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Contract Culture: Inspiring Skills for Success

By Kerith Koss Schrager, for CIPP

Those of us who work as conservators in private practice reevaluate our professional skills and selves with every new client: what are our obligations, what is our time and experience worth, what skills do we provide, and what are our limitations? With experience, we learn to ask these questions regularly and to understand that the answers will vary depending on the projects and changing needs of our business structures. While private conservators must do this regularly to be successful, learning to consider our skills and professional worth in various situations is an essential skill that every conservator needs to master.

For conservators in private practice, the external and physical manifestation of this internal discourse is the contract. A well-written and negotiated contract sets the tone for professional endeavors and relationships. Defining roles and responsibilities through contracts is such an important part of conservation practice that the AIC Code of Ethics and Guidelines for Practice addresses the value of contracts, whether in the context of working day-to-day with a new client or with your full-time employer (AIC 2001: 4c).

It is inevitable that conservators will have to navigate contractual relationships during various career stages, particularly as the job market and workforce evolve. Evidence of changes in workforce economies are demonstrated in the Freelancing in America 2017 report, which states that 36% of American workers are freelance, and that a majority freelance workforce is only a decade away (Upwork Global Inc. 2017). The 2014 AIC/FAIC compensation survey revealed that among conservators this number is even higher: 30% of conservators are solely in private practice and 48% of museum-employed conservators conduct private work with another 20% considering it (FAIC 2015).

Writing and understanding contracts can be one of the most overwhelming aspects of private work. With this in mind, CIPP created and provides a contract template for member use (CIPP and Darraby). But beyond legality, what can we learn from contracts other than about the language they contain? What can we learn about ourselves and our relationships with clients, employers, and other conservators? And what skills do we learn with every new negotiation?

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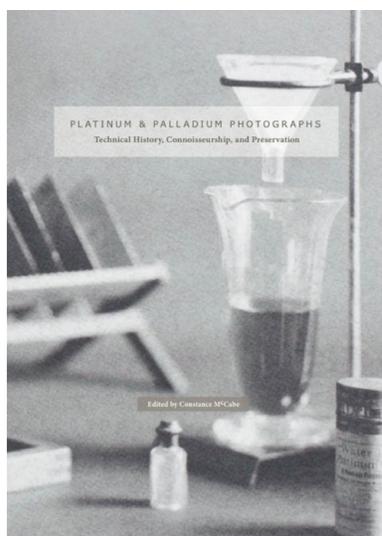
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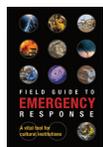


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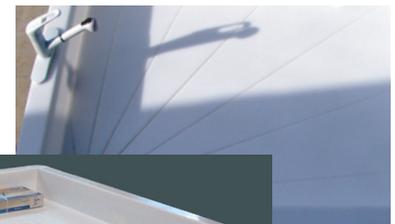


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Deadline for January editorial submissions: December 1, 2017. Submit to bnaugle@conservation-us.org.

We reserve the right to edit for brevity and clarity.

ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. Fellowships, Positions Available, and Classified Ads are placed at \$100 per position. Internships post at no cost. Display ad pricing: half page \$255; full page \$395.

Deadlines for advertising copy/materials are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to AIC at advertise@conservation-us.org.

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My thanks to board members Molly Gleeson and Suzanne Davis for drawing attention to the announcement that the United States will withdraw from UNESCO at the end of 2018. While the decision is regrettable, it will not affect current U.S. World Heritage sites. UNESCO treaties already in effect under domestic U.S. law will not change, including the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and the 1972 World Heritage Convention, pertaining to World Heritage Sites. We hope the U.S. will continue to be guided by UNESCO's commitment to and principles for cultural heritage preservation, and that it will follow and engage in the organization's decision-making, even if this means participating as a non-voting member.



Social injustice surrounds us and AIC members are not morally indifferent. Some recent government policies have potential ramifications for AIC as a 501(c)6 membership organization, which exists to support us – the conservation professionals who preserve cultural heritage. It is sometimes difficult to differentiate what legislation negatively impacts our mission and professional activities from other social or political issues on which we disagree – sometimes to the extreme. I am proud that AIC members address these latter issues through a high level of civic involvement and advocacy.

In light of President Trump's extended travel ban, it seems natural to underscore our ***Statement on Travel Restrictions*** (<http://www.conservation-us.org/docs/default-source/public-relations/aic-statement-on-travel-restrictions.pdf>) as released on February 24, 2017:

The American Institute for Conservation of Historic and Artistic Works (AIC) recognizes that cultural heritage belongs to all people regardless of their faith, ethnicity, or nationality. Its care and preservation is a global responsibility and depends upon ongoing collaboration and scholarly exchange within the international conservation community. Only through inclusiveness, can the AIC remain a dynamic and effective professional membership organization. Therefore, the AIC deplores any action taken, such as President Trump's recently enacted travel ban, to restrict free entry into the United States of conservation professionals based upon their country of citizenship.

As a conservation educator, I would be remiss if I did not comment on the Trump Administration's decision to repeal the Deferred Action for Childhood Arrivals (DACA) program, now under reconsideration. Some younger AIC members, in particular students, are affected by this legislation. As the American members of the Association of North American Graduate Programs in Art Conservation (ANAGPIC) stated, "We believe that graduate studies in conservation should be available to all students regardless of immigration status. We are proud of our mission to educate the future stewards of our historic and artistic heritage and will continue to champion on their behalf."

Looking ahead to the Annual Meeting in Houston, I am pleased to repeat earlier messages that the Marriott Marquis Houston has fully resumed operations. Ruth Seyler, AIC Meetings Director, will send updates regarding the status of other Houston venues that are slated to host Annual Meeting events. Suzanne Davis, AIC Vice President, reports that meeting plans are moving apace. In response to member queries, Suzanne has posted a description of the abstract selection process, as well as the evaluation rubric sent to all program committee chairs (www.conservation-us.org/annual-meeting/call-for-submissions/annual-meeting-abstract-review-process). I hope that greater transparency in program development will encourage even more submissions than previous record-breaking years.

The Internal Advisory Group (IAG) is scheduled to meet on December 1st. This gathering, which includes specialty group, network, and committee chairs or their designees; *JAIC*, *AIC News*, and web editors; AIC board members; and AIC and FAIC staff, provides a good measure of on-going issues and concerns of AIC members. To that end, members are encouraged to

From the Board President continues on the next page

From the Board President continued from previous page

contact their specialty group, network, or committee chair to register opinions and concerns.

Two membership issues that are currently being addressed include a re-evaluation of membership designations, i.e., Professional Associate (PA) and Fellow. While a Membership Designation Working Group (MDWG) was formed following the Annual Meeting (see *AIC News*, July 2017, Vol. 42:4, p. 10), the board has recently approved the charge for a fact-finding Certification Sub-Group. We hope that once this sub-group is formed, it can assess the viability and necessity of creating a certification program for the conservation profession.

Secondly, changes are being made to the *Find a Conservator* referral system. Members who wish to be included in this system are asked to list only a personal e-mail address and not one indicating an institutional affiliation.

Speaking of opinions and concerns – while I and other board members are on many specialty group and private discussion lists, we cannot always monitor and respond to messages transmitted solely through these channels. We might miss a very constructive suggestion or respond only to a narrow group of constituents. Therefore, members are encouraged to communicate directly with AIC staff or board members through Memberfuse, info@conservation-us.org, or our individual e-mail addresses.

It is an honor to serve all AIC members,

—Margaret Holben Ellis, AIC Board President, mhe1@nyu.edu

Contract Culture continued from page 1

Understanding Your Rights

Every employer/employee relationship has its own set of expectations. For a private conservator, we outline our rights and obligations with the client at the beginning of every project. Expectations can be dictated by a conservator’s personal values, such as prioritizing a healthy work-life balance. Generally, your employee/employer expectations and choices are yours alone to negotiate in a contractual agreement; you are responsible for issues like insurance, work schedule, and leave (without pay). Other considerations include larger concerns that must be met to make the project worthwhile, such as time schedules, health and safety considerations, and liability issues.

Institutions generally have employee guidelines outlining employee and employer obligations, such as etiquette, schedules, annual leave, maternity leave, or worker’s compensation, and employees have no say in negotiation of these policies. As a contract worker, temporary or part-time employee, fellow, or intern, you may not be eligible for specific benefits that are offered to salaried staff. Even as a salaried employee, finding out about any policies or issues that may be of concern to you (and securing documentation) is a personal responsibility. Does your official job description reflect what you actually do? Are you being appropriately compensated for that work?

Understanding Your Value

Conservators in private practice are in both the envious and unfortunate position of setting their own rates. Articulating the value of your time and work is essential—especially when you find yourself in the position of defending your costs to a client who may or may not be familiar with conservation. Part of being a successful conservator in private practice is advocating for the quality of your work, including defending your rates and explaining why your work may take many hours to complete. These same skills are valuable to conservators in institutional settings, but the negotiation process can be complicated by pay scales and schedules set by parameters outside of your control. Ultimately, the ability to articulate your valuation is essential; for example, for defending your worth to a supervisor or museum board when you are trying to get raises for yourself or your staff.

As an employer, supervisor, or sole proprietor, the process of defining your worth gives you greater appreciation for the constructs of the employer/employee relationship and the security that is embedded in that relationship. There are benefits and drawbacks that are not necessarily transparent to those who are not intimately involved with administration, but become clearer once you have to do them yourself. When you approach a job that might have a lower salary than you expected, you may have

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Contract Culture continued from page 5

a different perspective by also evaluating all the benefits the employer provides, like health insurance, legal protection, paid vacation, and the reliability of getting paid on a regular, fixed schedule.

Receiving pay for work performed has become a topic of national discussion and, more recently, legislation. In 2016, New York City passed a first-of-its-kind, Freelancing Isn't Free Act (Local Law 140 of 2016), recognizing certain basic rights for contract workers to get paid appropriately and in a timely fashion for their work (NYC 2017). In Massachusetts, recent legislation prohibits employers from asking prospective employees about their salary history—an effort to close the gender wage gap and eliminate the prejudice of prior poor compensation as a factor in determining future earning potential (Cowley 2016).

According to the 2014 AIC compensation survey, there is a \$20,000+ difference between median salaries of men and women in museum positions. This is a larger gap than the national wage gap, and should be of concern in a field dominated by women (NWLC 2017). This figure may reflect the reality that men hold a greater number of leadership positions in major conservation departments, so it will be interesting to see if these statistics change with time and whether or not the entire average salary goes down once these higher-salaried individuals retire. Additionally, the average difference between the highest paid men and women (those who are in the 90% percentile of earners) in museum positions is an astounding \$60,000 (FAIC 2015: 70).

How can we change salary scales and rates? Think of what we imply when we encourage conservators to start out as pre-program interns and volunteers performing unpaid labor, or later on as paid graduate interns and fellows. Employers should be careful to follow legal distinctions between employee, intern, and volunteer as prescribed federally through the Fair Labor Standards Act (FLSA) as well as at state and local levels (Tuschman 2012). For example, New York passed laws limiting how for-profit business profit from unpaid interns—the entirety of the benefit of the intern/employer relationship should be the educational benefit of the intern (New York State Department of Labor 2017). What if we only had pre-program positions for paid, necessary work? Not only would this demonstrate the value of our work to collecting institutions, but such a stance could also potentially help create a more skilled and smaller pool of graduate school applicants. A workforce that enters the profession from paid positions where they are validated for their work creates an expectation of continued compensation.

As more governing bodies recognize the importance of fair pay, conservators should encourage the same progress in our field. Advocating for and achieving salaries commensurate with our training and skill will encourage people from more varied backgrounds into our field. We should embolden conservators to negotiate salaries, and promote fellowships and jobs that offer competitive salaries—not rely on the lack of jobs to drive overqualified candidates into underpaid positions.

Ultimately, value is more than just money. Starting out as a conservator in private practice teaches you that value is not based on acceptance by a single individual, job, or relationship. Dealing with rejection and failure, while part of any professional experience, can be particularly difficult for conservators on a personal level. The first several clients to whom you send proposals and from whom you receive no response can be devastating. The realization that another, better project is around the corner can be hard to visualize at this point. Losing a particularly desirable job can be distressing, but the resulting ability to cope with rejection is a learned skill, balanced by well-earned successes. Focusing on building your own personal or business brand, separate from that of your clients or employer, shifts your value to the skills you personally possess.

Understanding Your Conservation Tasks

The tradition in conservation of doing post-graduate internships, fellowships, and short-term contracts can be beneficial for a conservator considering private practice. A variety of experiences with different treatment practices and priorities prepares you for the daily barrage of unexpected scenarios, treatment problems, and the expectations of a variable client base.

However, these post-graduate educational experiences also affect the organizations that provide these opportunities. A temporary and transient workforce provides little institutional memory for the hosting institutions; often conservators are funded for specific short-term projects with grants that may allow travel and specialized research. Independent conservators can bring conservation services to organizations that do not have the resources to employ salaried conservation staff. In these situations, the role that conservators have in education and outreach is essential in creating a public face for conservation, particularly as we try to educate other collections professionals and the public about what conservators do. However, at the end of the grant or contract, the conservator may leave for another

position and take their knowledge base with them. In addition, failure to provide long-term stability for a workforce means limited loyalty and lack of consistency; the same institution may have a long string of conservators working for them with different approaches to preservation issues.

Having confidence in your conservation and business skills can be difficult for a private practitioner, particularly if you are in business by yourself. Knowing if you are making the right decisions can be especially stressful in unfamiliar treatment situations. Proper training and additional training through refresher courses, conferences, and professional discourse creates successful conservators. Participation in continuing professional development grows your personal knowledge and helps build confidence in assessing your skills.

Understanding Where to Find Help

Finding the appropriate people to assist you in areas that are not your specialty (such as other conservators, lawyers, accountants, a business manager, etc.), and recognizing when you need this help becomes particularly crucial when your livelihood depends on the success of these relationships.

That our professional organization and, to a growing extent, our training programs, offer some organized support for individuals entering private practice is extraordinary. Other professions whose practitioners also start private businesses do not necessarily have this kind of support system. However, what conservation lacks in comparison to these other professions are the larger number of established private professionals (and the organizations they create) that are able to advocate for, mentor, and employ practitioners before they go out on their own. Nearly 57% of conservators in private practice are sole practitioners (FAIC 2015: 17) and many work in more rural areas where the opportunity for contact with other conservators and mentorships can be difficult.

When working within an organization, conservators may find themselves similarly inexperienced in understanding their support systems (i.e., the role of supervisors, human resources departments, and/or union representatives); you are your own best advocate. As a non-salaried employee negotiating contracts, it is easier to recognize when the client's interests are not the same as yours; it is more difficult to recognize when your employer's interests are not what is best for you (Dachis 2013). As educators, employers, and mentors, we should be fostering work environments and educational spaces where conservators feel comfortable approaching their superiors about issues they face and can realistically discuss career expectations.

Understanding Your Options and Priorities

One of the most challenging lessons to learn in private practice is accepting your limitations and learning to decline work that isn't the right fit; this can involve many failed and stressful experiences. Contract negotiation (scope of work, terms of payment, timelines, etc.) can often signal that things may not go well, and picking up on these signals takes experience. Saying "no" to a client or a job, whether private or institutional, can be particularly difficult when you're not sure where and when the next opportunity may come. Being able to step back and say, "Is this the right move for me?" takes informed consideration.

On a broader scale, conservators should ponder similar issues in making career choices; the conservation field provides a wide range of options for balancing life and work priorities, whether institutionally employed or in private practice. Given the realities of the challenging employment market for conservators, exploring all career paths and fostering these interests early on in our conservation training helps each of us make the best personal choices. Yet, how can we know what is the best career choice, if all the options aren't presented equally?

Given that survey results indicated 20% of museum conservators are considering private work, questions about job stability, life choices, and how to make private practice sustainable become more nuanced. Are those considering private practice contemplating a career change or just supplementing their current work? Does the 20% stem from insecurities about job stability, benefits, or lower compensation – or concerns about how one's personal life fits within an institutional environment? Or does lack of preparation and knowledge about how to proceed in becoming a freelancer account for this number?

Anxiety about topics like navigating business structure, insurance, and taxes can be addressed through use of CIPP resources, by teaching conservation interns and students about what they need to know when going into private practice, and by highlighting positive relationships with conservators in private practice. Fostering a relationship between training programs and conservators in private practice could allow for more internship opportunities for students, and may reduce some of the anxiety and possible prejudice about working in private practice.



Find your path

One's career path and perceptions about these choices should be based on personal choice rather than lack of skill or opportunity to become either an institutional or private conservator.

Although venturing into the world of private practice can feel at times like the profession you worked so hard to master has abandoned you, electronic resources, social media, and the rise of the freelance class contributes to an increasing number of resources available (such as the Freelancers Union and SCORE) that make it easier than ever to find to help, and provide support and advocacy.

As conservators, it's important to look beyond our individual work situations and to recognize the values and skills that we can all offer each other. The implications of understanding business and contractual relationships and their value can be of great benefit to the entire conservation community. Especially now, as we work to encourage individuals from diverse backgrounds to enter a field with shrinking institutional opportunities for employment, we can stress this type of basic, regular inquiry through professional development opportunities and student and worker training. Support in developing negotiation and relationship-building skills can provide conservators with realistic expectations of the job market ahead, prepare them to take on challenges intelligently, and will allow conservation to thrive along with the changing workforce.

—*Kerith Koss Schragger, conservator in private practice, Chair of CIPP, kerith@the-foundobject.com*

Resources

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Fig. 2. Cards with different values distributed for participants to choose from and trade. Image courtesy the authors.

tific Studies in the Arts (NU-ACCESS); and Dr. Narayan Khandekar, Director of the Straus Center for Conservation and Technical Studies, Director of the Center for the Technical Study of Modern Art, and Head of the Analytical Laboratory, Harvard Art Museums.

Panel presenters in the pre-session highlighted their experience in taking business school classes, working with outside consultants, and taking part in Getty Leadership Institute (GLI) programs. Museum professionals have benefited from a limited number of leadership programs. Current leading models include the programs organized by the GLI and the Center for Curatorial Leadership (CCL). While GLI invites conservators to apply for their programs, the CCL traditionally focuses on curators; however, CCL Director (and co-founder) Dr. Elizabeth Easton confirmed that applications by conservators would be considered. Some programs and courses exist that address leadership and management training for arts and humanities professionals, including the leadership program that the Association of Academic Museums and Galleries conducts with the Kellogg School of Management at Northwestern University as well as the in-person and online training offered through the National Arts Strategies.

The second part of the pre-session consisted of an interactive leadership workshop led by Paul Ingram, the Kravis Professor of Business at Columbia Business School. Ingram has long worked closely with curators who aspire to become museum directors, most notably with CCL. The session focused on identifying personal values regarding one’s work environment. Prioritizing values and considering how they relate to one another was part of the exercise. Ingram used his research to show how the act of revealing one’s professional values can help people establish and manage relationships. Interestingly, we discovered the values that unite us as conservators and scientists are integrity, engagement, creativity, collaboration, compassion and well-being, as reflected in the word cloud that was created live by Professor Ingram when he used the value-hierarchies created by participants. (Figures 1-3)

Ingram related that people are more likely to follow others when there is a window into the leader’s values. Participants feedback revealed that they felt invigorated by identifying personal values in this workshop exercise.

EVENT BACKGROUND

Well before the 2017 AIC Annual Meeting, Casadio and Doherty decided to create more opportunities for advancement in leadership for conservators and scientists. Both had benefited from the two programs on leadership run by the GLI; Doherty participated in “Museum Leaders: The Next Generation” in 2012, and Casadio completed the “Executive Education for Museum Leaders” in 2016. In 2016 Doherty participated in a related event on “Learning to Lead: Training for Heritage Preservation Professionals,” run by the Winterthur Museum, Garden and Library.

Casadio and Doherty had also both participated in a meeting on “Future Program and Leadership Development for Museum Conservation Departments” in 2015 at the Lunder Conservation Center in Washington, D.C. At that meeting, both new and senior conservation department heads, along with representatives from the



Fig. 3. Participants discussing their values and value hierarchies. Image courtesy the authors.

AIC, GLI, and Kress Foundation, discussed leadership in the context of museum conservation, the importance of empowering professionals in conservation, and equipping them to become museum leaders.

Following this meeting, discussions were held with Dr. Easton of CCL on developing leadership training for conservators. The CCL trains museum curators in the fundamentals of management and leadership. Doherty participated in a CCL meeting in which Paul Ingram led a session on Identifying values; she proposed a similar workshop for AIC members, which became the 2017 “Advancing Leadership in Conservation Pre-Session.”

2018 AIC ANNUAL MEETING

Plans are underway for a program on leadership at the 2018 AIC Annual Meeting in Houston. There will be two pre-sessions or workshops. The first session is for conservation department heads to come together and develop a network where they share advice on topics including fundraising, communicating change, and increasing diversity in conservation. The second session will feature a workshop on “Communicating Change” open to all AIC members, led by Professor Paul Ingram. Participants in the first pre-session will be encouraged to also sign up for the afternoon session. The two-part session has been designed to serve two requests: to create a network for department heads and to make management and leadership available to all levels and categories of AIC members. Participants do not need to be museum conservators. The hope is that this training will benefit all professionals in the conservation field.

—*Tiarna Doherty, tiarnadoherty@gmail.com, and Francesca Casadio, fcasadio@artic.edu*

Elections: 2018 Board of Directors

The AIC Nominating Committee encourages the AIC membership to submit nominations for qualified individuals as candidates for the 2018 AIC Board election.

- Secretary (2-year term)
- Treasurer (2-year term)
- Director, Committees and Networks (3-year term)

The AIC Bylaws states that the officers and directors listed above may be either Professional Associates or Fellows. Nominees must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, subgroups, or in other capacities.

The Bylaws also require that the Nominating Committee chair receive completed nominations by February 28, 2018 (three months prior to the June 2, 2018, AIC Business Meeting in Houston, TX). Nominations should be submitted in writing, accompanied by a signed willingness-to-serve statement (form available from the committee chair) and a brief biographical sketch (format available from the committee chair). All completed

nominations or queries regarding submission of a nomination are to be sent to Jodie Utter at jodieu@cartermuseum.org.

Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee election. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2018 candidate must be a Fellow Member of AIC.

Nominations are made to the chair of the Nominating Committee and must be received by February 28, 2018, three months prior to the June 2, 2018, AIC Business Meeting in Houston, TX. An electronic vote will be held in conjunction with the votes held for Board member positions. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

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

—*AIC Nominating Committee: Jodie Utter (jodieu@cartermuseum.org), Beverly Perkins (beverlyp@centerofthewest.org), and Fran Ritchie (franritchie@gmail.com)*

Award Nominations Due Dec. 15

AIC strives to recognize members, institutions, and allied professionals for outstanding and distinguished contributions to the field of conservation. Please take time to commend a colleague or an organization you know who deserves recognition for accomplishments such as service to AIC or the conservation field, advocacy, education/teaching excellence, or producing a terrific publication. Help us celebrate their achievements by nominating them! It only takes a few minutes to write a sponsorship letter. The awards committee encourages all submissions.

To learn more about our awards categories, including information on past winners, and to download award nomination forms, visit www.conservation-us.org/awards.

The nomination deadline for all awards is December 15, 2017. Please email all completed materials in PDF format – or questions about the process – to awards@conservation-us.org.

Renew Online Now to Ensure Seamless Benefits

Online renewal payments help you (and AIC) save money, are eco-friendly, and free up staff to dedicate more time to member service. Help us meet our goal of 80% online renewals for 2017! If renewing online is confusing or takes too long, give us a call! Contact Ryan at 202-661-8065 or Katelin at 202-661-8063; we can renew your membership over the phone and clear up any issues you may have been encountering. It takes just a few minutes for us to find your account and enter your card number.

Renewing before the year ends ensures you don't miss out on an issue of the journal, discussions on your listservs, or discounts on event registrations.

Your 2018 dues order reflects your 2017 membership selections, including specialty groups. When renewing online, you have the option to add specialty groups—but not to remove them yourself. (Additionally, our database might repopulate a previously-cancelled option each year.) To remove a specialty group, change your membership type (when transitioning out of school or into retirement, for example), or make other changes, please email membership@conservation-us.org.

Renew online by **Friday, December 15, 2017**, to enter into our Annual Meeting contest. We will hold a drawing at the end of 2017 to award three prizes, and all members that renew online by December 15th will be entered.

- The grand prize is a free registration to the 2018 AIC Annual Meeting in Houston, TX, plus two FREE nights at the host hotel.
- We also offer two second-place prizes: each one is a free membership (two members will win!).

To renew, visit www.conservation-us.org/renew.

AIC Joins in Advocacy on Capitol Hill

Add your voice to AIC's advocacy efforts! You can join efforts to support museums and the humanities by signing up to participate in one of the 2018 museum and humanities advocacy days. Please see the links below.

Fall 2017 IAG Meeting

The 2017 meeting of the Internal Advisory Group (IAG) will take place on Friday, December 1, in Washington, DC. The Washington Marriott Georgetown is serving as the host hotel.

Please let your specialty group, network, or committee chair know about any issues you want to be brought before the advisory group; alternately, you can contact the AIC board with ideas and suggestions.



Renew to Win

Attend the AIC Annual Meeting for free!

Renew ONLINE by December 15th for your entry into our drawing for a free meeting registration and two complimentary nights in the conference hotel.

- www.conservation-us.org/renew

- AAM – Museums Advocacy Day – Feb. 27-28:
<http://www.aam-us.org/advocacy/museums-advocacy-day>
- NHA – Humanities Advocacy Day – March 11-13: http://www.nhalliance.org/2018_had
- AFTA – Arts Advocacy Day – March 12-13:
<https://www.americansforthearts.org/events/arts-advocacy-day>

Thank you to all AIC members who took the time to advocate for the humanities and museums in 2017. Your work has led to today's more positive outlook. We are counting on you to help us secure 2018 funding and to ensure that funding for museums and the humanities remains a priority. Visit page 19 for more information on the National Humanities Alliance recent advocacy efforts.

To learn more about our advocacy efforts, please visit <http://www.conservation-us.org/advocate>.

Annual Meeting News

Experience our Texas-sized 2018 Annual Meeting

We are putting the finishing touches on the 2018 Annual Meeting program, to be held in Houston, Texas, from May 29 to June 2, 2018.

Member response to the theme "Materials Matter 2018!" has been overwhelming! During the main conference, we will be offering close to 20 hours of General Session talks, and over 100 hours of Specialty Session programming. In addition to our usual robust schedule, there will be some "firsts" for the 2018 Annual Meeting:

- **Expanded Exhibit Hall Hours.** The exhibit hall will now be open for a reception the night of May 30 from 6:00 to 7:30 p.m. This is an excellent time to visit with the exhibitors at a more leisurely pace before opening day.
- **Poster Lightning Round.** We are bringing back the popular Poster Lightning Round, now scheduled to take place from 10:00 a.m. until noon on June 2. In addition, we will keep the posters on display for the whole conference, so you will be able to view the posters through Saturday.
- **"From Miracle to Mistake – When High Risk Treatments Don't Work,"** on Saturday, June 2, from 4:30 to 6:00 p.m. Join us for this new closing session organized by the Specialty Groups. The event will take place in an informal setting (with drinks available for purchase), allowing us to comfortably explore and learn about some treatments that did not work. This promises to be a memorable session; be sure to factor in time to attend when you make your travel plans.

EXPANDED PRE-SESSIONS

This year we have so many Pre-session offerings that they could be considered a conference before the conference! In addition to our regular workshop and tour offerings, we are offering two Symposia. These programs require a separate registration fee; the all-day fee includes lunch, and for AIC members, they are an excellent value. Visit www.conservation-us.org/meeting to find out more!

- **The Use of Leather in Book Conservation Symposium** will happen on Tuesday, May 29, starting at 8:30 a.m. and ending at 5:00 p.m. (\$99)
Join us as experts in the field weigh in on such important topics as: Should conservators continue to employ leather using traditional book repair techniques on leather bindings? Should we abandon the use of tanned skins in favor of more chemically stable materials? Do alternative book repair materials really stand up to the mechanical stresses of use?
There is plenty of time built into this program for discussion; all attendees will have an opportunity to participate in addition to hearing the talks.
- **The Whose Cultural Heritage? Whose Conservation Strategy Symposium** will take place on Wednesday, May 30, from 8:30 a.m. to 4:15 p.m. (\$99)
Fierce debate is underway in the conservation field centering around what degree conservation treatments, collection management policies, and collection care programs should be customized for diverse cultures and specific audiences. Other significant and timely topics for discussion include the barriers to promoting a more diverse workforce in cultural heritage conservation and how can they be overcome. Join AIC and explore these issues in a curated day of talks that will explore and attempt to clarify these issues.



Annual Meeting

Annual Meeting information is regularly updated online.

Visit www.conservation-us.org/meetings to plan for 2018 or review past meetings.

- Register now for the biggest savings!

WORKSHOPS AND TOURS

In addition to the Symposia listed above, we have an amazing array of workshops and tours planned. Some workshop highlights include:

- Synthetic varnishes (two-day workshop, May 29-30)
- Communicating values and effecting change (a half-day workshop, May 29)
- Packing, crating, and shipping (a half-day workshop, May 30)
- Function meets aesthetics: Rebacking techniques for leather books (May 30)

Some tour highlights include:

- Behind the scenes tour at the Menil (May 30)
- Tour of offsite storage at MFAH (May 29)
- University of Houston public art walking tour (May 29)
- VIP tour of the Space Center Houston (May 30)

These are just a small sample of our offerings; for a complete listing of workshop and tour offerings, please visit www.conservation-us.org/meeting.

You can craft the pre-session that is perfect blend of symposiums, workshops, and tours for you. We look forward to seeing you in Houston for the Annual Meeting and Pre-sessions!

FAIC News

Funding Received for Emergency Training and Response

FAIC was recently awarded a grant of \$100,000 from The Andrew W. Mellon Foundation to support emergency training for staff in collecting institutions from key at-risk cities nationwide. The grant will support a program to train and establish a local response team of thirty collections professionals in collaboration with the Texas Cultural Emergency Response Alliance. The Houston-based training will use a curriculum similar to that used to train FAIC's National Heritage Responders (NHR), and will be conducted through a blend of hands-on instruction and distance learning. The resulting team will be focused on serving the local community in the greater Houston area, but will also be available to supplement NHR team members as needed.

The Mellon grant will likewise support a portion of expenses to offer similar response team training in Miami and Seattle, establish a new Alliance of Response network in Washington, DC, and support existing Alliance for Response networks nationwide with training and web resources. Partial funding for these activities has been secured from the National Endowment for the Humanities (NEH), and the Mellon grant satisfies a fundraising condition that will release \$25,000 in additional Federal funds for the project.

These activities will be incorporated into FAIC's active emergency programs and will supplement current initiatives to help our nation's cultural stewards prepare for and respond to emergencies.

In September, FAIC was awarded a grant of \$30,000 from the National Endowment for the Humanities (NEH) to support emergency response efforts in Texas and Louisiana.

FAIC's National Heritage Responders (NHR) are offering assistance to museums, libraries, archives, and historic sites affected by Hurricane Harvey and subsequent flooding through phone and email advice, and are providing on-site assistance. The National Heritage Responders consist of conservators, curators, librarians, archivists, and other collections care professionals who have been trained to work safely in small teams in emergency situations. Teams are available to conduct on-site assessments and provide guidance on salvage. The NEH grant is specifically aimed at the response to Hurricane Harvey, but FAIC is also assisting in areas affected by Hurricanes Irma and Maria.

Hurricane Response Update

During what has been one of the worst hurricane seasons on record, FAIC's Emergency Programs have been working fervently to connect people to planning and response resources. Through collaboration with our partners on the Heritage Emergency National Task Force, (HENTF) we have been working to gather information about affected institutions and provide support as needed.

In Florida, following Irma, National Heritage Responders visited several affected sites to help assess



Response Teams

- www.conservation-us.org/nhr
- www.heritageemergency.org/initiatives/alliance-for-response/networks/

Response Updates

- www.conservation-converse.org/tag/emergency-response/

damage and set up cleaning protocols. Museums from Orlando to Miami received in-person assistance and many more throughout the region were given advice via the NHR hotline (202.661.8068) and email (nhr@conservation-us.org).

A new outreach project has been developed in collaboration with HENTF in order to make contact with all collecting institutions that may have been affected by recent storms. FAIC worked with partners in Texas and Florida to develop lists of regional institutions. Students at the University of Texas's iSchool created tools to conduct a calling project with the Texas sites. This model has been adopted by students at the University of Florida, and they are reaching out to Florida sites. The primary goal of this outreach effort is to connect those who suffered damage with the National Heritage Responders if salvage information is needed, and with FEMA if information on the Public Assistance process is needed.

Response to Hurricane Maria in the U.S. Virgin Islands and Puerto Rico has been slow-going but progress is being made. The level of damage in the region has meant that life and safety issues have remained the priority far into the recovery process. FAIC is gathering information about the institutions in need, and is once again closely collaborating with HENTF and our Federal partners to ensure an effective response. We will notify members about opportunities to support these efforts.

Finally, we recognize that hurricanes are not the only natural disasters wreaking havoc on our shared cultural heritage. The wildfires in Northern California have brought devastation to the region, and can impact not only those in the path of the flames, but those who may suffer from smoke and soot damage. FAIC is working closely with California partners to assess the situation, and the National Heritage Responders are developing lists of resources on smoke and soot damage to help with the recovery process.

The natural disasters that our nation has faced in the past several weeks serve as a reminder of the importance of preparedness – in our institutions, in our private practices, and in our homes.

—Originally published on *Conservators Converse*, October 13, <http://tinyurl.com/y7h3lw9m>

New FAIC Collaborations

In addition to recent grants from NEH and The Andrew W. Mellon Foundation for emergency programs, FAIC entered into a collaborative agreement with the National Center for Preservation Training and Technology (NCPTT) and was awarded a Federal contract with the Department of Interior. Executive Director Eryl P. Wentworth stated that “FAIC has become a trusted partner for a variety of organizations. Our successful track record of implementing mission-driven projects has attracted an ever-broader community of collaborating organizations.”

FAIC and National Center for Preservation Training and Technology (NCPTT) entered into a new “task agreement” based on an existing collaborative agreement that encompasses joint projects in research, training, information management, and other activities. Up to \$59,004 may be funded under the agreement.

FAIC was awarded a contract by the Department of the Interior to conduct training on risk assessment and creation of emergency plans for cultural materials held by tribal organizations. The project will include creation of materials to help tribal organizations create and implement disaster plans as well as to provide training and other assistance. FAIC will work closely with the Department of the Interior, the Bureau of Indian Affairs, and non-profit organizations.

2018 CAP Applications Now Open

Applications for small and mid-sized museums interested in participating in the 2018 Collections Assessment for Preservation (CAP) program will be open from November 1, 2017, through February 1, 2018. Applications are available online at www.conservation-us.org/cap/apply.

Applications for conservation or building professionals wishing to serve as CAP assessors are reviewed on a rolling basis. Assessor applications can be accessed at www.conservation-us.org/cap/assessors. For additional information, contact Elizabeth Handwerk Kurt, CAP Program Assistant, at ekurt@conservation-us.org.



Get Help!

Institutions needing assistance can call NHR via a free 24-hour hotline at (202) 661-8068 or can contact the organization by email at nhr@conservation-us.org.

For more information, visit www.conservation-us.org/NHR.



Give Help!

Your help is still needed!

Although these collaborations and new grants greatly expand FAIC's ability to carry out its mission, they also come with increased costs to administer the new projects. Contributions from AIC members and friends are essential to ensuring that FAIC can take full advantage of these and future opportunities.



Visit CAP Online

www.conservation-us.org/cap

FAIC Funding Opportunity Deadlines

FAIC GRANT AND SCHOLARSHIP APPLICATIONS DUE DECEMBER 15, 2017

George Stout Grants offer up to \$1,000 to attend professional meetings for students (or those who graduated in the past 2 years) who are members of AIC.

FAIC / Tru Vue AIC Annual Meeting International Scholarships offer up to \$1,500 to attend the AIC Annual Meeting for individuals traveling from outside the U.S. or Canada.

FAIC FELLOWSHIP APPLICATIONS DUE JANUARY 22, 2018

Kress Conservation Fellowships are available to collecting institutions and conservation facilities sponsoring supervised internships in advanced conservation. Applicants may identify a Fellow or select a Fellow at a later date. Fellows must have completed a master's-level degree in conservation prior to beginning the Fellowship. Residency requirements also apply (see guidelines for eligibility). Fellowships of \$32,000 are awarded for one-year post-graduate internships.

FAIC GRANT AND SCHOLARSHIP APPLICATIONS DUE FEBRUARY 1, 2018

Carolyn Horton Grants are available to book and paper conservators who are members of the AIC Book and Paper specialty group. Scholarships typically range from \$500 to \$1,000. Funds may help defray costs for attending meetings, seminars, workshops, or to conduct research or special projects.

"Take A Chance" Grants are available to current members of AIC. These grants of \$1,000 are awarded to help defray costs for innovative conservation research or projects that may not otherwise be funded.

Christa Gaehe Grants are available to current members of AIC. Projects must promote study and research in the conservation of art on paper and may involve individual study, purchase of materials for research projects attendance at workshops, conferences, or other events. Scholarships typically range from \$500 to \$1,000.

FAIC GRANT AND SCHOLARSHIP APPLICATIONS DUE FEBRUARY 15, 2018

FAIC Individual Professional Development Scholarships offer support of up to \$1,000 to help defray professional development costs for AIC Fellows or Professional Associate members.

FAIC/Tru Vue® International Professional Development Scholarships help conservation professionals defray up to \$1,500 in costs for attending international professional development events, such as workshops, conferences, and symposia. Key criteria of the award include demonstration of the learning that would occur, its applicability to individuals professional development goals, and dissemination of that learning to others.

FAIC/NEH Individual Professional Development Scholarships of up to \$1,000 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities. Visit www.conservation-us.org/current-courses for more information on these programs.

FAIC/Mellon Photograph Workshop Professional Development Scholarships are available to international attendees of the upcoming FAIC Collaborative Workshop in Photograph Conservation: "Compensation for Loss." The awards up to \$1,000 help defray expenses related to attendance, plus waive registration fees. Visit www.conservation-us.org/current-courses for more information on these programs.

FAIC Lecture Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.

FAIC Regional Angels Grants offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.

FAIC Workshop Development Grants offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.

Specialty Group Grants

Some of AIC's Specialty Groups have decided to create grants to benefit the professional development of their members and individuals interested in each specialty. The grant funds for each group have a different focus depending on the needs that the group identified. The EMG, OSG, PMG, and WAG now have grants funding a variety of projects. See the OSG column for more details on the grant that funds OSG members to attend the AIC Annual Meeting. The TSG voted in May to create a group to explore grant needs and additional groups are currently considering the same. Guidelines and application deadlines can be found on specialty group webpages.

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 information are available on the FAIC website (www.conservation-us.org/current-courses) or from the FAIC Office: 202-661-8071 or courses@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 at www.conservation-us.org/grants.

PHOTOGRAPHIC CHEMISTRY FOR PRESERVATION*

Through January 20, 2018, Online self-study modules

CLEANING AND CONDUCTIVITY: NEW METHODS FOR TREATING PAINTINGS, WORKS ON PAPER, AND TEXTILES*

December 6-8, 2017, Amon Carter Museum of American Art, Fort Worth, TX

USE OF CHELATING AGENTS IN PAPER CONSERVATION

March 27-29, 2018, Stanford University, Palo Alto, CA

COMPENSATION FOR LOSS IN PHOTOGRAPHS

April 23-27, 2018, George Eastman Museum, Rochester, NY

WORKSHOPS AT AIC'S 46TH ANNUAL MEETING

May 29-30, 2018, Houston, TX

C2C Care Webinars

- Digital Imaging and Metadata, November 9, 2017, 2 – 3:30 p.m. EST
- NAGPRA Issues, November 16, 2017, 2:00 – 3:30 p.m. EST
- Ivory—Legal Issues and Care, December 5, 2017, 2:00 – 3:30 p.m. EST

Visit www.conservation-us.org/current-courses for more information.

External Calls for Papers, Conferences, Seminars, and Courses
are continually updated and can be found online at
resources.conservation-us.org/aicnews/calendar-listings.

JAIC News

The Role of Associate Editors in JAIC

The role of Associate Editors (AEs) in JAIC, as in any other scholarly journal, is crucial in maintaining the quality of the content presented and the peer review process. Performing rigorous peer review of all papers that appear in JAIC is a community responsibility since articles are selected for publication on the basis of merit, novelty, and relevance to the field. The AEs are responsible for the quality, consistency, and impact of our journal within the conservation community. This is achieved by selecting qualified, independent, and experienced reviewers to evaluate the submitted manuscripts, and by efficiently managing the peer-review process. A key role of AEs is to stimulate scholarship in our field, while promoting JAIC as the primary vehicle for the publication of articles.

AEs are invited to serve to the JAIC Board because of their knowledge in a specific area of conservation as well as previous editorial experience acquired while filling the role of author, reviewer, or editor in another journal, or any combination. The typical criteria for an AE position include:

- Expertise and experience in conservation and/or science applied to conservation research
- A publication record, reviewer experience in JAIC and other peer-reviewed journals
- Enthusiasm from the candidate about taking on this role, while recognizing the responsibilities and the amount of work involved

AEs are also responsible for continuing to build up our database of reliable expert reviewers and offering constructive feedback to the authors based on the recommendations of the reviewers. While the manuscripts are directly submitted to Editorial Manager (the online publications management system) and all communication is handled electronically, the AEs encourage effective communication between the reviewers and the authors.

The editorial process is structured around the following framework:

1. Authors are requested to create an account and submit their papers electronically.
2. Once a paper is received, it undergoes a preliminary screening to make sure that it complies with all technical requirements and it is within the scope of our Journal.
3. The Managing Editor, the Senior Editor, and the Editor-in-Chief assign the paper to a particular AE based on the fit between the content of the paper and the AE's area of expertise.
4. The AE is then responsible for selecting and contacting at least two reviewers for the paper. There is an established time frame for the selection and acceptance/rejection of the reviewers, and it is the AE's responsibility to comply with the established deadlines.
5. Peer reviewers are responsible for submitting their decisions and comments within the established time frame; the AE handling the article is also responsible for making sure that the peer reviewers submit their reviews to the Editorial Manager program within the pre-established time frame, or finding a replacement if a reviewer drops out.
6. The AE is responsible for preparing and submitting a report to the Editor-in-Chief that is based upon the two reviews and their own judgment.

As Editor-in-Chief of JAIC, I have established a regular communication forum with the Editorial Board to facilitate work with the AEs that ensures ongoing development of our Journal, to identify topics for special issues, to attract new and established authors to submit articles, and to maintain the quality of the papers published. This has been possible due to the valuable contribution of previous and current AEs. I would like to thank the AEs for their commitment and continuous support to JAIC. Also, I encourage potential peer reviewers to accept invitations to evaluate and provide comments on papers when they are contacted by an AE.

For more information, visit www.conservation-us.org/journal.

—Julio M. del Hoyo-Meléndez, Editor-in-Chief, jdelhoyo@muzeum.krakow.pl



JAIC Call for Papers

JAIC welcomes the submission of technical studies, research papers, treatment case studies, and ethics and standards discussions relating to the broad field of conservation and preservation of historic and cultural works.

JAIC encourages the submission of **short practical or technical notes, topical reviews, material studies, and longer submissions on subjects of interest to preservation and conservation professionals.**

Manuscripts are reviewed for their interest and overall suitability for the Journal, as well as for accuracy, clarity, and uniqueness.

The JAIC editorial board would like also to encourage articles that tackle broader issues in the conservation field (i.e., articles that discuss ethical considerations, history of conservation, history of teaching conservation, the changing nature of our jobs as conservators in museums and other institutions); collaborative articles between conservation and allied professionals; review-type articles that investigate a particular under-studied material or long-term results of particular treatments; and short technical notes or clinical practice submissions.

In addition, the journal welcomes submissions for book reviews. If you are interested in submitting a review of a recently published book related to the subject of conservation or preservation, please contact Cybele Tom, Book Review Editor.

Allied Organizations

Update: Fight to Save the National Endowment for the Humanities

The outlook for the National Endowment for the Humanities (NEH) is far more positive now than it was nine months ago when news stories revealed that the Trump administration would propose eliminating the agency, along with the National Endowment for the Arts (NEA) and the Institute of Museum and Library Services (IMLS).

With the NEH under threat, the National Humanities Alliance (NHA) mobilized grassroots advocates to send messages and make calls to Congress. They also encouraged college presidents, provosts, deans, and museum directors in key districts to make direct appeals to their Congressional delegations. AIC, along with many other organizations, mobilized their members to participate in these efforts and to travel to Washington to meet with their Members of Congress as part of NHA's Humanities Advocacy Day. These efforts were complemented by op-eds and letters to the editor that made the case for the NEH in local and national outlets around the country.

Amidst the administration's call to eliminate the NEH, this advocacy stimulated even more bipartisan support for the agency than it has enjoyed in recent years. When Congress finally completed its FY 2017 spending bill in May (more than halfway through the fiscal year) it included a \$2 million increase for the NEH—a sound rejection of the administration's proposal. In September, the House passed a bill that would fund the NEH at \$145 million for FY 2018. While this is a nearly \$5 million decrease from FY 2017 levels, it is fairly proportional to the reductions applied to other agencies to conform to the tight FY 2018 budget caps. Most importantly: it is a solid rejection of the Trump administration's proposal to eliminate funding for the NEH in FY 2018.

We are still awaiting the Senate's proposed appropriation for the NEH, and we are hopeful that it will be higher than the House's. Even with these promising signs of bipartisan support, humanities advocacy remains crucial given the on-going risk that the administration's proposal to eliminate the NEH could gain momentum on the Hill. At the same time, given growing bipartisan support, this is also a moment to push for further increases.

As we get closer to the December budget deadline, please be on the lookout for AIC's Advocacy alerts and help us secure the much-needed funding for NEH, NEA, and IMLS.

THE HUMANITIES GET HELP FROM "HAMILTON" STAR

When the budget cuts were first proposed, Lin-Manuel Miranda and his father, Luis Miranda, approached the NHA and offered their help to ensure that the NEH and the NEA were not eliminated. Lin-Manuel Miranda received the Freedom Award from the U.S. Capitol Historical Society in September in recognition of his work creating "Hamilton: An American Musical" and the Hamilton Education Program. He and his team wanted to take that opportunity to bring a higher visibility to the humanities and arts work happening around the country every day.

In his acceptance speech for the Freedom Award, Miranda noted "without humanities and arts programs, I wouldn't be standing here today" and underscored the importance of ensuring that all youth, rural and urban, have similar access. "The fact is," he continued, "that in places like Appalachia and California's Central Valley and Native American reservations and the Mississippi Delta and vast swaths of the Great Plains, the private resources simply do not exist to provide kids with the kinds of programs that I was just lucky enough to grow up with. This is why the [NEH] and the [NEA] are so vital to our democracy. Without these resources, we are essentially telling these kids without access to the arts, 'Your world is small. Don't dream too big.'"

After the award ceremony, the "Congress and the Humanities Showcase" was held, which the NHA produced in conjunction with the U.S. Capitol Historical Society for Members of Congress, members of the U.S. Capitol Historical Society, and other guests. The Humanities Showcase recognized Congress for its ongoing support of the NEH and honored the creative and innovative work the NEH supports in serving K-12 students, veterans, tribal nations, and rural communities. Five NEH grantees presented their work: an archive of Native American music at the University of Oklahoma; a family literacy program developed by the Louisiana Endowment for the Humanities; a digital humanities center at the University of Nebraska; an immersive history program for middle school students located at Civil War battlefields; and a program that uses ancient Greek drama to help veterans reflect on the experience of war and

homecoming. We invited a bipartisan group of Members of Congress to introduce these projects and underscore the importance of the NEH to their communities. [See more here.](#)

The next day Lin-Manuel Miranda made the rounds of the Capitol (while [singing](#) and snapping selfies) to make the case for the importance of broad access to the humanities and arts. He joined a bipartisan group from the New York delegation and the House Appropriations Subcommittee that funds the NEH and NEA. He also thanked the chairs of the Senate Cultural Caucus, Congressional Humanities Caucus, and Congressional Arts Caucus. Check out pictures of these meetings, the one-on-ones, and hallway run-ins at <https://storify.com/AlexNowicki/history-has-its-eyes-on-us>.

Throughout these visits, he emphasized the importance of humanities and arts programs and highlighted projects from the previous night's humanities showcase. He explained:

"We had armed service members who work with ancient Greek texts, which is so left field. It's about as weird an elevator pitch as a hip-hop musical about Alexander Hamilton, right? But when you realize that these ancient texts are written by people who fought in wars, the Peloponnesian Wars in this case, they were written by veterans, for veterans. So, by engaging these texts that are from thousands of years ago, they actually have a way to talk about their experiences, an ease to reentry in American society and American life. And it's that kind of thinking, and those kinds of programs that represent a fraction of the national budget, but we get so much more back."

You don't need the star power of "Hamilton" to shine on the Hill! Consider giving back to museums and the humanities, like Lin-Manuel Miranda, and sign up to be part of one of the 2018 museum and humanities advocacy days. Please see the links below.

- AAM – Museums Advocacy Day – Feb. 27-28 <http://www.aam-us.org/advocacy/museums-advocacy-day>
- NHA – Humanities Advocacy Day – March 11-13 http://www.nhalliance.org/2018_had
- AFTA – Arts Advocacy Day – March 12-13 <https://www.americansforthearts.org/events/arts-advocacy-day>

—*Stephen Kidd, Executive Director, National Humanities Alliance, with additions by Ruth Seyler*



Thanks!

Thank you to all AIC members who took the time to advocate for the humanities and museums in 2017. Your work, just like Lin-Manuel Miranda's, has led to today's more positive outlook. We are counting on you to help us secure funding for 2018 and to ensure that funding for museums and the humanities remains a priority.

Association for Preservation Technology International (APT)

NEW APT TECHNICAL COMMITTEE FOR MATERIALS

The Association for Preservation Technology International (APT) announces the formation of a new technical committee focused on materials. The Technical Committee for Materials, to be co-chaired by Chris Gembinski and Lorraine Schnabel, has been formed to serve as a clearinghouse for information on both materials and architectural assemblies of historic building construction, and materials for building repair. The purpose of the committee is to gather information on the following:

- The fundamental physical and chemical properties of building and repair materials
- How physical and chemical properties relate to material performance, and the mechanisms of loss of performance
- Historical information on material manufacturing and assembly
- Sources of historic materials

The committee will also explore methods proposed for the following:

- Testing historic materials performance properties
- Testing materials to be used for repair
- Treatment of building assemblies and architectural materials
- Preservation and replication using substitute materials
- Meeting national and international treatment standards

This group's primary goal is to develop a dynamic method for sharing material information among preservation professionals. Also envisioned are APT workshops and conference sessions, and cooperative efforts with the American Institute for Conservation of Historic and Artistic Works (AIC).

You may contact either or both co-chairs by email: Lorraine Schnabel, lorraine@schnabelconservation.com, Chris Gembinski, cgembinski@bcausa.com.

—*Reprinted in part from the ConsDistList Digest, Vol. 31:77*

American Alliance of Museums

REGISTRARS COMMITTEE BECOMES A NEW GROUP: COLLECTIONS STEWARDSHIP

At the 2017 American Alliance of Museums Annual Meeting (AAM) that was held in May in St. Louis, MO, the Registrars Committee officially became “Collections Stewardship,” and merged with another group long allied with registrars. That group included behind-the-scenes technical experts, such as preparators, art handlers, mount-makers, installers and shippers. By combining forces and adopting a new name, Collections Stewardship is able to address critical issues of collections management and collections care while serving a broader museum community. This plan, however, did not occur overnight; it was a gradual and steady evolution.

At the May 2016 AAM meeting in Washington, DC, a roundtable of members at the Marketplace of Ideas addressed the future of the Registrar’s Committee of the American Alliance of Museums (RC-AAM) professional network. Making a name change had been a reoccurring topic for many years. When the RC-AAM was formed nearly 40 years ago, the original purpose was to help define the profession. That purpose was fulfilled; the more pressing and relevant concern now was to advocate for collections care and collections professionals. A task force to continue the discussion was formed from members of the RC-AAM and Art Handling, Collections Care, and Preparation Network to further consider the topic. Between the 2016 and 2017 AAM meetings, the officers of the two professional networks took steps to come together and work on the common goal of collection care advocacy. The merger and name change was approved by the AAM Board of Directors in March 2017.

—*Suzanne Hale, AAM CCN Liaison, suzanne.hale@colostate.edu*

Bill Minter Honored with Guild of Book Workers Award

As recipient of the Laura Young Award this year, William (Bill) Minter was recognized by the Guild of Book Workers (GBW) because of his years of dedicated and loyal presence, passionate participation in the life of the Guild—especially in contributing to Standards (a Guild meeting), service as an active and generous member, an acting as mentor to many, and informal leadership roles during his almost 40 years. He has exhibited his fine bindings widely with the Guild, Chicago Hand Bookbinders, and other groups. Minter is an accomplished instructor and has contributed much to the field through his writings, conference presentations, and he also pioneered the development of a tool that is now considered a basic standard in most book conservation labs - the ultrasonic welder used for the encapsulation of brittle and otherwise endangered flat materials. Throughout the nomination process and interviewing with members and colleagues, there was consistent mention of Bill’s generosity with his knowledge and time, and a willingness to entertain a new idea or consider another way of doing things.

In 2014, Bill was appointed Senior Book Conservator of The Pennsylvania State University Libraries, University Park, PA. This position is funded by The Andrew W. Mellon Foundation, and is the University’s first position in book conservation. Currently, he is at the beginning stages of construction planning for a new conservation center. His current research with a small group of conservators involves looking into why contemporary leathers are failing while much older examples age well, and he is working with the leather tannery Pergamena (NY), to develop an ultra soft [parchment] vellum.

The Laura Young Award is awarded annually to a Guild member to recognize their outstanding service to the Guild of Book Workers. The Guild of Book Workers was founded in 1906 to “establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts.” The Guild still believes, as did its founders, that there is a responsibility among civilized people to sustain the crafts involved with the production of fine books. Its members hope to broaden public awareness of the hand book arts, to stimulate commissions of fine bindings, and to stress the need for sound book conservation and restoration.

—*J. Goodman, GBW member since 2012, Lone Star Chapter*

American Library Association (ALA)

NOMINATIONS SOUGHT FOR PAUL BANKS AND CAROLYN HARRIS PRESERVATION AWARD

This award was established to honor the memory of Paul Banks and Carolyn Harris, early leaders in library preservation. The award of \$1,500 and a citation sponsored by Preservation Technologies, L.P., is given to a professional preservation specialist who has been active in the field of preservation and/or conservation for library and/or archival materials.



Have You Been Honored?

Send us news of your accomplishments to share with fellow members!

Email *AIC News* at carmina@conservation-us.org

Winners are chosen based on: leadership in professional associations at local, state, regional or national levels; contributions to the development, application or utilization of new or improved methods, techniques and routines; significant contribution to professional literature; evidence of studies or research in preservation; and training and mentoring in the field of preservation.

Send nominations, a formal statement of nomination that provides a strong rationale for the nomination by addressing how the nominee meets the criteria for the award, letters of support for the nomination, and a complete resume for the nominee to: Kate Contakos, kate.contakos@gmail.com, Chair, Banks/Harris Jury. The deadline for nominations and supporting materials is December 1, 2017.

Please visit the Banks Harris page at <http://www.ala.org/alcts/awards/profrecognition/banksharris> for more information.

—*Kate Elena Contakos, kate.contakos@gmail.com*
Reprinted in part from the ConsDistList Digest, Vol. 31:74

Health & Safety

Pigment Health & Safety Quick Guide

INTRODUCTION

This pigment quick guide is intended as an introductory reference to health and safety issues for common pigments, but should not be used as a definitive resource. Conservators are encouraged to check the current Safety Data Sheet (SDS) or Material Safety Data Sheet (MSDS) for each material. For a guide to understanding SDS, see OSHA's Hazard Communication Standard: Safety Data Sheets (OSHA 2012). The SDS/MSDS for artist materials can be surprisingly incomplete and may differ from one manufacturer to another, so conservators should pursue other sources for current information; Monona Rossol's book, *The Artist's Complete Health and Safety Guide* (Rossol 2001), is an excellent resource. The toxicity and handling recommendations for solvents, binders, driers, fillers, and other components in commercially pre-mixed paints are not considered here, but should also be taken into consideration (IARC 2012). Many artists' materials have not been extensively studied or tested and existing toxicology data may be incomplete. If no information is available, the material should be treated as unsafe. The Pigment Health & Safety Quick Guide includes a chart detailing the health hazards associated with common pigments and a table of the Hazards of Metals and Metal Compounds. Both resources are linked to this guide.

ROUTES OF ENTRY

Pigments may enter the body through skin or eye contact, ingestion, or inhalation. Depending on the material, one route of entry may be more hazardous than another. It is important to practice good hygiene and wear appropriate personal protective equipment to reduce risk of exposure. Many pigments manufactured after the early 1970s are in nanoparticle size. It is unknown if some of these nanoparticle-sized pigments are capable of absorbing whole through the skin or what their effects might be (Rossol 2017). Pigments may cause allergic reactions, irritation of the eyes or skin, or more serious reactions.

DRY PIGMENTS

Working with dry pigments increases risk of exposure via inhalation. Smaller particles pose a greater health risk as they penetrate more deeply into the lungs and may be absorbed more readily into the body (Rossol 2001). Even pigments such as the earth colors (e.g. green earth, iron oxides) may cause chronic irritation of the respiratory tract through prolonged or repeated exposure, and many pigments may include toxic contaminants that could cause more serious health issues. It is important to use appropriate personal protective equipment and to practice good hygiene to reduce risk of exposure. Inhalation risk can also be mitigated by working with pigments that are already mixed with a binder.

METALS

Pigments containing lead, mercury, cadmium, chromium, arsenic, nickel, or antimony should be avoided or used with caution, as should materials containing cobalt, manganese, and selenium (US EPA and Pratt Institute 2006). These metals pose serious health risks as they can be highly toxic, even



Health & Safety Issues in Natural Disasters

From the AIC Health and Safety Committee our hearts go out to all individuals, family, and friends whose lives are being impacted by Hurricanes Harvey, Irma, and Maria. The AIC Health and Safety Committee is here to help with any questions you may have about health and safety concerns.

Here are some resources we hope might be useful:

- American Industrial Hygiene Association, "Health and Safety Issues in Natural Disasters" https://www.aiha.org/government-affairs/PositionStatements/AIHA_IH_Disaster%20FinalJuly72017.pdf
- AIC H&S Committee's article "Health and Safety in Emergency Response" http://www.conservation-wiki.com/w/images/9/92/H%26S_Health_%26_Safety_in_Emergency_Response_2016.pdf

Please stay safe and well.

If you have questions about health and safety contact us at: health-safety@conservation-us.org.

Articles, brochures and other information available on our website and wiki:

- www.conservation-us.org/healthandsafety
- www.conservation-wiki.com/wiki/Health_&_Safety

in small quantities; most are known or suspected carcinogens. Also, nickel is now classified as a human carcinogen (IARC 2017). Small amounts of the metals may build in the bloodstream leading to damage of the liver, kidneys or other organs, nervous system damage, and other serious chronic health issues. As a best practice, if pigments containing these metals are used in the lab, blood and/or urine tests should be done regularly in consultation with an occupational physician (AIC Health & Safety Committee 1999). In a workplace where lead is used, the OSHA Lead Standard must be followed, including testing at least once a year (OSHA 2012). Conservators should understand and adhere to all applicable legislation in their jurisdiction.

PERSONAL PROTECTIVE EQUIPMENT (PPE)

Always check the SDS/MSDS for information on personal protective equipment (PPE) for each material you use. It is best practice to always wear an apron or lab coat, appropriate gloves, eye protection, and respiratory protection. Particle size and toxicity should both be considered in evaluating risk and determining which respiratory protection to employ. Pigments today are usually in nanoparticle size, with the most common range of sizes between 0.04 and 0.06 nanometers in diameter. This means they may exhibit of some of the added toxic effects exhibited in tests of these very small particles (Rossol 2017). For most pigments that pose any health risks, it is best practice to use high efficiency respirator filters, P100, N100, or R100, which are 99.97% efficient (Colton 2016).

RULES FOR WORKING WITH PIGMENTS AND DYES (ADAPTED FROM ROSSOL 2017)

- Whenever possible, use materials which do not expose you to pigments or dyes in the powdered state.
- Identify your pigments and dyes. Use only materials for which Safety Data Sheets are available and ensure Chemical Abstract Service numbers and/or Color Index names and numbers are given.
- Wear PPE suitable for the pigment you are using: gloves, eye protection, lab coat, and appropriate respiratory protection.
- Weigh out, slurry, mix, or handle pigments and dyes in local exhaust ventilation or in a glove box.
- Keep work area clean. Work on easy-to-clean surfaces and wipe up spills immediately. Wet mop or sponge surfaces and floors, or use HEPA vacuums. (Note that very fine particles may penetrate HEPA vacuum filters). Do not sweep.
- Practice good hygiene and do not eat, smoke, or drink in the lab.
- Label pigment containers in the same way you would any other chemical. Use tight fitting lids and keep containers closed when not in use.
- If pigments containing toxic metals such as lead, mercury, cadmium, chromium, and arsenic are used, blood tests should be done regularly for best practice and/or to adhere to applicable safety regulations.
- While conservators generally work with very small quantities of pigments, it is important to know that all finely powdered metals used as pigments should be considered flammable and/or explosive.

DISPOSAL

Federal regulations in the United States are defined by the U.S. Environmental Protection Agency (EPA). Some state and local authorities may have more stringent regulations which would apply in addition to EPA regulations. There are several categories of hazardous waste generators defined by the EPA. Most conservators and conservation businesses are likely to fall into the category of Very Small Quantity Generators (VSQG), which generate less than 220 lbs. (100 kg) of non-acute hazardous waste; less than 2.2 lbs. (1 kg) of acute hazardous waste; and less than 220 lbs. (100 kg) of residues from the clean-up of a spill of acute hazardous waste per month (US EPA 2001). This definition includes not only pigment and paint waste, but also any solvent or other hazardous waste the conservator/ conservation business may generate. The EPA advises that conservators and conservation businesses that “meet the guidelines for VSQG on a monthly basis do not need to obtain an EPA ID number. In addition, these generators can send their hazardous waste to a variety of destinations for treatment or disposal including a hazardous waste treatment facility, a municipal waste facility, or a state-authorized facility for the management of hazardous waste. State and local requirements can be different, and some states do require that VSQG waste be shipped with a manifest and/or go to a RCRA-designated disposal or treatment facility. EPA does recommend that this waste be managed at a hazardous waste treatment or disposal facility whenever possible to ensure the protection of human health and the environment” (Environmental Protection Agency Spokesperson 2017).

Abbreviations

CAS	Chemical Abstract Service Registration Number
C.I.	Color Index Number
EPA	Environmental Protection Agency
IARC	International Agency for Research on Cancer
MSDS	Material Safety Data Sheet
OEHHA	Office of Environmental Health Hazard Assessment
OSHA	Occupational Safety and Health Administration
PPE	Personal Protective Equipment
RCRA	Resource Conservation and Recovery Act
SDS	Safety Data Sheet
VSQG	Very Small Quantity Generator

PIGMENT QUICK GUIDE CHART

The Health & Safety Committee has created a chart (http://www.conservation-wiki.com/w/images/7/7c/H%26S_Pigment_Guide_Toxicity_Chart.pdf) to assist conservators in assessing the risks associated with common dry pigments. This guide is meant to be used in conjunction with other resources, including the SDS/MSDS for each material. With the exception of a few examples, dyes have not been included in the attached chart. The toxicology and long-term health effects of most dyes are not well known and, while some may be considered reasonably safe, others, such as some anthraquinones and those based on benzidine, are known or suspected carcinogens (Rossol 2001).

PIGMENT IDENTIFICATION

Pigment names may differ from one manufacturer to another and it can be difficult to determine the composition for commercially available pigments. For greater consistency, use the Color Index Number (C.I.), which is standard across the industry, and check pigment composition if details are available. C.I. Numbers are given in the chart. Another option is to use the Chemical Abstract Service registration number (CAS) (Rossol 2001). Either way, be certain you know exactly what materials you are using!

CARCINOGENS

Information on the carcinogenicity of materials is taken from the World Health Organization’s International Agency for Research on Cancer (IARC various) and California Proposition 65 listings (California OEHHA 2017). Lack of information in this column indicates only that the material is not listed by IARC or California Proposition 65 or that there is currently no data available. The absence of a carcinogenicity rating is more often due to the lack of sufficient testing and data than the absence of risk, so always approach materials cautiously and follow the rules for working for pigments.

Table 1. Carcinogen Classification Descriptions (IARC 2017).

IARC Classification	IARC Classification Description	Pigment Quick Guide Description of Carcinogenicity
Group 1	Carcinogenic to humans	Yes
Group 2A	Probably carcinogenic to humans	Probably
Group 2B	Possibly carcinogenic to humans	Possibly
Group 3	Not classifiable as to its carcinogenicity to humans	Not classifiable
Group 4	Probably not carcinogenic to humans	Probably not
	(not included in IARC monographs)	Not listed

GENERAL TOXICITY INFORMATION

General toxicity information has been taken mainly from current SDS/MSDS, Rossol (2017) and McCann (2005). Again, it is important to emphasize that many of these materials have not been studied for long-term health risks and sometimes they have not been tested at all. On the SDS/MSDS, phrases such as “no information” or “no data” generally indicate that no toxicity studies have been conducted. The Pigment Quick Guide chart indicates “no data” where this is the case. Conservators are advised to exercise caution. Refer to the table of “Hazards of Metals and Metal Compounds” (http://www.conservation-wiki.com/w/images/1/1c/H%26S_Hazards_of_Metals_and_Metal_Compounds_Table.pdf) for common health hazards associated with metals contained in the pigments.

SUMMARY

Commercially-produced materials are always subject to change and research into some of these materials is ongoing. Use less toxic substitutes where possible and practice good hygiene. Always be sure to check the chemical composition of the material you are using and research any new updates.

The Health and Safety Committee thanks Monona Rossol for her suggestions and contributions to this article.

—*Maria Sullivan, Christina McLean, Meaghan Monaghan, and Sandra Deike,*
AIC Health & Safety Committee

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New Publications

Bergdoll, Barry, Jennifer Gray, et al. *Frank Lloyd Wright: Unpacking the archive*. New York: Museum of Modern Art, 2017. ISBN: 9781633450264. Published for a major exhibition at The Museum of Modern Art in New York (12 June-1 Oct 2017), this catalogue includes a chapter by Ellen Moody on the conservation of Wright's New York models. The title refers to the Frank Lloyd Wright Foundation Archives at Taliesin West, Arizona, which were recently acquired by MoMA and Avery Architectural & Fine Arts Library, Columbia

University. Each chapter centers on a key object from the archive that an invited author has “unpacked.”

Brooks, Mary M. and Dinah D. Eastop, ed. *Refashioning and redress: Conserving and displaying dress*. Los Angeles: Getty Conservation Institute, 2016. ISBN: 9781606065112. This collection of specially commissioned papers explores the collaborative process behind the conservation and display of dress in museums. The seventeen case studies contained within it take a variety of approaches to the study of diverse artifacts, contexts, and challenges.

Brown, Sandy. *The well-dressed window: Curtains at Winterthur*. New York: The Monacelli Press, 2017. ISBN: 9781580934589. This book surveys 40 decorated rooms at Winterthur, focusing on the curtains that were acquired by Henry Francis du Pont. The author uses period photographs, among other documents, to study the evolution of the window treatments and upholstery from the 1930s, when it was still a private home, through the opening of the museum and beyond.

Bucklow, Spike, Richard Marks, and Lucy Wrapson, ed. *The art and science of the church screen in Medieval Europe: Making, meaning, preserving*. Woodbridge, Suffolk, UK: Boydell Press, 2017. ISBN: 9781783271238. The papers in this volume grew out of an interdisciplinary conference held in Cambridge in April 2012 entitled “The Art and Science of Medieval Church Screens.” Among the presenters were art historians, religious historians, and conservators, whose objective was to propose a new understanding of these objects, uniting perspectives from science and art history. It is a volume in the Boydell Studies in Medieval Art and Architecture series.

Lorne Campbell y José Juan Pérez Preciado, ed. *Rogier van der Weyden y España: actas del congreso internacional = proceedings of the international symposium, Madrid, Museo Nacional del Prado, mayo de 2015*. Madrid: Museo Nacional del Prado, 2016. ISBN: 9788484803744. This volume contains papers presented at the symposium held in Madrid in conjunction with the exhibition held at the Museo Nacional del Prado, 24 March–28 June 2015, that celebrated the completed restoration of the Escorial Crucifixion. The papers, presented in either Spanish or English, deal with aspects of the artist’s creative process, reception, and technical analysis of works by him and his followers on the Iberian Peninsula.

Craddock, P.T. *Early Indian metallurgy: The production of lead, silver and zinc through three millennia in North West India*. London: Archetype, 2017. ISBN: 9781909492516. Most studies of ancient metallurgy are based on the civilizations of ancient Egypt, Greece, and Rome. The author of this volume, with the assistance of K.T.M. Hegde, L.K. Gurjar, and L. Willies, presents the well-preserved remains at three major mining and metal production sites in the Aravalli Hills of Rajasthan (Agucha, Dariba, and Zawar). Using information drawn from surveys and archaeological excavations, the authors document the long-term development of mining and smelting activity at these sites over the course of 3,000 years.

Étienne, Noémie. Translated from the French by Sharon Grevet. *The restoration of paintings in Paris, 1750-1815: Practice, discourse, materiality*. Los Angeles: Getty Conservation Institute, 2017. ISBN: 9781606065167. The author explores the increasing public debate surrounding the restoration of artworks in Paris between 1750 and 1815, drawing on previously unpublished material from archives in Paris, Berlin, Rome, and Venice. This book was originally published in 2012 in France as *La restauration des peintures à Paris, 1750-1815: Pratiques et discours sur la matérialité des oeuvres d'art* (Presses Universitaires de Rennes) and was.

Fraiture, Pascale, ed. *Between carpentry and joinery: Wood finishing work in Europe and medieval and modern architecture*. Brussels: Royal Institute for Cultural Heritage, 2016. ISBN: 9782930054285. This book results from a conference held in Brussels in 2013. It includes thirteen contributions divided into two thematic sections. The first addresses the divide between structural and finishing work via the question of flooring, ceiling, and roofing techniques. The second focuses on finishing work by examining the contribution of this craft domain to the organization, comfort, and ornamentation of houses. It is volume 12 in the Institute’s Scientia Artis series.

Lubar, Steven D. *Inside the lost museum: Curating, past and present*. Cambridge, MA: Harvard University Press, 2017. ISBN: 9780674971042. This book documents the work of museums in four sections, entitled Collect, Preserve, Display, and Use. Within this framework, the author relates the history of the Jenks Museum at Brown University, a natural history museum that disappeared a century ago.

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

People

Al Albano has recently retired and taken the position of Director Emeritus at the Intermuseum Conservation Association (ICA) in Cleveland, OH. During his 21-year tenure as Executive Director, he was instrumental in the development of ICA as a full-service regional conservation laboratory serving a wide constituency, and in the revitalization of a historic neighborhood in downtown Cleveland. He moved to the ICA after working at the Winterthur Museum and University of Delaware Art Conservation Program, and at the Museum of Modern Art in NYC. This summer he was awarded the Martha Joseph Prize for Distinguished Service to the Arts from the Cleveland Arts Prize. His future plans include his continued association with the ICA, work on his Rome Prize research of the understanding of the role of patina in the interpretation of 16th and 17th century European paintings, and engagement with his pursuit of collecting of German and Italian primary source material on design and architecture between the world wars. He can be reached at albert6601@gmail.com.

Marie-Lou Beauchamp has joined the Department of Photography at the Art Institute of Chicago as Andrew W. Mellon Conservation Fellow. Marie-Lou is a graduate of Queen's University and worked for the past two years as Paper Conservator at National Gallery Singapore. She can be reached at mbeauchamp1@artic.edu.

Madeline Corona has been appointed Objects Conservation Fellow at the Straus Center for Conservation and Technical Studies, Harvard Art Museums. Madeline recently graduated with her MS from the Winterthur/University of Delaware Program in Art Conservation where she specialized in objects conservation with a concentration in conservation science. Madeline completed graduate internships at the Michael C. Carlos Museum, the Walters Art Museum, and the J. Paul Getty Museum.

Snow Fain has joined the conservation department at the Missouri State Archives in the Local Records Preservation Program at the Secretary of State Office in Jefferson City, MO. She was formerly a Cathleen A. Baker Fellow in Book Conservation at the University of Michigan, and worked for Page Conservation on the conservation treatment of the murals within the Minnesota State Capitol in Saint Paul, MN. Snow received her MA in Conservation of Books and Library Materials from West Dean College in Chichester, England, and her MA in Conservation of Easel Paintings from Northumbria University in Newcastle, England. Snow can be reached at snow.fain@sos.mo.gov.

Teri Hensick has retired as the Head of the Paintings Lab at the Straus Center for Conservation and Technical Studies, Harvard Art Museums after 37 years. She has treated many of the museums' paintings from the most problematic to the iconic, and published technical work on paintings by Copley, Boucher, Degas, Moreau, and the Eyckian "Woman at her Toilet." Teri worked and published on several large-scale paintings, including the Puvis de Chavannes and Sargent murals at the Boston Public Library, Harvard's Rothko murals, and protecting and moving Rubenstein frescoes for the 2014 renovation of the Harvard Art Museums. Teri has guided over forty Fellows and taught in dozens of courses for HAA with her Straus colleagues. Following her departure, she plans to travel and paint with friends and family, and to continue collecting (especially Native American art). She may even break down and treat the occasional painting.

Allison Jackson has been appointed Assistant Frame Conservator, a part-time position, at the Straus Center for Conservation and Technical Studies, Harvard Art Museums. She has worked with the Straus Center since 2012 as Project Conservator. She previously held a position at the Museum of Fine Arts, Boston, and worked privately in the Boston area. Alison is a second-generation gilding conservator. In 2016, she was awarded The Nigel Seeley Fellowship by the Royal Oak Foundation, the American partner of the National Trust, UK.

Laura Panadero has been appointed Craigen W. Bowen Paper Conservation Fellow at the Straus Center for Conservation and Technical Studies, Harvard Art Museums. Laura graduated from the Conservation Center at the NYU Institute of Fine Arts in May 2017 with an MS in the Conservation of Historic and Artistic Works, and an MA in the History of Art and Archaeology. Laura specializes in photographic materials, and has completed several internships in museum and library photograph and paper conservation labs in New York City. Most recently she comes from her final year graduate internship at the Weissman Preservation Center, Harvard Libraries.

Julie A. Reilly is the new Executive Director for the Intermuseum Conservation Association (ICA) in Cleveland, Ohio. She moved from Omaha, NE, where she was the founding director and chief conservator of the Gerald R. Ford Conservation Center. Julie also worked as director of development at KANEKO, a center for the exploration of human creativity, and comes to ICA most recently from her position as

executive director of Omaha by Design, an urban design and policy nonprofit. Her previous conservation experience includes serving as objects conservator, conservation educator, and conservation administrator at the Smithsonian Institution's National Museum of American History, the Colonial Williamsburg Foundation, and the Winterthur Museum. She follows Albert Albano, who recently retired and was named director emeritus after 21 years at the ICA helm.

Anne Schaffer has been appointed Paintings Lab Conservation Fellow at the Straus Center for Conservation and Technical Studies, Harvard Art Museums. Anne comes to the Straus having recently completed a FAIC/Samuel H. Kress Fellowship in Paintings Conservation at the Smithsonian American Art Museum's Lunder Conservation Center, where she focused on the treatment of 20th century paintings in the Museum's Folk and Self-Taught Art Collection. She is a graduate of the Buffalo State College Art Conservation Program (2016), and completed her third-year graduate internship at the Philadelphia Museum of Art.

Kate Smith, Conservator of Paintings, has been appointed Head of the Paintings Conservation Laboratory at the Straus Center for Conservation and Technical Studies, Harvard Art Museums. Kate was trained at the Buffalo State College Art Conservation Program where she received her MA and CAS in Art Conservation in 2001. She went on to work as a post-graduate intern and then as assistant conservator at the Harvard Art Museums as part of the team that restored John Singer Sargent's mural cycles at the Boston Public Library; Kate served as co-editor for the publication on the project. After working as assistant conservator in the labs of the Isabella Stewart Gardner Museum, Gianfranco Pocobene Studio, and the Museum of Fine Arts, Boston, she rejoined the staff of the Straus Center as an associate conservator in 2012. She lectures for two History of Art and Architecture courses: "The Making of Art and Artifacts: History, Material and Technique" and "Science and the Practice of Art," as well as for the Summer Institute for the Technical Study of Art.

Christina Taylor has been appointed Assistant Paper Conservator at the Harvard Art Museums. She is a graduate of Buffalo State College Art Conservation Program, where she earned her MA and CAS in Art Conservation in 2015. She has held positions at the Museum of Fine Arts, Houston, the National Gallery of Art, the Art Institute of Chicago and the Philadelphia Museum of Art. She continues her study of the processes and history of printmaking, including developing and teaching a workshop on lithography for conservators.

In Memoriam

Sandra Lea Troon (1952–2017)

Sandra Lea Troon loved her family and textiles. As a young Girl Scout, she would spend her allowance on bits of cloth from the fabric store. Her strong morality was in large part formed through the Girl Scouts, and on rafting trips that were often led by her now-deceased father Richard Troon, Lucille Brownell, and Lette and Steve Counts in Grants Pass.

Sandra graduated from the University of California in Santa Barbara with a BA in Sociology in 1974. Sandra went to Hampton Court Palace Textile Conservation Centre in London in 1985, where she completed a post-graduate internship in 1986. In 1987, she earned an MAIS from Oregon State University in Textile History. She worked for the Portland Art Museum in various roles from 1978 to 1988, where she formed lifelong friendships with Sonja Sopher, Kittu Gates, and Chris Cooksey.

In 1986, Sandra started the Oregon Textile Workshop, a full-scale textile conservation laboratory that serviced regional institutions and private individuals. She was determined to educate others about appropriate conservation practices and accomplished this by reaching out to small historical museums and other institutions in the area, and by providing them with information about basic collections care and preventive conservation. She gave freely of her time to any individuals who treasured textiles, and she held the respect and admiration of conservation professionals throughout the Northwest.

Sandra is survived and mourned by her husband, David Simmen, her mother, Beverly Troon, and her three sisters, Catie Lambie, Laurie Mintz, and Rebecca Troon.

Donations in Sandra's honor can be made to St. Joseph's Indian School in South Dakota. Sandra supported the Lakota nation in honor of her father, who was born in the Dakotas.

—*David Simmen and Sonja Sopher, davidsi@easystreet.net or davidw@easystreet.net, (503) 348-2457*

Grants and Fellowships

2018-2019 Postgraduate/Postdoctoral Fellowships in Conservation of Museum Collections

The Smithsonian's Office of Fellowships and Internships has announced one-year fellowships for recent graduates of master's programs in art and archaeological conservation (or the equivalent) or conservation scientists, including those at the postdoctoral level, to conduct research and gain further training in Smithsonian centers for the conservation and research of museum collections. The fellowship begins in the fall of 2018. A stipend of \$41,000 is being offered at the postgraduate level and \$55,400 at the postdoctoral level, plus a research allowance up to \$4,000. While 12-month fellowship proposals are preferred, applications for projects of shorter duration (3 to 12 months) are acceptable, with a commensurate reduction to the stipend amounts. The prospective fellow must first contact the conservator or scientist with whom he or she would like to work and is encouraged to seek direction with crafting an effective proposal. Previously successful proposals have benefited from the proposed mentor's guidance in developing the research question and navigating the Smithsonian collections. If the potential supervisor confirms that candidacy is suitable, application must be made through the Office of Fellowships and Internships by December 1, 2017. Notification of decisions will be made no later than April 1, 2018. Program guidelines and instructions for application are available here (<https://www.smithsonianofi.com/fellowship-opportunities/smithsonian-postgraduate-fellowships-in-conservation-of-museum-collections-program/>).

Fellows may be hosted in the conservation and analytical laboratories of several Smithsonian museums and research centers, with the possibility of additional facilities for analytical work available at the Museum Conservation Institute (MCI). For a list of conservator contacts for these museums, visit the Smithsonian Fellowship Opportunities page.

The Smithsonian's Museum Conservation Institute (MCI) offers postings for treatment and research projects benefiting Smithsonian collections that make use of MCI's excellent analytical capabilities (www.si.edu/mci/). If your proposal requires analytical or technical expertise of MCI, you must include an MCI staff member as an advisor or co-advisor for your proposal.

Kress Fellowships for Language Study for Graduate Students in European Art History and Art Conservation

Middlebury College is pleased to announce the continuation of the Kress Fellowships for language study, made possible by a generous gift from the Samuel H. Kress Foundation. Five fellowships are offered in summer 2018 for art history graduate students and graduate students in art conservation to attend the Middlebury summer Language Schools in French, German, Italian, Portuguese, Russian, or Spanish.

These fellowships are intended for graduate students in art history with a proposed focus on European Art History or graduate students studying art conservation. Preference will be given to graduate students who have recently been accepted or are currently enrolled in the corresponding program at a Ph.D.-granting institution in the United States. In exceptional cases, advanced undergraduates in Art History who are preparing for graduate study in the same field may also be considered.

Fellowships cover the comprehensive fee (tuition, room, and board) at the Middlebury summer Language Schools. Travel expenses and books are not included. Fellowships are merit-based and intended for exceptionally qualified individuals. Applicants need not be American citizens.

Kress Fellowships are awarded on a highly competitive basis. Financial aid forms are not required for these awards, but students interested in attending the Language Schools have the option to apply for Middlebury College financial aid, awarded on a demonstrated-need basis, through the office of Student Financial Services.

For more details about the process visit: <http://www.middlebury.edu/ls/finaid/fellowships/kress>, and to apply, go to: <http://www.middlebury.edu/ls>.



Find Grants

FAIC lists many funding opportunities online at www.conservation-us.org/grants

Visit that page to find grant, fellowship, and scholarship descriptions, requirements, and deadlines.

Conservation Training Programs (ANAGPIC)

BUFFALO STATE COLLEGE, ART CONSERVATION DEPARTMENT

Post-graduate placements and Master's Degree Research Projects for the Class of 2017 are:

Student	Current Position	Master's Project
Lisa Ackerman	Assistant Conservator, Metropolitan Museum of Art, New York, NY, USA	Technical Analysis and Conservation Treatment of a Mid-Eighteenth Century Chinese Carved Wood Lacquer Bodhisattva Sculpture
Lyudmyla Bua	Conservator, Mitra Library Conservation LLC, New York, NY, USA	Investigation and Treatment of a 17 th Century English Binding: an assemblage of two different texts creating a unique binding
Amanda Burr	Andrew W. Mellon Fellow, Paper Conservation, Los Angeles County Museum of Art, Los Angeles, CA, USA	Investigation and Treatment of a Qur'an from the Buffalo Public Library
Sarah Casto	Fellow in Photograph Conservation, Amon Carter Museum of American Art, Fort Worth, TX, USA	Seeing Double: Comparative Study of Two Photograph Albums Containing Cyanotypes and Gelatin Silver Prints of Stereoscopic Photographs
Kathryn Harada	Graduate Intern, J. Paul Getty Museum, Los Angeles, CA, USA	Toulouse or not Toulouse: Analysis and Conservation of an Oil on Panel Painting
Sophie Hunter	Samuel H. Kress Fellow, Museum of New Mexico, Santa Fe, NM, USA	Baron Von Steuben's Liquor Case: The Technical Study and Treatment of a Campaign Item from the American Revolution
Nicole Passerotti	Samuel H. Kress Fellow, Philadelphia Museum of Art, Philadelphia, PA, USA	Promoting Conservation: An Investigation and Treatment of Seneca-Iroquois Moccasins
Maria Cristina Rivera-Ramos	Andrew W. Mellon Fellow in Paper Conservation, Art Institute of Chicago, Chicago, IL, USA	Technical Study And Treatment Of The Drawing St. Andrew Before His Cross, By Francesco Albani
Paige Schmidt	Samuel H. Kress Fellow, Biltmore Estate, Asheville, NC, USA	Interpreting Thonet: The Conservation Treatment and Analysis of a Gebrüder Thonet Bentwood Rocking Chair
Stephanie Spence	Conservation Fellow, Toledo Museum of Art, Toledo, OH, USA	The Technical Analysis and Conservation of Japanese Samurai Armor

NEW YORK UNIVERSITY, INSTITUTE OF FINE ARTS CONSERVATION CENTER

The Conservation Center of the Institute of Fine Arts is pleased to announce the following post-graduate placements:

Student	Post-Graduate Placement
Emily Cohen	Assistant Book Conservator (part-time), Wunsch Conservation Lab, M.I.T. Libraries Curation and Preservation Services; Private Practice Proprietor, Heritage Conservation, Boston, MA, USA
Harry DeBauche	Museum Fellow in Frames Conservation, Brooklyn Museum, Brooklyn, NY, USA
Rebecca Gridley	Assistant Objects Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York, NY, USA
Shannon Mulshine	Museum Fellow in Paper Conservation, Sherman Fairchild Center for Paper Conservation, The Metropolitan Museum of Art, New York, NY, USA
Bermet Nishanova	Andrew W. Mellon Fellow in Textile Conservation, Los Angeles County Museum of Art, Los Angeles, CA, USA
Laura Panadero	Craig W. Bowen Paper Conservation Fellow, Harvard Art Museums, Straus Center for Conservation and Technical Studies, Cambridge, MA, USA

UNIVERSITY OF PENNSYLVANIA

2017 graduates of the University of Pennsylvania Graduate Program in Historic Preservation

Student	Current Placement
Nicole Declat	Graduate Intern for the Earthen Architecture Initiative at the Getty Conservation Institute, Los Angeles, CA, USA
Katharine George	Investigative Engineer, GB Geotechnics Inc., New York, NY, USA
Lucy Midelfort	National Center for Preservation Technology & Training (NCPTT), Natchitoches, LA, USA

Evan Oxland	Heritage Conservation Technologist, Management Branch of the Heritage Division, Alberta Culture and Tourism, Edmonton, AB, Canada
Danielle Pape	Architectural Conservator, Jablonski Building Conservation, Inc., New York, NY, USA
Araba Prah	Architectural Conservator, Building Conservation Associates, Inc., Newton Centre, MA, USA
Shaghayegh Torkzaban	New Jersey Historic Preservation Office, Trenton, NJ, USA

WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

Program in Art Conservation Class of 2019

Student	Technical Study Project
Cassia Balogh	Technical Examination of an Attic Skyphos with Historic Restorations
Sarah Barack	Looking Through the Glass: Technical Analysis of Reverse-Painted Icons
Madison Brockman	A Curious Coating: The Technical Study of a Sculptor's Drawing Material
Haddon Dine	Technical Examination of a 19 th -Century Aquarium
Emily Farek	A Layered History: The Dining Room Wallpapers from the Dennis Family Farm
Nick Kaplan	Technical Analysis of a 1985 Quasar™ CRT Monitor
Amber Kehoe	Magnetic Mementos: A Technical Examination of Three Self-Adhesive Photograph Albums
Caitlin Richeson	A Technical Study of Gemini by Neri Oxman
Leila Sabouni	A Very Tiny Technical Study: A Technical Analysis of a Carriage Model
Keara Teeter	Technical Examination of Two (of the Seven) Edward Steichen In Exaltation of Flowers Murals Painted Between 1910-1913
Victoria Wong	Micro Mosaic, Macro Possibilities: In Search of Plastics in a Tourist Trade Photograph Album

Current students in the UD Preservation Studies Doctoral Program

Student	Dissertation Topics
Tatiana Ausema	Techniques of Morris Louis
Sarah Barack	Technology of Early American Glass
Maribel Beas	Preservation of Indigenous Cultural Landscapes in the Amazon
Mariana Di Giacomo	Effects of Preparation on Paleontological Scientific Analyses and Long-Term Stability of Fossils
Michael Emmons	"Marking" and Inscribing in Early America
Reyhane Mirabootalebi	Kurdish Tribal Textiles as a Medium of Collective and Individual Expressions for Women
Catherine Morrissey	Evaluation of Historic Districts and the Creation of Policies and Procedures
Maria João Petisca	Investigations into Chinese Export Lacquerware: Black and Gold, 1700-1850
Shelley Smith	Malvina Hoffman: The Intersection of Visual Ethnography, Art, and Art Conservation
Ying Xu	When Historic Preservation Encounters Minorities: Examining The Significance of Historic Architecture and Intangible Cultural Heritage of The Bapai Yao

Class of 2017 - Post Graduate Placements

Student	Post-Graduate Placement
Gerrit Albertson	Annette de la Renta Fellow in Paintings Conservation, Metropolitan Museum of Art New York, NY, USA
Maggie Bearden	Assistant Conservator in Objects Conservation, Metropolitan Museum of Art, New York, NY, USA
Alexa Beller	NEH Paintings Conservation Fellow, Chrysler Museum of Art, Norfolk, VA, USA
Leah Bright	Andrew W. Mellon Fellow, The National Museum of the American Indian, Washington, DC, USA
Jessica Chasen	Graduate Intern in Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, Los Angeles, CA, USA
Julia Commander	Graduate Conservation Intern, J. Paul Getty Museum, Antiquities Department Los Angeles, CA, USA
Madeline Corona	Objects Conservation Fellow, Straus Center for Conservation and Technical Studies at the Harvard Art Museums, Cambridge, MA, USA
Emilie Duncan	Harper-Inglis Post-Graduate Conservation Fellow, Parks Library at Iowa State University, Ames, IA, USA –through Sept. 26, 2017; Library of Congress, Washington, DC, USA –beginning Oct. 1, 2017
Samantha Owens	Conservation Fellow, Glenstone Museum, Potomac, MD, USA
Joshua Summer	Andrew W. Mellon Fellow in Paintings Conservation, Brooklyn Museum, Brooklyn, NY, USA

Specialty Group Columns

Architecture Specialty Group (ASG)

2017 AIC Annual Meeting

As we complete our final selection from an outstanding pool of abstracts, ASG is pleased to report that the AIC Annual Meeting in Houston, 2018, will offer an unusually impressive group of presentations representing the current field of architectural conservation. Speakers include longtime ASG members such as Norman Weiss, Frank Matero, Rosa Lowinger, Judy Jacobs, and Mary Jablonski, to list a few. Full sessions will be devoted to architectural finishes, masonry structures, archeological sites, and National Park Service projects. Workshops, tours, and the reception location will be equally engaging - more details to follow.



Outreach Initiative

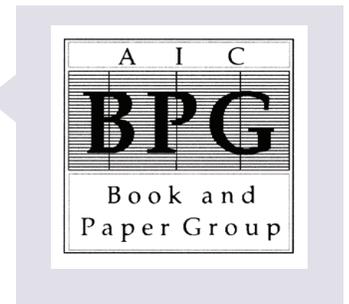
A new initiative of ASG includes an outreach and membership committee led by Jocelyn Chan, which will serve to increase participation across our professional community. We will also continue to foster exchange with our partner organizations, including meeting with newly initiated Association for Preservation Technology International (APT) Technical Committee for Materials in Ottawa, Canada, and will be helping to organize an APT/Docomomo concrete conservation symposium at University of Pennsylvania in February 2018. ASG leadership will also be represented at the ICOMOS General Assembly in New Delhi, India, in December of 2018 to help form new partnerships abroad among our international architectural conservation specialists.

—Andrew Fearon, ASG Chair, afearon@mccollab.com

Book and Paper Group (BPG)

2018 AIC Annual Meeting

Thank you to all of our members who responded to the Annual Meeting Call for Papers. The abstract review committee, led by Program Chair Deb Cuoco and Assistant Program Chair Jen Hunt Johnson, has been busily reading submissions and is crafting an excellent program for our 2018 Houston meeting. Calls for submissions for the tips sessions and the Archives and Library Discussion Groups (ACDG and LCCDG) are coming soon, or have been previously announced. We would like to remind our members that we have three discussion groups and two slots per meeting, so the Art on Paper Discussion Group (APDG) is on hiatus during this meeting.



If you reserve a room at the conference hotel, Marriott Marquis, and end up not needing the room, please cancel as early as possible. Early cancellation (before May 1) is not only considerate, but has a positive financial impact: it allows your colleagues who are on the waiting list to secure a room, and also ensures AIC's good standing and beneficial costs arrangement with future conference hotels - which use data such as last-minute cancellations to set prices.

2017 BPG Business Meeting

Sarah Norris, BPG Secretary/Treasurer, reports that the Chicago BPG Business Meeting minutes have been approved, with forty-six individuals in favor and four abstentions. Thanks to all who took the time to read and vote on the minutes.

Membership Designation

The majority of AIC members qualify for Professional Associate or Fellow designation. AIC Associate Members with three years of conservation experience are eligible to apply to become a Professional Associate (PA). Fellow status requires two years as a PA, and ten years of conservation experience. Membership dues are the same for members at all rankings. Moving to the next level requires an application and peer review. Please consider contributing to our field by raising your personal profile! For more information, visit www.conservation-us.org/designation.

—Whitney Baker, BPG Chair, bpg.whitneybaker@gmail.com

Objects Specialty Group (OSG)

2018 AIC Annual Meeting

As of this writing, your OSG officers, and those from the Archaeological Discussion Group (ADG), are knee-deep in the abstract selection process for the 2018 Houston meeting, and send grateful thanks to all of those who submitted.

ADG Co-Chairs, Molly Gleeson and Francis Lukezic, are excited to announce that two (yes, two!) joint sessions featuring archaeological conservation will take place at AIC's annual meeting in Houston next year. ADG is partnering with OSG, and is focusing on topics related to the conference theme "Material Matters." Their other joint session is with the Architectural Specialty Group (ASG), with whom they will hold a session on archaeological site conservation and management.



ADG and the AIA

AIC and ADG once again participated in the Archaeological Institute of America's (AIA) International Archaeology Day (October 21, 2017). In the spirit of collaboration, and to increase understanding between the two allied fields, AIC and ADG hosted a webinar on archaeological conservation on Friday, October 13, 2017. If you missed the online seminar, keep an eye out for it on AIC's YouTube channel. To learn more about the webinar, go to: www.conservation-us.org/specialty-topics/archaeological-conservation/archaeological-conservation-webinar.

Continuing the Discussion: Conservation Mistakes

Following up on the successful ECPN webinar on mistakes in conservation last April 7 (www.youtube.com/watch?v=0njVDKa1sjw), specialty group officers in OSG and others have been discussing the idea of holding an event at the AIC meeting in Houston where people can continue to talk about this topic. The basic idea is to encourage a change in our culture towards normalizing discussion about our mistakes and providing a venue for sharing and learning from situations when things that do not go as planned. The session has been incorporated into the closing session; we're still discussing options, and I'd like to gauge interest by hearing from people who would be interested in attending and/or participating. As with the webinar, items could be read for those attending who would prefer to be anonymous or cannot attend.

OSG Individual Grants for Attendance at the 2018 Annual Meeting

The OSG will again this year offer scholarships of \$500 to help defray costs for OSG members to attend the AIC Annual Meeting. Up to four awards will be given at the discretion of the OSG board, and the grant will prioritize students, recent graduates, and members who are presenting at the Annual Meeting, but is open to all OSG members. All application materials, including two letters of support, are due by the deadline of December 15. For more details, go to: www.conservation-us.org/specialty-topics/objects/osg-individual-grant, and for the application visit: <https://faic.secure-platform.com/a/solicitations/home/1029>.

Other meeting travel grants are available for students or those who have graduated in the past 2 years, and who are members of AIC. More details are available here: www.conservation-us.org/grants/professional-development/george-stout-scholarship.

You may also be interested in applying for the FAIC/Samuel H. Kress Foundation International Travel Grant for speakers, or the FAIC/Tru Vue Annual Meeting International Scholarship.

—Tony Sigel, OSG Chair, tony_sigel@harvard.edu

Paintings Specialty Group (PSG)

2018 AIC Annual Meeting

It is abstract-review season again! Desi Peters, Charlotte Ameringer, and others of the program committee are knee-deep in abstracts, choosing the talks for our sessions in Houston based on the meeting's theme. PSG has a strong slate this year and the selection process is difficult. Based on the first round of initial reviews, I know this will be an engaging annual meeting for PSG. To date, the hurricane disaster in Houston most likely will not affect the conference; Ruth and all AIC staff are looking at ways that we, as allied professionals, can help our colleagues and the citizens of Houston.



Award Nominations

As mentioned in the previous column, please consider nominating one of your colleagues for the PSG award. Previous recipients include: Chris Stavroudis, Joyce Hill Stoner, and Richard Wolbers. Please see the PSG website about how to nominate a colleague.

Mentorship Program

The PSG board has been communicating with ECPN about starting a formal mentorship program. This came out of a discussion about sponsoring a student for the PSG reception. This would help students of ANAGPIC to get to know the more seasoned professionals, creating a cross-generational dialogue. If you are interested in participating in such a program, contact our PSG ECPN liaison Blair Bailey at psg.ecpn.liaison@gmail.com.

PSG Budget

Previous columns from myself and my predecessors have mentioned our spending budget. Dina Anchin, our savvy treasurer, has done a good job of identifying our true budget needs. Although the balance sheet looks robust, there is not as much wiggle room, as I may have mentioned before. Conference costs are a moving target, so PSG needs to be mindful. However, we do believe that we will have some funding to assist in staging a workshop. Also, we would like to budget for covering the rights and reproduction costs for copyrighted images included in our postprints. Getting a handle on the need and expense for such an item has been difficult. If you or your institution have come across this issue, please contact Wendy Partridge at wendy@ica-artconservation.org.

—Noelle Ocon, with Desi Peters, Dina Anchin and Charlotte Ameringer

Textile Specialty Group (TSG)

2018 AIC Annual Meeting

Thanks to all our members who submitted abstracts for our next Annual Meeting in Houston! Program Chair Melanie Sanford is working to organize a great program. In addition to the TSG session, there will be two joint sessions with RATS and WAG.

Elections for New Officers

The Nominating Committee is accepting names for the officer positions of Program Chair and Treasurer – you are welcome to recommend colleagues or to volunteer yourself. Serving as a TSG Officer is a rewarding activity that supports the ongoing work of TSG, and provides valuable networking opportunities. The current officers are working to improve guideline documents and are committed to mentoring new officers. If you have any questions, contact Allison McCloskey, Nominating Committee Chair, amccloskey@denverartmuseum.org.

FAIC

As we near the end of the year, please think about making a donation to FAIC. How many times during the year have you learned something new from CoOL, or found the answer to a question by searching the ConsDistList? Have you taken an AIC professional development workshop? Help keep this resource strong! For more details and to donate, visit: [www.conservation-us.org/our-organizations/foundation-\(faic\)](http://www.conservation-us.org/our-organizations/foundation-(faic)).

—Laura Mina, TSG Chair, mina.laura@gmail.com

Wooden Artifacts Group (WAG)

WAG Website and Wiki

Our specialty group page on AIC's website is preparing for an upgrade. The new pages will have enhanced access to publications and other web resources, including a members-only section. There will also be opportunities to highlight the projects and achievements of WAG members.

If you are interested in volunteering to help develop the new WAG site, please contact Genevieve or E-editor Rian Deurenberg-Wilkinson (r.deurenberg@fallonwilkinson.com). No programming experience



is needed. And as always, we welcome contributions to the wiki. Written entries can cover a variety of topics such as materials, tools, construction, or treatment techniques, etc. You can access our Wiki page at www.conservation-wiki.com/wiki/Wooden_Artifacts.

Postprints from 2017 AIC Annual Meeting

The editing process is well underway for the 2017 Postprints. Great thanks are due to e-editor Rian Deurenberg-Wilkinson for her timely work managing the process. Thank you also to all the authors who have submitted their manuscripts. Look for an email notification when Postprints become available online through AIC and Memberfuse.

2018 AIC Annual Meeting

Program Chair Paige Schmidt has been working hard to put together a great program, which you can view on the AIC Annual Meeting website. We anticipate a great day of WAG papers, as well as two joint sessions with RATS and TSG. Stay tuned for details of the WAG dinner, Angels Projects, and other events.

Don't forget to register now for the Preview rate, which ends November 30th, or the Early rate.

WAG Scholarship Applications

It's not too early to start thinking about the WAG Scholarship fund for next year. This fund targets pre-program interns and emerging conservation professionals, with the goal to promote accessibility to the field of wooden artifact conservation and encourage growth within WAG. The scholarship can be used to financially supplement internships and educational experiences in the field of wooden artifact conservation. Internships can be in private practice or institutional settings. Please encourage anyone who might be interested to consider applying. Please note that the application deadline is March 1, 2018.

For more information and how to apply, please visit AIC's website: <https://www.conservation-us.org/specialty-topics/wooden-artifacts/wag-scholarship-fund>.

Please always feel free to contact me with any questions, concerns, or thoughts you would like to share. Secretary-Treasurer Anna Kusters will be representing WAG at the upcoming IAG meeting; if there are any issues you would like to have addressed with the AIC and Specialty Group leadership, let me or Anna know. And of course, you can also contact the SG Board Liaison, Sarah Melching, directly.

Finally, thanks to the new and continuing officers for all their hard work and energy.

— *Genevieve Bieniosek, WAG Chair, gbieniosek@gmail.com*

NOTE: CIPP, EMG, PMG, and RATS did not submit columns for this issue.

Network Columns

Collections Care Network (CCN)

2016 CCN Survey

Staff responsible for the care and management of collections is a growing segment in collecting cultural heritage institutions. Continued research into preventive conservation and sustainable collection management practice has spurred the development of an increasingly professional staffing element to manage physical, informational, and legal aspects of fulfilling an institution's duties of care towards collections it holds in the public trust. AIC's Collection Care Network (CCN) seeks to support and encourage collaboration among all people engaged in collection care in order to further the preservation of cultural heritage. This 2016 survey focused exclusively on collection care and management professionals within institutions and had 250 respondents primarily from non-conservator roles, as was the intent.

Visit <http://www.conservation-us.org/docs/default-source/reports/collection-care-and-management-staff-titles-and-responsibilities-survey-2016.pdf> for a full report of the survey, which is now available on the Collection Care page of AIC's website.

The results of this survey come at a crucial time for the AIC, as the organization is currently evaluating membership designations and seeks to better understand the roles and responsibilities of collection care and management staff. AIC posted the survey on their website in April 2016, and respondents were

encouraged to participate through an AIC email blast, MemberFuse, shared links with CCN Liaisons, and other social media feeds. The results of the survey show that the roles of collection care practitioners are expanding to encompass institutional management responsibilities, and, as a result, there are increased desires to learn more about risk assessment, sustainable environmental management, how to prepare adequately for emergencies (especially those related to climate change), and to acquire tools to work with operations teams in the targeted application of collection risk mitigation. Creating stronger ties between collection needs, operations, and organizational sustainability can serve both collections and practitioners. The CCN desires to meet this need in the interest of furthering heritage preservation as a whole. CCN will continue to collect data to document seminal preventive conservation research, initiatives, and the challenges and training needs that its practitioners face. Using the survey data, AIC can examine how institutions are, or are not, responding to these calls for improved practice. CCN will use this information to create programming and resources that further strengthen collection management and preventive conservation practice.

Collection Care Special Issue of JAIC

CCN is pleased to announce that the summer issue of the *Journal of the American Institute for Conservation* (JAIC) is the Collection Care special issue! If you have not yet received a hardcopy, the articles can be accessed by AIC members online.

This issue of JAIC grew out of a CCN initiative to develop resources that both represent and assist the range of professionals who are committed to “the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property” (Guidelines for Practice, American Institute for Conservation of Historic & Artistic Works, #20). When reviewed together, the six articles in this issue illustrate a wide range of collection care programs, show how expanding access and developing partnerships can help meet collection care goals, and highlight the creative solutions that can manifest through these approaches.

—Dawn Kimbrel, Editor, *Collection Care Network*, dawn_kimbrel@brown.edu

Emerging Conservation Professionals Network (ECPN)

Revised ECPN Standing Charge

This spring, ECPN leadership re-evaluated our Standing Charge in view of the Network’s growth and development over the past few years. The revised charge (below) has been approved by the AIC Board.

Our aim in revising the Charge was to promote inclusivity. Among other changes, we clarified who may be considered an “emerging conservation professional,” because the phrasing of this portion of the charge has been a source of confusion. We also replaced the word “conservator” with “conservation professional” to more accurately reflect the diversity of roles found in the cultural heritage preservation field. The revised charge reflects ECPN’s commitment to outreach and collaboration, and to supporting efforts to increase diversity in our field.

The Emerging Conservation Professionals Network is charged to:

- Maintain a forum and network for AIC members who are entering the field of conservation. This includes: undergraduate students, pre-program individuals, graduate students, recent graduates, and early-career professionals.
- Advocate on behalf of and support the inclusion of emerging professionals within AIC. Assist AIC in enhancing ways to serve members who are just entering the field of conservation and help members as they transition from student to conservation professional. Recommend and/or provide educational and professional development opportunities for emerging conservation professionals.
- Promote collaboration and enhance dialogue with other AIC Networks, Specialty Groups, Committees, Working Groups, and Task Forces, and with professionals in allied fields.
- Encourage attainment of AIC professional membership designation to promote the importance of professional standing within the field.
- Engage in initiatives and activities to promote inclusivity, equity, and diversity within the field of conservation.
- Promote importance of service and contribution to the profession; encourage members to engage in outreach and advocacy for the field.

- Foster communication between emerging and experienced conservation professionals.
- Enhance dialogue between AIC and graduate-level conservation training programs.

Special thanks to our former Chair Michelle Sullivan for spearheading this initiative with me, and to the 2016-17 ECPN Officers, Stephanie Lussier, Molly Gleeson, and Katelin Lee for their contributions.

ECPN Fall Webinar

ECPN is pleased to announce our Fall webinar: “Showcasing Your Work: Preparing and Maintaining a Conservation Portfolio,” taking place on Tuesday, November 14, from 12:30-1:30 pm EST. A well-conceived and eye-catching portfolio can be an important application component as emerging conservation professionals progress in the field. But when is a digital portfolio appropriate versus a hard-copy portfolio? What are the advantages and disadvantages of each? How should your portfolio evolve as you progress in your career?

This webinar will cover the creation and use of digital and hard-copy portfolios in various scenarios and early career stages, from pre-program candidate to graduate student and post-graduate. Speakers will provide different perspectives on this topic and address the practicalities of compiling and maintaining a portfolio.

Attendance is free and open to all AIC members; to register visit <https://attendee.gotowebinar.com/register/5786128650280787971>. Program details, including speaker biographies, can be found on the AIC blog. A recording of the webinar will be made available on AIC’s YouTube channel.

ECPN Facebook Page

Our group’s Facebook page recently reached a milestone: we now have over 4,000 members! Nearly half of our members hail from outside the United States. ECPN welcomes AIC members and non-members at any career stage to join this forum. Our page is a public group with unmoderated discussions, but members must be approved by a page administrator.

In response to the uptick in the group’s activity and membership, I worked with ECPN Officers Alyssa Rina, Riley Cruttenden, and Kari Rayner to create guidelines for engagement on the page (see “Posting Guidelines” in the page’s File section). AIC Staff, Katelin Lee and Bonnie Naugle, provided valuable input on this document, which we hope other AIC groups will find useful when drafting social media policies.

—Rebecca Gridley, Chair, rebecca.ec.gridley@gmail.com

Position Announcements

To view the full job description and application process, click on the job title or visit our Positions, Internships & Fellowships page.

Project Specialist (Los Angeles, CA, USA)

The GCI is seeking a Project Specialist to work on the Earthen Architecture Initiative. Responsibilities will include research and fieldwork for developing and implementing practical conservation solutions at built heritage, archaeological or urban sites. The position will work across a number of projects within Buildings and Sites, requiring versatility, creative thinking and a sound understanding of and experience in the physical conservation of buildings and sites.

Digital Repository Specialist (New York, NY, USA)

The Museum of Modern Art is currently accepting applications for the position of digital repository specialist to work within the Media Conservation section of the David Booth Conservation Department and Center. This unique role provides an opportunity for a candidate with broad experience in repository management and digital preservation to advance the operation and development of the Museum’s Digital Repository for Museum Collections (DRMC), one of the first digital repositories for art at a major US museum.

Conservators of Various Disciplines (Ottawa, ON, Canada)

PCL ED, a Joint Venture, acting as the Construction Manager, is inviting Conservators of various disciplines to submit their Expression of Interest to pre-qualify to bid on the conservator portion of the Centre Block Rehabilitation Project.



Post a job ad!

Reach your fellow 3,200 members with a position announcement, and we will also share with our 30,000 social media followers, blog subscribers, and website visitors. Fee: \$100. See our ad rate page at <http://www.conservation-us.org/our-organizations/advertise> or email info@conservation-us.org for information. Internships are posted for free.

Head of Conservation & Senior Objects Conservator (New York, NY, USA)

The Cooper Hewitt, Smithsonian Design Museum (CHSDM) announces an opportunity to apply for the joint position of Head of Conservation/ Senior Objects Conservator in the Product Design and Decorative Arts (PDDA) department. As well as serving as Head of Conservation, the responsibilities of the position include carrying out and documenting the conservation and preservation treatment of the PDDA department's collection of approximately 40,000 rare, important, and valuable art objects in a variety of media, including glass, ceramic, plastics, metals, stone, lacquer, wood, ivory and other natural and synthetic materials found in both modern and historic objects.

Conservator, Milner Library (Normal, IL, USA)

The Illinois State University (ISU) is accepting applications for a Conservator at Milner Library to develop, plan, perform, document, and evaluate complex conservation treatments for a broad range of materials.

Associate Conservator (New York, NY, USA)

The Fashion Institute of Technology (FIT), an internationally renowned college of art and design, business and technology, of the State University of New York, invites nominations and applications for a Associate Conservator for the Museum at FIT.

Assistant Textile Conservator (Shelburne, VT, USA)

One-year Assistant Textile Conservator position at Shelburne Museum. This position is grant funded by Institute of Museum and Library Services.

Associate Professor in Archaeological Conservation (Durham, UK)

The interdisciplinary Department of Archaeology at Durham University is ranked first in the Guardian University Guide 2018 and is listed as one of the top four archaeology departments in the world in the 2017 QS World University Rankings list. You will therefore bring your expertise of Archaeological Conservation to the department, offering detailed insight into ancient and historical materials and artefacts, and the way in which they are decaying or have been conserved.

Conservator (Marfa, TX, USA)

The Conservator, based in Marfa, Texas, will manage the long-term preservation of the Judd Foundation's collection of art and objects permanently installed and stored in properties in Marfa and at 101 Spring Street in New York. The collection is comprised of a wide range of organic and inorganic materials, including sculpture, paintings, works on paper, furniture, books, photographs, textiles, and ethnographic objects.

Senior Paintings Conservator (Carlisle, PA, USA)

Hartmann Conservation is seeking a driven, self-motivated professionally trained Paintings Conservator with strong management, leadership, oral and written communication, artifact assessment, and advanced conservation treatment skills.

Assistant Paintings Conservator (Carlisle, PA, USA)

Hartmann Conservation is seeking a driven, self-motivated, experienced, professionally trained Conservator with 3 – 5 years of working experience in the field of Paintings Conservation. This individual needs to have had experience treating a wide variety of easel paintings or murals with differing supports and media.

Textile Conservator (York County, PA, USA)

Jeff R. Bridgman American Antiques, Inc., the leading authority in antique American flags and political textiles, who also operates a very busy textile conservation business, seeks full-time, on-site conservator. Applicants should have an advanced degree in art conservation with an emphasis in textiles and should be highly skilled at sewing and exceptional at color matching.

The Bibliographical Society of America: 2018 Fellowship Program

The BSA Fellowship Committee wishes to remind our broad community that BSA awards are open to any member of the scholarly community engaged in bibliographical scholarship, including: academics, librarians, conservators, faculty, graduate students, booksellers, collectors, and scholars studying the materiality of books, manuscripts, and other cultural documents and artifacts.

Assistant Paintings Conservator (Columbia, SC, USA)

Carolina Conservation is seeking a dedicated and career-oriented Assistant Paintings Conservator for its private practice. Ideal candidates are enthusiastic team players with strong critical thinking and applied problem-solving skills. Time management and the ability to meet deadlines while working under pressure will be necessary.

Conservation Technician, Paintings Focus (Columbia, SC, USA)

Carolina Conservation is seeking a dedicated and career-oriented Conservation Technician for its private practice. Ideal candidates are enthusiastic team players with strong critical thinking and applied problem-solving skills.

Art Handler (Columbia, SC, USA)

Carolina Conservation is seeking a dedicated and career-oriented professional who is passionate about helping others as a full-time Art Handler. We provide on-site disaster response for fine art collections that have suffered severe damage as the result of a fire, food, or catastrophic disaster.

AIC does not necessarily endorse the products advertised in nor position announcements posted in AIC News. We encourage job seekers to conduct their own research to determine if the advertised position is right for them. See all posted positions at www.conservation-us.org/jobs.

The Back Page

STASHc



AIC and FAIC's Online Platforms

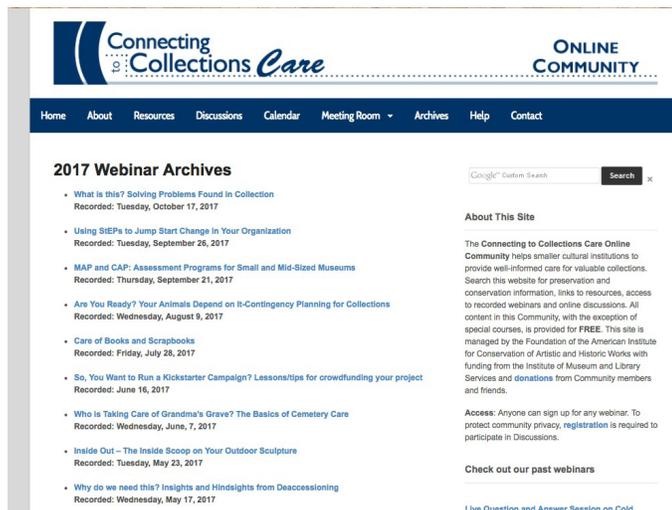
Rachael Arenstein, AIC's e-editor, would like to share some new content featured on AIC's online platforms:

AIC Blog



An interesting review of "Layer by Layer – The significance and aesthetic of the surface conference, June 2016 in Kassel, Germany" was recently posted on AIC's Blog Conservator's Converse. <http://www.conservators-converse.org/2017/10/layer-by-layer-conference-review/>

Connecting to Collections Care



New webinars are available to help small museum clients on the Connecting to Collections Care website. <https://www.connectingtocollections.org/archives/2017-webinar-archives/>

Objects Secured to a Removable Tray

- Solutions
- Solutions & Structures
- Storage Furniture
- Cabinets
- Shelving Units
- Racking Systems
- Crates
- Carts
- Containers
- Folders, Envelopes, Enclosures
- Bags
- Boxes
- Drawers

Purpose

In 2017, the United States Holocaust Memorial Museum opened a new purpose built off-site facility called the David and Fela Shapell Family Collections, Conservation and Research Center. Our team was tasked with rehousing the 20,000 object collection to move from the original off-site storage facility to the new facility in four months. Four custom housing methods were developed to quickly stabilize the objects during the move as well as be utilized for continued storage, thus minimizing handling of the objects when needed for viewing.

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Photo Credits: Rebecca Beyth, courtesy of USHMM

Solutions presented as part of the 2017 STASH Flash Storage Tips session are now up on www.stashc.com.

AIC Wiki



Humidification (PCC)

Main Catalogs Page > Materials and Treatment > Paper Conservation Catalog > Humidification (PCC)

Introduction of moisture directly or indirectly into the design and/or paper support.

Conservation of support to realign paper fibers in order to reduce sheet distortions such as cockles, strain or rolling; realign deformations in the sheet such as creases, folds and ridges; reestablish original configuration of the paper, such as original flatness, platemark or embossing.

Conservation of media to consolidate pigments by reviving aqueous binders; relax desiccated gums and resinous lakes, etc. Restore moisture content of solvent treated papers. Soften support so that a new dried configuration can be achieved. Relax sheet in preparation for dry-lining or washing, or section table work, or expand sheet for stretch drying with edges weighted or confined.

Original Compilers: Doris Hamburg, Dianne van der Reyden, and Tim Vitale
For a full list of the original contributors to this page, see the section below on [History of this Chapter](#).
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 - 1.1 Sensitivity of Support and Media
 - 1.2 Tendency of Support or Media to Water Stain
 - 1.3 Speed of Humidification
 - 1.4 Degree to which Humidification is Desirable
 - 1.5 Efficiency in Accomplishing Humidification

The Paper Conservation Catalog's Humidification page has been added/updated. [www.conservation-wiki.com/wiki/Humidification_\(PCC\)](http://www.conservation-wiki.com/wiki/Humidification_(PCC))