Health & Safety Committee

(An Appendix B for Non-Mandatory Compliance Guidelines for Hazards Assessment and Personal Protective Equipment Selection also provides a history of changes in head protection which have redesignated the electrical protective classifications for helmets. Readers interested in these criteria and our advice for hard hat use in art and theater and send an SASE.)

1910.136 Foot protection. (b) *Criteria for foot protection.*

(1) Protective foot devices must comply with any of the following consensus standards: (i) ASTM F-2412-2005 “Standard Test Methods for Foot Protection,” ASTM F-2413, “Standard Specification for Performance Requirements for Protective Footwear.”

(ii) ANSI Z41-1999 (iii) ANSI Z87.1986

After each of the rules above, there is another provision which says that eye, face, head, or foot “protection devices that the employer demonstrates are at least as effective as head protection devices that are constructed in accordance with one of the above consensus standards will be deemed to be in compliance with the requirements of this section.”

Employers are unlikely to institute testing sufficient to prove a protective device meets the same level of protection that those meeting ANSI or ASTM standards. However, this does give the employer an option to choose equipment that meets even more recent standards than those listed by OSHA, since ANSI or ASTM will have done the required testing.

New standards are released every few years and ACTS advice usually is to purchase equipment that meets the most recent standards.

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People

James Hamm has been appointed Interim Director of the Art Conservation Department of Buffalo State College (BSC-ACD) while the faculty conducts a search for the new director. He will continue to teach a selected number of paintings classes and mentor the paintings majors. Tracy Dulniak, a 2001 BSC-ACD graduate working at Great Lakes Art Conservation is teaching all other paintings classes while maintaining her private practice.

Carol Mancusi-Ungaro was selected as a 2009 fellow of the American Academy of Arts and Sciences. Carol is the first practicing conservator of art to be elected to this body. The press release can be found at www.amacad.org/news/new2009.aspx

Elena Phipps, senior museum conservator will be leaving the Metropolitan Museum of Art after 33 years. She plans to continue her research and publications on textile materials, techniques and cultural history. Her forthcoming publication, *Cochineal Red: The Art History of a Color* (Metropolitan Museum of Art and Yale University Press), is expected to be out at the end of January, 2010. After January 1, she can be reached at Elena@ephipps.org.

Mervin Richard, long time assistant to Director of Conservation Ross Merrill, has been officially appointed to fill the vacancy created when Merrill left The National Gallery of Art for health reasons.

Third year graduate students at Buffalo State College are currently in their year-long internships: **Megan Berkey** is at the de Young Museum in San Francisco (Paintings); **Christina Finlayson** is at the Legion of Honor, San Francisco (Paper); **Im Chan** is at the Morgan Library and Museum, New York (Paper); **Melody Chen** is at the Museum of Fine Arts Boston

(Paper); **Jenny Dennis** is at the Cleveland Museum of Art (Objects); **Eileen Sullivan** is at the Cleveland Museum of Art (Paintings); **Jennifer McGlinchey** is at the Museum of Fine Arts Houston (Photography); **Nathan Sutton** is in Kansas City's Nelson-Atkins Museum of Art (Paintings); and **Claire Walker** is at the Art Institute of Chicago (Paintings).

New Materials and Research

Modular Cleaning Program

The newest version of the Modular Cleaning Program (MCP) is available for download from Conservation Online (CoOL) at <http://cool.conservation-us.org/byauth/stavroutdis/mcp/>. This version supports aqueous cleaning systems as well as Carbopol-based solvent gels. It also introduces a new graphic display for visualizing the polarity and aromaticity of solvents, solvent mixtures, and solvent gels.

The program is built using FileMaker Pro 9, but there are runtime versions available for both Windows and Mac computers that don't require the user to own FileMaker. As before, a registration number is required to unlock the database. Previously issued registration numbers will work with the new version. New users should email Chris Stavroudis (cstavrou@ix.netcom.com) for a registration number. The MCP is for use by professional conservators. Therefore, when requesting a registration number, please provide information about your professional status.

—Chris Stavroudis, *Conservator in Private Practice, Los Angeles, CA*

Conference Review

“Conservation Documentation: On-going Projects and Perspectives,” September 19, 2009 at the Wallace Collection

On September 19, 140 members of the ICOM-CC Working Group on Paintings met at the Wallace Collection in London. The

meeting, entitled “Conservation Documentation: On-Going Projects and Perspectives,” was organized by Tiarna Doherty and Dr. Gunnar Heydenreich. Papers centered on three themes: developments in the use of digital technology to aid technical study; archiving and providing access to conservation documentation for both professional and lay audiences; and the development of web-based conservation research tools.

The use of computer scanning to interpret x-radiographic images was featured in two talks. Richard Johnson of Rice University demonstrated his technique for scanning x-ray films to automatically generate canvas thread counts. The technique is more accurate than traditional human thread counting and makes counting the entire area of a painting possible. Primary and secondary cusping can be identified, and the warp and weft of a canvas shown. With that, paintings sequentially made from the same roll of canvas have been identified. Meta Chavannes of the Rijksmuseum demonstrated the use of digital stereo-X-radiography; two X-radiographic images taken roughly 10cm apart could be resolved in three dimensions with the aid of a pair of cheap 3-D glasses. The technique allows one to visualize objects buried inside an object, such as a nail inside a piece of wood, or to separate what is on the front and back-side of a two-sided canvas.

Many of the presentations were devoted to the development and use of conservation databases as either stand-alone data management software systems or as components of larger collection management systems within institutions. *MetigoMap*, a digital mapping system (www.metigo.de/metigo_map.php?lang=en) was presented by Julia Burdjewicz of the Academy of Fine Arts in Warsaw and was noted for its availability to students and academic institutions for a small fee. Independent database systems developed to provide access to conservation information for in-house conservation, registration, and curatorial staffs are in use at the Thyssen Bornemisza Collection (presented by Helene Desplechin,) and the Conservation Center Kanut, in Tallinn, Estonia (presented by