



INSIDE

From the Executive Director, 3

AIC News, 7

Annual Meeting News, 12

FAIC News, 13

Emergency Programs, 13

Funding, 14

Courses, 15

JAIC News, 16

Allied Organizations, 18

Health & Safety, 19

New Publications, 22

People, 22

Conservation Graduate
Programs, 23

Specialty Group Columns, 24

Network Columns, 30

Position Announcements, 32

Tips for Talking to Scientists

By Corina Rogge, The Andrew W. Mellon Research Scientist at the Museum of Fine Arts, Houston and the Menil Collection, and RATS Specialty Group Chair

Access to conservation scientists is a luxury for many institutions, let alone conservators working in private practice. However, colleges and universities abound with scientists and equipment and thus can be a valuable resource for those in need of analysis. The issue becomes how to communicate effectively with an academic scientist who is not accustomed to thinking about or who lacks familiarity with materials used in the cultural heritage field. To help navigate these interactions, this “field guide” may help conservators communicate more effectively with scientists.

RESEARCH &
TECHNICAL
STUDIES GROUP
COLUMN

What Are You Really Asking?

Although this may seem like basic common sense, “What is this?” is one of the hardest questions for a scientist to answer because it is so unspecific. You know the problem that you’re dealing with and why you are reaching out for help, so be as specific as you can to contextualize your question. Contextualizing the question will provide the scientist with the information needed to frame the analytical approach required. For example, statements such as “I need to know the type of varnish present on this painting to help figure out appropriate solvents to remove it” or “I need to know whether this taxidermy mount contains an arsenic-based pesticide and must therefore be handled with appropriate measures” are most effective on several levels. These contextualized questions provide a description of the object of interest, communicate the purpose of the inquiry, and are helpful in directing a line of inquiry and providing a sense as to what level of detail is required.

Science Can’t Answer Everything

Before approaching a scientist, you should think carefully about whether science can even answer your question. “Why” questions are really tricky and often can never be answered with a high level of certainty. Think about how many different factors are involved in the question “why does this artwork look like this?” Such influences may include how the materials were applied by the artist, the treatment history, and past environmental conditions, and a scientist will likely never be able to really pinpoint “why” — any more than a conservator could.

Talking to Scientists continues on page 5



STUDIO
ARTS
COLLEGE
INTERNATIONAL

COLLEGE OF ART & DESIGN FLORENCE, ITALY

POST-BAC IN CONSERVATION

Pursue one year of intensive Conservation graduate study in a hands-on, U.S.-accredited Post-Baccalaureate program in Florence, Italy.

Preservation Metrics



Illuminance . Ultra-Violet . Temperature . Humidity



TR-74Ui
USB Version

*Plus . . .
Total Accumulated
Exposure!*



RTR-574
Wireless

4 in 1 Data Logger from TANDD

*Wireless Version
Now Available!*

TandD US, LLC.

Email: inquiries@tandd.com Ph: (518) 669-9227 www.tandd.com

AIC News (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works
727 15th Street, NW, Suite 500
Washington, D.C. 20005
Phone: 202-452-9545
Fax: 202-452-9328
info@conservation-us.org
www.conservation-us.org

Send address changes to:
membership@conservation-us.org

AIC News is emailed to members for \$26 per year as a portion of annual membership dues. Opinions expressed in **AIC News** are those of the contributors and not official statements of AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

Deadline for March editorial submissions:
February 1, 2019. Submit to
carmina@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. Internships and Fellowships, Positions Available, and Classified Ads are placed 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.

AIC NEWS STAFF

Lisa Goldberg, *Editor*

Eryl P. Wentworth, *Managing Editor*

Sheila Cummins, *Editor, New Publications*

Julia Sybalsky, *Editor, New Materials & Research*

Bonnie Naugle, *Production Editor*

Carmina Lamare-Bertrand, *Production Assistant*

Katelin Lee, *Outreach Coordinator*

Eric Pourchot, *Institutional Advancement Director*

© Copyright 2019. **AIC News** cannot be reproduced in its entirety without permission from AIC. Individual articles may be reproduced if permission has been granted by the owner of copyright and proper citation attributed.



Warm greetings to you all for a stellar 2019! We have a great deal to look forward to as we build on our 2018 accomplishments. They were so many; I have chosen to highlight only a selection here:



- AIC and FAIC 2019-2021 Strategic Plans were developed with input from board and staff members and formally approved by their respective boards.
- Implementation of The Andrew W. Mellon Foundation Comprehensive Organizational Health Initiative (COHI) grant has allowed us to embark on a re-branding effort and fundraising campaign, among other activities. Previous newsletters have outlined COHI grant activities. Keep an eye out for additional updates in future newsletters.
- Higher Logic was launched and over 60 communities have been established to facilitate member dialogs and FAIC program and event communications. Over 2,850 users have visited the site and logged in, while over 3,750 content contributions (including discussion posts/responses and library uploads) have been made.
- A new online learning platform, paired with Higher Logic, launched with the "Photographic Chemistry for Preservation" series.
- Our social media presence continues to expand, now with more than 12,500 followers on Twitter, 21,000 followers on Facebook, 5,200 followers on LinkedIn, and 1,050 subscribers on YouTube. Our videos on YouTube have been viewed over 53,630 times.
- The 2018 conference in Houston was hailed as a great success in terms of both content and organization. Thirteen workshops were presented, 15 tours offered, 3 pre-meeting sessions held, and 52 posters displayed, in addition to three full days of presentations.
- The *Journal of the American Institute for Conservation* (JAIC) has more special issues in the queue than ever before. A special issue on 2-D hyperspectral imaging is being prepared for February publication. In addition, articles are being reviewed and selected for another special issue focused on salted paper prints – this issue will be available by late 2019.
- In 2018, 77 small and mid-sized museums received CAP support through the regular program cycle, while Emergency CAP assessments were awarded to seven museums whose collections were impacted by recent federally-declared disasters. Our thanks to the Institute for Museum and Libraries Services (IMLS) for awarding FAIC funds to administer CAP!
- Connecting to Collections Care (C2C Care) presented 14 webinars in 2018, with a total of 2,238+ participants. The first C2C Care paid course drew 69 participants, over half of whom completed the required elements to earn a Credly badge. Support for FAIC's C2C Care initiative is provided by IMLS.
- In 2018, Alliance for Response kick-off forums were held in Washington, DC (with National Endowment for the Humanities (NEH) support), New Orleans, Sarasota, and the U.S. Virgin Islands. These events helped launch a new cooperative disaster network in each location.
- With support from The Andrew W. Mellon Foundation and NEH, regional response team trainings were held in conjunction with the Alliance for

From the Executive Director continues on page 4

From the Executive Director, continued from page 3

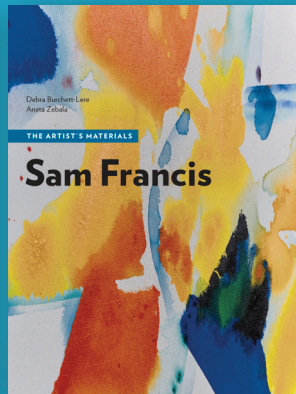
Response networks in Houston and Seattle. Seventy individuals underwent heritage responder training to assist with local disasters.

- With support from NEH, a team of FAIC's National Heritage Responders deployed to Wilmington, NC, where several collections were visited and a workshop was organized for institutions and artists to learn best practices for recovering from the impacts of Hurricane Florence.
- A two-day Risk Evaluation and Emergency Planning for Tribal Cultural Institutions workshop was held at the Annual Conference of the Association of Tribal Archives, Libraries, and Museums in Prior Lake, Minnesota, with funding from the Department of the Interior.
- FAIC presented seven in-person professional development workshops, one online series, and two webinars—together serving over 800 individuals—with support from NEH and FAIC.
- The AIC Wiki continues to be an active platform with 15 new wiki creators trained and 34 new content pages added in 2018.
- Plus, far too many partnership and outreach activities to list here!

With your assistance and support, we will continue the momentum throughout 2019! My thanks to you all!

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

NEW FROM THE Getty



Concrete Case Studies in Conservation Practice

Edited by Catherine Croft and Susan MacDonald with Gail Ostergren

This timely volume brings together fourteen case studies that address the challenges of conserving the twentieth century's most ubiquitous building material—concrete. *Concrete* is the first title in a new series aimed at sharing best practices in the conservation of modern heritage.

THE GETTY CONSERVATION INSTITUTE
Paper \$59.95

Sam Francis The Artist's Materials

Debra Burchett-Lere and Aneta Zebala

American artist Sam Francis brought vivid color and emotional intensity to Abstract Expressionism. This volume presents for the first time the results of an in-depth scientific study of more than forty of his paintings, which reveal new information about his creative process.

THE GETTY CONSERVATION INSTITUTE
Paper \$40.00



A WORLD OF ART, RESEARCH, CONSERVATION, AND PHILANTHROPY

Getty Publications

www.getty.edu/publications 800 223 3431



© 2019 J. Paul Getty Trust

Talking to Scientists continued from front page

Questions that might seem similar can also have very different levels of complexity and “answerability.” For instance, the question “Is this material wax?” is a question that’s easily answerable by FTIR. The question “Is this material beeswax?” is more difficult because FTIR alone can’t answer, as animal and plant waxes have very similar FTIR spectra (so you would likely need to analyze the sample by GC-MS). The question “Were these two waxes applied at the same time?” is an exponentially more difficult question to address because you’d have to use GC-MS to look at relative levels of hydrolysis and oxidation and the results can be influenced by factors other than age. “Why were two different waxes used?” is nearly impossible because it speaks to human intent, and that’s not answerable by science.

Not Every Technique Is Appropriate

Before reaching out to a possible candidate scientist, try to make sure that they have the equipment that’s capable of answering your question. This may be hard for you to determine, but you can start by looking at www.viaduct-diadrasis.net, which has a “find your analysis” section based upon material type and the type of information that you’re looking for. Another way you can prepare before reaching out is to perform internet searches to see if you can find analyses done on similar materials and take note of what techniques were used. BCIN and AATA may be good places to start, but these databases are not as comprehensive as the Google Scholar search engine, so do perform a search on that platform as well. Keep a list of any references (if you’ve found them) to pass on to the scientist that you’ll be approaching; your research results will indicate to the scientist that you’re a committed participant in this query and will provide a starting point for a discussion about analytical approaches.

Samples and sampling are also a factor; keep in mind that you will likely have to take the samples and supply them to the scientist. This means that you will also be responsible for documenting the sampling location and any relevant information. Different techniques and different instruments have different sample size requirements, and a sample that’s too small may not provide any useful information. While a conservation science laboratory is geared towards dealing with small samples, this may not be the case for an academic laboratory. For instance, they may have an FTIR instrument but not an FTIR microscope, and so analysis may require a larger sample than might be expected. You should clearly communicate any sample size restrictions you have at the beginning of the outreach process and pay close attention to the scientist’s desired sample size before you take a sample. Also inquire as to what container the sample should be stored and shipped. Trying to remove small, staticky samples out of an opaque plastic tube is not easy, can frustrate the scientist, and can lead to loss if the sample flies out onto the bench or floor. Plus, some containers, like old-fashioned gelatin capsules, may introduce contaminants that will confuse certain analyses.

Do keep in mind the parable of the blind men and the elephant — depending upon which part of the elephant they were feeling they thought it was a snake, a tree, a fan, a wall, a rope, etc.; it may take many different analyses to create an entire picture of a sample. Also remember that finding out what something is NOT can sometimes as effectively solve your problem.

Collecting Data Can Be Easy... If You Know What You’re Doing

Different materials may require different analytical protocols. For instance, in order to use GC-MS to analyze oils or alkyds, which are polymeric and contain large molecules, the sample needs to be hydrolyzed and derivatized. Without these two steps the collected data is largely useless. If a scientist is used to working with small molecules that don’t require those two steps and they don’t do their homework, you may end up with garbage data and wasted samples (I have seen this happen with alarming frequency). This is another case in which doing your homework can help ensure that you get quality analyses. Share those references you found in various searches — they will likely have or reference appropriate experimental protocols. Although a good, careful, non-time constrained scientist should do this research, real life is often different from the ideal. Have an open, polite discussion with them about analytical approaches and methodology.

It is also very important to provide the scientist with as much information as possible about the object, the sampling site, materials that are likely to be present in the sample, etc. This is because some materials may be dangerous to a given instrument or may be difficult to distinguish from other species and necessitate a rethinking of analytical approach.

It’s Data Interpretation that’s Hard!

It takes about two minutes to collect an FTIR spectrum, but it can easily take hours to interpret it. If you are not trained and able to interpret the data yourself, you are going to need more than just a printed-out spectrum.

Even programs that compare experimental spectra to libraries and propose matches are very unreliable and should never be trusted, and you will likely need the expert knowledge of your scientist. If you are going to need your scientific collaborator to provide data interpretation, you should clearly communicate this up front. Telling the scientist what kind of materials might be present in the sample will help greatly narrow down the possibilities and guide their interpretation. Don't assume that a scientist will have a comprehensive knowledge of pigments, varnishes, binding media, etc. Remember, you've accumulated that type of information over a long period of time and they're being thrust into it on short notice. Even scientists who work in cultural institutions may appreciate your input on historically used materials to help come to informed conclusions.

Find the Right Species of Scientist

Just as conservators tend to specialize (e.g., textiles, paper, etc.) so do modern scientists. Most academic scientists will have a very niche specialty within a given department, and asking an organic chemist who synthesizes medicinal compounds about analysis of ceramics will likely not be productive. Thanks to departmental webpages you can often find brief synopses of what a given scientist's research is focused on (polymers, ceramics) and can then reach out to someone who seems to have an appropriate specialty. In your initial email, it may also be effective to ask your contact to please forward your email to a more appropriate colleague if they cannot address your question.

Resources

If you are going to want your collaborator to interpret the data for you (do you really just want to be handed a Raman spectrum?) you need to help guide them to useful resources. Science is often comparative, so scientists often compare spectra of unknown materials to reference materials or spectral libraries. An academic scientist is unlikely to have the same spectral libraries as a conservation scientist or have access to reference materials such as the Forbes collection. If you have access to reference samples of known materials that might serve as comparisons, offer them. Share any literature references that you know of that might have useful data.

A SHORT LIST OF GOOD, BASIC RESOURCES THAT MAY ALSO HELP.

General:

- Mills, J. and R. White. 2012. *Organic Chemistry of Museum Objects*. London: Routledge
- *Artists' Pigments: A Handbook of Their History and Characteristics*, vol. 1-4. Washington, DC: National Gallery of Art. PDFs of volumes 1-3 available at <https://www.nga.gov/research/publications/pdf-library/artists-pigments-vol-1.html>

FTIR and Raman:

- Infrared and Raman Users Group Database: www.irug.org/search-spectral-database?reset=Reset
- Infrared Spectroscopy in Conservation Science: <http://d2aohiyo3d3idm.cloudfront.net/publications/virtuallibrary/0892364696.pdf>

Mass spectroscopy:

- Colombini, M.P. and F. Modugno. eds., 2009. *Organic Mass Spectrometry in Art and Archaeology*. Hoboken, NJ: John Wiley & Sons.

Conclusions

Reaching out to a scientist can be a mutually profitable, collaborative experience. Many scientists will be excited to work on something beyond their normal realm. However, you're also asking for a share of their time and effort beyond their primary responsibilities (which won't help them get their next federal grant) so some will simply not have the time to work with you. Don't be discouraged if this is the case, just remember how hard getting your first pre-program internship or job was and use that same persistence. Also, if you need further advice or help, please don't hesitate to reach out to RATS members on the AIC online community. Best of luck!

Acknowledgements

Many thanks to K. DeGhetaldi, M. Gardner, and M. Clarke for their critical reading of the drafts and many suggestions.

—Corina Rogge, *The Andrew W. Mellon Research Scientist at the Museum of Fine Arts, Houston and the Menil Collection, and RATS Specialty Group Chair*, crogge@mfa.org

AIC News

AIC Announces New Network on Contemporary Art

The AIC Contemporary Art Network (CAN!) was established in recognition that contemporary art requires a number of unique considerations materially, socially, technically, and legally, and to support the growing number of conservators challenged with the preservation of contemporary art. Its purpose is to provide a forum for conservators of contemporary art and related professionals to exchange knowledge and ideas across material specializations; encourage recognition of contemporary art as a distinct practice within the profession that requires specific training, skills, and knowledge; and support and advocate for the most informed and appropriate care for contemporary art in the US and worldwide.

The new network is led by J. Luca Ackerman, Mareike Opena, Kate Moomaw, Giuliana Moretto, Delia Muller Wusten, and Martha Singer.

The group plans to develop programming for the annual meeting, provide networking opportunities, identify new tools and training, and work with international groups, among other initiatives. **Please note that this network does require a fee to join that will support planned CAN! activities. Current AIC members may add the network to their membership for \$15.**

January is AIC Wiki Edit-a-thon Month

Make collegial collaboration one of your 2019 resolutions! Come participate in AIC's January Wiki Edit-a-thon! Several of AIC's specialty groups, committees, and networks will be updating and adding content to the AIC Wiki (http://www.conservation-wiki.com/wiki/Main_Page) this month. Join more than 400 colleagues who have added content to the site and turned it into a trusted community resource.

There are various ways to join the effort, including reviewing a page, contributing an image, formatting text, or sharing research. For more information on how you can participate, contact Rachael Arenstein, AIC's e-Editor at rarenstein@conservation-us.org, or reach out to any content coordinator or wiki editor listed on a page of interest.

AIC's Online Platform Updates

More than two-thirds of AIC members have visited the AIC Online Community (Higher Logic) to log in and browse resources or participate in a community. A similar number of members have added photos to their profile and updated their biographical information. This high rate of participation makes our community seem more welcoming and friendlier! We encourage you to add photos and bio to your profile if you haven't already. The AIC membership team can help if you run into any roadblocks along the way.

Thank you for adopting and using the online community and its new blog feature, which can be found at <https://community.conservation-us.org/news/news-home>. Any member can post – just follow the instructions in the "Contribute" section on the news homepage. We are planning to archive the old blog on our Resources site by 2020.

TAGGING YOUR POSTS

Please add tags or keywords to your posts to aid the search function. You can post a discussion item to any of your communities, and blog posts can be made visible to community members or the public. Tagging helps readers find new content; we have pre-loaded tags based on specialties and materials, but you can also customize your own tags. All job and position posts **MUST** be tagged with "Job Ad" to appear in the "Position Listings" section and to be published to a public audience if you want them to appear to those who are not logged in.

USAGE ON BOTH THE COMMUNITY AND BLOG

- **The AIC Blog** contains more than 200 posts, including about 100 paid job ads. Since May, 72 members have posted content on the blog.
- In the **AIC Member Community**, 147 members have started 247 "threads" or discussion topics since our launch in May, and 435 total replies have been posted publicly.



Contest Winners

We are excited to announce the grand prize and two first-prize winners of our Online Renewal contest!

- The Grand Prize of a free annual meeting registration and two hotel nights is awarded to **Sabrina Carli**.
- The two First Prize recipients are **Jennifer French** and **Lianne Uesato**, both of whom will receive free memberships.



TO RENEW:

www.conservation-us.org/renew

Look for your renewal reminder in your inbox, and call 202-452-9545 with any questions, or send an email to membership@conservation-us.org.



AIC Community Links

- Search all discussion posts, library entries and the blog at <https://community.conservation-us.org>
- Write an article or read posts on the blog at <https://community.conservation-us.org/news/news-home>
- Search for members in the directory at <https://community.conservation-us.org/directory>

- Members from 5 countries and 35 U.S. states have participated in the community.
- Across the entire platform, there have been nearly 1,000 discussion threads by people from 11 countries and 42 U.S. states.

Top viewed blog posts:

- Kat Fanning, Emerging Conservation Professionals Community: [“ECPN International Training Interview Series with Sue Donovan,”](#) 10/19/2018 – **65 views**
- Riley Cruttenden, Emerging Conservation Professionals Community: [“ECPN Interview: Wooden Artifacts Conservation with Paige Schmidt,”](#) 10/24/2018 – **60 views**
- Erin Barsan: [“AIC 2018: Reflections from a new EMG member,”](#) 8/10/2018 – **51 views**
- Jen Munch, Emerging Conservation Professionals Community: [“ECPN’s Follow-Up to the Spring Webinar on Preventive Conservation: Q&A and Additional Resources,”](#) 9/28/2018 – **39 views**
- Skyler Jenkins: [“International Archaeology Day,”](#) 10/20/2018 – **34 views**

Renew Before Your Benefits Run Out!

Thanks to all members who have renewed their dues for 2019! We value your membership and contributions and look forward to another year with you.

If you have not yet renewed, please plan to do so before your benefits expire on January 31. Keep your uninterrupted access to AIC’s Online Community, JAIC articles, the newsletter, and FAIC’s many member-focused scholarships and grants.

If you need help with any aspect of your renewal, please call the membership team at 202-452-9545 or email membership@conservation-us.org. You can pay online, over the phone, or by mail.

Newly Elected Fellows for 2018

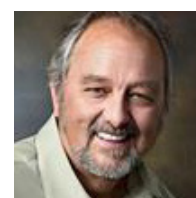
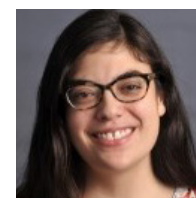
Professional Associates and Fellows play an important role in AIC, can run for leadership positions, and may choose to be included in Find a Conservator, enabling AIC to provide a valuable service to the public. If you qualify, please consider applying online at www.conservation-us.org/designation.

The following individuals were recently awarded Fellow status. We congratulate them and look forwards to their continued participation in AIC!

Whitney Baker is Head of Conservation Services at the University of Kansas Libraries, where she has worked since 2002. Since 2004 she has taught the preventive conservation class in the graduate program in Museum Studies at the University of Kansas. She holds an MLIS and Advanced Certificate in Library and Archives Conservation from the University of Texas at Austin and a BA in Chemistry and Spanish from the University of Kansas. She previously worked as conservator at the University of Kentucky and served her third-year internship at the Library of Congress, where she also worked as a contractor.

Brenna Campbell is Preservation Librarian at Princeton University Library. She has an MS in Information Studies and a Certificate of Advanced Study in Library and Archives Conservation from The University of Texas at Austin. She completed an internships and fellowships at Harvard University Library’s Weissman Preservation Center, The Morgan Library & Museum, and The Museum of Modern Art, and was Assistant Conservator at The University of Iowa Libraries. She has a bachelor’s degree in Art History from Wellesley College.

Arthur Femenella began training in stained glass in 1968 and apprenticed to the Greenland Studio of New York from 1972 to 1975. From 1981 through 1988, Arthur Femenella was the co-owner and vice-president of the firm. In 1988, he sold his interest in the Greenland Studio and opened his own consulting firm. He also became vice-president and co-owner of the Jack Cushen Studio of New York. Both studios gained international recognition for excellence in the field of stained glass conservation. In 1993, Art formed his current firm, Femenella & Associates, Inc. and expanded his business to include historical wood, steel and bronze window restoration. Art’s new firm has received numerous preservation awards for their projects. Mr. Femenella has written over sixty articles on subjects specific to stained glass and historical window restoration. Art has presented papers at numerous national and international symposiums and conferences. Art was the consultant to the Protective Glazing Task Force sponsored by NCPTT. He is a past and current board member of APTI; a founding member and past president of the American Glass Guild; and a Freeman of London in the Worshipful Company of Glaziers and Painters of Glass, London, GB.



ACCESS YOUR INVOICES FOR TAX RETURNS

All transactions including donations and membership renewals are located in your profile at www.conservation-us.org/MyTransactions.

Log in to see your open orders and invoices. Use the dropdown menu to see Paid Receipts and download them by transaction.

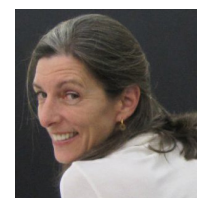
Kathy Francis has over 30 years experience in textile conservation including 15 years in private practice, 8 years as Textile Conservator at the Isabella Stewart Gardner Museum, and 8 years as Chief Conservator at the Textile Conservation Center, a regional conservation center in North Andover/Lowell Massachusetts. Kathy works for museums, historical societies, universities, churches, and private individuals. She has broad experience in the treatment of early and historical textiles, archeological and ethnographic textiles, tapestries, wall hangings, needlework, samplers, flags & banners, quilts, decorative textile art, and modern textile art.



Susanne Gänsicke is Sr. Conservator/ Head of Antiquities Conservation at the J. Paul Getty Museum, Los Angeles, CA. From 1990-2016, she was employed at the Museum of Fine Arts, Boston (MFA) in Objects Conservation, most recently as Conservator. She remains an advisor to the conservation project of the "Auloi from Meroë, Sudan" at the MFA. Susanne holds a certificate in Archaeological Conservation from the Römisch-Germanisches Zentralmuseum, Mainz, Germany (1987), served an advanced-level internship at the MFA (1988), and an Andrew W. Mellon Fellowship in Objects Conservation at the Metropolitan Museum, New York (1989-90). She is Fellow of the International Institute of Conservation and recipient of an Individual Grant by the Asian Cultural Council, NY (2016), and she is a member of CAST:ING (Copper Alloy Sculpture Techniques and history: an International iNterdisciplinary Group). She worked at the New York University-Apis Expedition at Memphis, Egypt, the MFA expedition at Gebel Barkal, Karima, Sudan, and for the Field School for Architectural Conservation, American Research Center in Egypt, Luxor (2007-2010). She was Chair of the Publication Committee of the American Institute for Conservation 2005-2010, and she is an Associate Editor of JAIC. Suzanne has lectured in conservation courses at the MFA, MIT, Harvard Extension School, UCLA, and the Metals Conservation Summer Institute (Higgins Armory Museum and the Metal Processing Institute at WPI, Worcester, MA).



Mary H. Gridley received a BA in The History of Art, Yale University, 1980, and a Diploma in the Conservation of Easel Paintings, Courtauld Institute of Art, 1991. Mary has worked in private practice on contemporary paintings and works on paper at Cranmer Art Group since 1995, with a special interest in Minimalist paintings. Her publications include: *Unforgiving Surfaces: Treatment of Cracks in Contemporary Paintings*, in Proceedings of Modern Paints Uncovered Symposium, Tate Modern London, 2006; *Joan Mitchell: Cropping Paintings*, in AIC Paintings Specialty Group Postprints, Vol. 24, 2011; *Notes on the Treatment of Cracks in Canvas Paintings*, in AIC Paintings Specialty Group Postprints, Vol. 26, 2014; *Ellsworth Kelly: The Studio and Beyond*, Conference on Modern Oil Paints, Cultural Heritage Agency of the Netherlands, Springer, 2019; and AIC Wiki entries on White Surface Hazes on Paintings (2013) and Backing Boards (2012).



New Professional Associate Members

Please join us in congratulating our new Professional Associate Members!

J. Luca Ackerman
Brooklyn, NY

Marion Colomer
Washington, DC

James Gwinner
Oberlin, OH

Catherine Badot-Costello
Newburyport, MA

Joanna Didik
Tulsa, OK

Rosina Herrera Garrido
Amsterdam, Netherlands

Marie-lou Beauchamp
Chicago, IL

Elizabeth Drolet
Los Angeles, CA

Terra Huber
Somerville, MA

Alexander Bero
Brooklyn, NY

David Espinosa
Alexandria, VA

Brian Kapernekas
Batavia, IL

Kathryn Boodle
Somerville, MA

Louise Freeman
Hyannis, MA

Sandra Kelberlau
Raleigh, NC

Elizabeth Brown
Seattle, WA

Mary French
Cambridge, MA

Rebecca Kennedy
Washington, DC

Laura Buchner
New York, NY

Marlene Gray
Washington, DC

Evan Knight
Boston, MA

Emma Kousouris <i>Washington, DC</i>	Timothy Neill <i>South Hamilton, MA</i>	Rebecca Smyrl <i>Chapel Hill, NC</i>
Gina Laurin <i>Denver, CO</i>	Jessica Pace <i>Jersey City, NJ</i>	Barbara Stella <i>West Palm Beach, FL</i>
Stephanie Limoges <i>Richmond, CA</i>	Ewa Paul <i>Fairfax, VA</i>	Christina Taylor <i>Cambridge, MA</i>
Cary Maguire <i>Johnston, RI</i>	Jennifer Pont <i>New York, NY</i>	Amanda Trienens <i>Chatham, NY</i>
Christopher McAfee <i>Provo, UT</i>	Kelly Rectenwald <i>Cincinnati, OH</i>	Jessica Walthew <i>New York, NY</i>
Melissa McGrew <i>Newton Centre, MA</i>	Brooke Russell <i>New York, NY</i>	Margaret Wessling <i>Washington, DC</i>
Kirsten Moffitt <i>Williamsburg, VA</i>	Ezekiel Schladen <i>Toronto, ON</i>	Marlene Yandrisevits <i>New York, NY</i>
Miriam Murphy <i>Saint Louis, MO</i>	Robert Shure <i>Woburn, MA</i>	
Kyle Normandin <i>New York, NY</i>	Christina Simms <i>Elyria, OH</i>	

2018 Annual IAG Meeting

AIC's Internal Advisory Group (IAG) met on November 30th in Washington, DC, at the Washington Marriott Georgetown. AIC volunteer leadership, editors, board members, and AIC and FAIC staff members spent the day in conversation, discussing AIC and FAIC's work over the past year. It was a great opportunity for all attendees to find shared objectives and promote collaboration within the organization.

- AIC President Margaret "Peggy" Holben Ellis and Executive Director Eryl Wentworth spoke to attendees about two major projects from the Comprehensive Organizational Health Initiative (COHI) grant received by FAIC this year. FAIC will be building a financial reserve to create stable support for its essential initiatives and both organizations have been working to develop strong, clear messaging to help in our advocacy and development efforts.
- IAG attendees then had the opportunity to weigh in on a series of potential themes for the 2020 annual meeting and Vice President Suzanne Davis noted a significant interest in multidisciplinary and collaborative programming. Future annual meeting sites were discussed and context for the bidding process was provided by Meetings and Advocacy Director Ruth Seyler. Attendees were also asked to keep in mind AIC's upcoming 50th Annual Meeting in 2022.
- The Membership Designations Working Group reported on progress made over the last year, including the member-wide survey, which can be found in the Member Community Library. Co-Chairs Deborah Trupin and Nancy Pollak engaged attendees about aspects of peer-review and encouraged all members to reach out with their thoughts about member designations.
- AIC and FAIC treasurer Sarah Barack reported on the finances of both organizations. Her report highlighted the impact of poor performance in our investments due to market volatility, specialty group reserves spending, and how generally accepted accounting principles (GAAP) affect our accounting.
- AIC's editors and communications team spoke on a panel about publication trends and needs. They also noted that the Online Community as a platform is simply a garden plot – members and volunteer leadership are the gardeners that keep the community growing. All of the panelists encouraged members to actively participate and communicate through our many platforms, not only the community, but AIC News, JAIC, the Wiki, Blog, and social media. Membership Manager Ryan Winfield spoke about the importance of AIC as not only a place for conservators but as a membership organization, noting the immense value of our extensive volunteer leadership.



LEARN MORE ABOUT THE 2018 IAG MEETING

The meeting minutes are available in the Governance section of our website, under Our Organizations (www.conservation-us.org/governance) and in the [Member Community](#).

- FAIC staff provided a fun break in the day, asking attendees to consider their knowledge of FAIC and their engagement with FAIC's programs and initiatives. The game demonstrated the incredible reach of FAIC's programming, especially in regards to professional development – almost every attendee had participated in, led, or facilitated an FAIC course!
- Equity and Inclusion Committee Chair Jennifer Hain Teper spoke about the new committee's current initiatives, including a pre-session at the Annual Meeting, and short-term goals drawn from the Working Group's report. The committee will be reaching out to allied organizations and further engaging with membership in the Online Community, as well as developing other resources.
- Attendees also discussed concerns about salary disclosure, position postings, and self-advocacy. The AIC board now recommends that salary ranges be listed in position postings whenever possible and members were encouraged to advocate for greater transparency in position postings. Advocacy was further discussed in the context of increasing awareness of conservation through a Friends of Conservation program that will be launched in 2019.

You can find more information on the 2018 IAG Meeting in other columns in AIC News. The meeting minutes are available in the Governance section of our website, under Our Organizations (www.conservation-us.org/governance) and in the [Member Community](#).

—Katelin Lee, FAIC Outreach Coordinator, klee@conservation-us.org

New Name and Recognition for Advocacy Award

You can now nominate your peers for the **David Magoon-University Products Conservation Advocacy Award!** This award recognizes the accomplishments and contributions of conservation professionals who, through substantial efforts in outreach and advocacy, have advanced the field of conservation and furthered the cause of conservation. University Products now sponsors this award in honor of their founder, David Magoon. Recipients of this award will receive a \$2,000 stipend, courtesy of University Products. The next round of nominations is due in December 2019.

Elections: 2019 Board of Directors

SLATE OF 2019 AIC BOARD CANDIDATES OFFERED BY THE AIC NOMINATING COMMITTEE

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC board of directors for the year 2019.

- President (2-year term): Margaret Holben Ellis (completing 1st term)
- Vice President (2-year term): Suzanne Davis (completing 1st term)
- Director, Communications (3-year term): Brenda Bernier (completing 1st term)

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who offered guidance and helpful suggestions. Those whose terms are not ending in May 2019 include:

- Sue Murphy, Secretary (2nd term)
- Sarah Barack, Treasurer (2nd term)
- Thomas Braun, Director, Committees & Networks (2nd term)
- Molly Gleeson, Director, Professional Education (1st term)
- Sarah Melching, Director, Specialty Groups (1st term)

CALL FOR NOMINATIONS FROM THE MEMBERSHIP FOR ADDITIONAL CANDIDATES FOR AIC BOARD ELECTIONS

The AIC Nominating Committee encourages AIC members to submit additional nominations for qualified individuals as candidates for the 2019 AIC Board elections.

To facilitate the process, nominations should be submitted in writing, accompanied by:

- a signed, "Willingness-to-Serve" statement (form available from the committee chair)
- a brief biographical sketch (format available from the committee chair)



Nominations

BOARD

Send board nomination to:

- Beverly Perkins
(beverlyp@centerofthewest.org)

Deadline is
February 15, 2019.

NOMINATING COMMITTEE

Send Nominating
Committee nominations to:

- Beverly Perkins
(beverlyp@centerofthewest.org)

The AIC Bylaws require that candidates for president and vice president must be Fellows and candidates for director may be Fellows or Professional Associates. 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 require that the Nominating Committee chair receive completed nominations by February 15, 2019 (three months prior to the May 17 AIC Business Meeting in New England).

All completed nominations or queries regarding submission of a nomination are to be sent to: Bev Perkins (beverlyp@centerofthewest.org).

CALL FOR NOMINATIONS FOR CANDIDATES FOR THE AIC NOMINATING COMMITTEE

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2019 candidate must be a Fellow Member of AIC.

Nominations are made to the chair of the Nominating Committee and must be received by February 15, 2018, three months prior to the May 17 Member Business Meeting in New England. 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: **Beverly Perkins** (beverlyp@centerofthewest.org), **Fran Ritchie** (franritchie@gmail.com), and **Penley Knipe** (penley_knipe@harvard.edu)

Annual Meeting News

AIC 2019 Annual Meeting – Top Ten Reasons to Attend

After years of planning, the 2019 Annual Meeting is coming up fast and early rates end on January 31. This is the first AIC Annual Meeting that will have a regional focus. Through pre-session workshops and tours, we will visit conservation labs, collecting institutions, and historic houses in four New England states.

Here are the top ten reasons to attend the AIC 2019 Annual Meeting, May 13-17:

1. **The theme, “New Tools, Techniques, and Tactics in Conservation and Collection Care.”** For the 2019 Annual Meeting, we will focus on innovation in conservation. Talks will highlight developing new approaches to conservation treatment and preventive care, utilizing cutting-edge technological research and examining how cultural heritage is defined and valued. And to be explored: how does collaboration with related fields and allied professionals influence the dynamics of the conservation – innovation process? [View the complete schedule of talks.](#)
2. **Our revamped “TED Talk” style Opening General Session.** Centered on the theme of “Advance and Inspire,” these inspiring 15-minute talks will leave plenty of time for discussion. This year all attendees should consider themselves part of the Opening General Session — [click here to see the program](#), and register today to make sure you’ll be there.
3. **More than 150 specialty talks covering all aspects of conservation.** No matter what your specialty, you will find talks that will interest and inform you — [check out the complete schedule of specialized presentations.](#)
4. **The tours.** The Mohegan Sun hotel, our meeting location, is the perfect jumping off point to explore New England’s cultural institutions. AIC is offering two-day tours in New York City, Boston, New Haven, and Newport. These tours have been packaged so that you can take either one day or two. You also have the choice of arranging your own hotel accommodations in the tour’s city or returning to the Mohegan Sun each night, or you can mix and match tours if you prefer. We also have a full complement of one-day tours. Explore New England with us! [View our tours.](#)
5. **Workshops and pre-session.** AIC has a great line-up of workshops and other pre-session offerings. Extend your conference stay and expand your horizons — [browse the slate of workshops and pre-session offerings](#), including the [pre-session symposium!](#)



Meeting Online

Annual Meeting information is regularly updated online. Visit www.conservation-us.org/meetings to plan for 2019 or review past meetings.

- Register now for the biggest savings!
- The complete schedule is now online!

6. **Location, value, and affordability.** By selecting a regional resort like the Mohegan Sun, not only was AIC able to position itself for tours that would explore New England, but we are also able to give you a four-star hotel experience at the modest cost of \$139 (\$98 for students) per night. In addition, many attendees can drive (free parking) or take the train to this year's conference. [View hotel room prices.](#)
7. **Additional transportation options.** Getting to the annual meeting just got easier. For the first time ever, AIC will be offering airport pickups and drop-offs from Bradley International (BLD), John F. Kennedy International (JFK), and Newark International (EWR) airports. Help AIC plan the best times to offer the airport service by [taking our short survey.](#) We will refine the times offered and open the signups in mid-January.
8. **The Opening Reception.** Join us on May 15 for a reception and viewing of the story of the Mashantucket Pequot Tribal Nation. The [Mashantucket Pequot Museum and Research Center](#) serves as a major resource on the histories and cultures of Native Americans in the northeast and on the region's rich natural history.
In addition to hosting permanent and temporary exhibits, the museum has an amazing gathering space that is perfect for both indoor and outdoor receptions. We will also experience a traditional Mashantucket Pequot dance performance. The museum has offered spaces for 300 people to tour their conservation labs and storage space. A signup sheet will be distributed in early spring. This event is included in your base registration so join us and don't miss out.
9. **Specialty group receptions at Mystic Seaport.** The [Mystic Seaport Museum](#), an interactive campus style museum that showcases the American maritime experience, welcomes AIC Specialty Groups for a spectacular evening on Thursday, May 16. Each of the individual or joint SG receptions will have its own space for food, beverage, and networking within the group. What's more, all Mystic Seaport Museum will be open for exploration to all the receptions' attendees.
10. **Don't miss out on all the annual meeting has to offer.** [Register today](#) at the Early Rates before they go up after January 31st!



Book Your 2019 Transportation Now!

AIC has prepared transportation options from two major cities and three airports. Book your flights and your bus now!

Just visit: <https://tinyurl.com/y9u397bsw>

2021 Meeting Location Confirmed

We will be celebrating AIC's 50th annual meeting in May 2021! I am pleased to announce that we have reached an agreement to hold the 2021 Annual Meeting in Jacksonville, Florida; this city is the site of our very first meeting. It will be held at the Hyatt Regency Jacksonville, located at 225 E Coastline Drive, Jacksonville, FL 32202. We plan to celebrate our milestone year and hope this location will allow more of our membership to attend.

Block your calendar during May 11-15, 2021, so you can attend this event. Our room rate is just \$145 per night, and we are looking at these cities to plan pre- and post-meeting tours, sessions, and workshops: St. Augustine, FL; Gainesville, FL (FSU); and Savannah, GA.

This meeting will follow our 2020 meeting in Salt Lake City. See more at <http://www.conservation-us.org/annual-meeting/aic-annual-meeting/2020-meeting>.

—Ruth Seyler, Meetings and Advocacy Director, annualmeeting@conservation-us.org

FAIC News

Emergency Response and Preparedness

NEW NEH FUNDING TO SUPPORT AFR'S EXPANSION IN OK, GA

FAIC's National Alliance for Response (AFR) initiative has been awarded one of six Preservation and Access Education and Training grants by the National Endowment for the Humanities (NEH). The grant represents NEH's continued support of the FAIC's AFR initiative. Begun by Heritage Preservation in 2003 and administered by FAIC since 2015, AFR aims to connect cultural heritage institutions with their local emergency professionals to build cooperative disaster networks.

The project will launch a new network in Oklahoma City, OK, a region with a wealth of cultural resources threatened by tornados, flooding, and other natural disasters. The project will also train a regional response team in Georgia, working with the existing AFR networks in Atlanta and Savannah.



2019 CAP Applications

FAIC's Collections Assessment for Preservation (CAP) program supports general conservation assessments for small and mid-sized museums. Applications for museums interested in participating in the 2019 program are available through February 1, 2019, at www.conservation-us.org/cap/apply.

A new training portal will be developed to deliver response team training components online, providing resources to support immediate response for cultural institutions. In addition, programming will support the efforts of AFR's existing 32 networks through online resources and webinar programming, encouraging new network activities and sustained relationships with emergency personnel.

FAIC Funding Opportunities

UPCOMING FAIC GRANT AND SCHOLARSHIP APPLICATIONS DEADLINES

Guidelines, links to application forms, and tips for submitting applications and letters of support, are available at www.conservation-us.org/grants. All materials must be received by the published deadlines for consideration. Many of the FAIC's grant and scholarship applications have transitioned to a new online application form. Please carefully read instructions for each application you wish to submit, as procedures are being updated to improve the application process.

APPLICATIONS DUE JANUARY 22

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. At least \$27,000 must be allocated as a fellowship stipend; up to \$5,000 may be used toward host institution administrative costs, benefits for the Fellow, and other direct costs of hosting the Fellow. Preference is given to organizations offering higher compensation.

APPLICATIONS DUE FEBRUARY 1

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 Gaehde 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.

APPLICATIONS DUE FEBRUARY 15

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 individual's 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 Workshops in Photograph Conservation. The awards of 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 by the numbers 2018 impact

1

81

assessments conducted through the Collections Assessment for Preservation (CAP) program.

2

28

calls for assistance on the National Heritage Responders hotline.

3

72

professional development scholarships awarded.

4

2,496

views on YouTube for webinars produced by FAIC.

5

14

new Connecting to Collections Care webinars for small and mid-sized institutions.

6

352

participants in professional development workshops.



FAIC is grateful to the 390 donors whose generous contributions help to sustain these programs and protect cultural heritage



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.

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.

FAIC SEEKS REVIEWERS FOR SAMUEL H. KRESS CONSERVATION FELLOWSHIP

FAIC is managing the selection and award process for the Samuel H. Kress Conservation Fellowships. The program aims to provide a variety of professional development experiences to young conservation professionals.

The next application deadline for Fellowships is January 22, 2019, with review to follow. Application guidelines are available on the AIC/FAIC website at www.conservation-us.org/grants.

FAIC thanks the many AIC members who have volunteered to review Fellowship applications. If you are interested in serving as a reviewer, please send an email with your contact information, specialty area(s), and institutional affiliation (if any) to faicgrants@conservation-us.org.

Professional Development Opportunities

UPCOMING FAIC 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/currentcourses).

Events marked with an asterisk (*) are supported by a grant from the National Endowment for the Humanities. Special scholarships are available to help defray registration and travel expenses for those events. For a full list of professional development scholarships available, see the website (www.conservation-us.org/grants).

Wood Identification

January 29 - 31, 2019, New Orleans Jazz Museum, New Orleans, LA, co-sponsored by NCPTT

Stressed About Pests? Integrated Pest Management for Heritage Preservation Professionals

February 28 - March 1, 2019, SFMOMA, San Francisco, CA

Glass and Ceramic Conservation

March 18 - 22, 2019, The Conservation Center, Chicago, IL

Analysis of Weave Structures in Museum Textiles: Simple Weaves and Complex Structures*

April 8 - 10, 2019, The George Washington University and The Textile Museum, Washington, DC

Workshops at the AIC Annual Meeting

May 13 - 14, 2019, varying locations in New England

Preventive Conservation*

2019 Dates TBD, Staatsburgh State Historic Site, Staatsburgh, NY

Applications for Nanocellulose Films in Conservation

June 26 - 28, 2019, Indiana Historical Society, Indianapolis, IN

Gels in Paper Conservation*

July 17 - 19, 2019, The Getty Villa, Pacific Palisades, CA

Conservation of Leather Bookbindings

July 30 - August 2, 2019, University of Washington Libraries, Seattle, WA

Material Immaterial: Photographs in the 21st Century*

A collaborative Workshop in Photograph Conservation

September 23 - 25, 2019, Yale University, New Haven, CT



Ready to Write?

The FAIC/Samuel H. Kress Conservation Publication Fellowship gives

authors funding to allow for completion of manuscripts.

Begin preparing now

to have a solid application by the November deadline. Applicants must be a PA or Fellow.

www.conservation-us.org/grants/publication

External Calls for Papers, Conferences, Seminars, and Courses are

continually updated and can be found online at [www.](http://www.conservation-us.org/courses/events-from-allied-organizations)

[conservation-us.org/courses/events-from-allied-organizations.](http://www.conservation-us.org/courses/events-from-allied-organizations)

JAIC News

Resources for JAIC Authors

Potential JAIC authors should avail themselves of several resources at their fingertips. For those of you who have your paper mostly crafted but need help with next steps, there are plenty of online resources available. Both journal administrative staff members and our publisher, Taylor & Francis, provide service in a variety of ways.

JAIC Webpages

AIC hosts a section on its website about the journal, located at www.conservation-us.org/jaic. This page features the members of the Editorial Board, links for guides on contributing to the journal (as author, reviewer, book reviewer, and special issue organizers), links to journal archives, and the [JAIC Style Guide](#). Recently updated, the major change to the Style Guide is that JAIC now uses the Chicago Manual of Style format for references/bibliography, so authors' first names will be spelled out in full, not simply their first initial used in a citation.

We have also recently created a Tips page for authors, which features AIC News columns about the mechanics of writing plus links to external resources. That page can be found at [www.conservation-us.org/resources/our-publications/journal-\(jaic\)/preparing-jaic-articles-and-notes](http://www.conservation-us.org/resources/our-publications/journal-(jaic)/preparing-jaic-articles-and-notes).

HOW TO USE THESE PAGES

- JAIC's Editorial Board: Editorial board members are happy to answer questions about appropriateness for the journal, help mentor new writers, and serve as a sounding board for new ideas. They can be reached via email using the links on the Editorial Board section.
- JAIC Style Guide: This guide is a comprehensive tool to be used during later stages of article development. It includes examples of citations in Chicago Manual of Style as well as conservation-specific publication citation examples. It also lists terminology preferences, article structure, abbreviations, etc.
- Guidelines for Authors: This page has more practical tips on formatting your paper and which files to include.

Taylor & Francis Webpages

JAIC's publisher, Taylor & Francis, provides a wealth of resources linked from the journal's main page, including an entire section dedicated to author services: www.tandfonline.com/loi/yjac20.

The main webpage contains all JAIC's published articles, repeats our aim, scope, and editorial board information, and includes vital Instructions for authors. These instructions are generalized to a broader audience, so detailed guidance on particular issues should come from the [JAIC Style Guide](#). The author checklist is extremely valuable and includes a variety of options for sharing data and tables. The Word template has a basic structure that is applicable to many scholarly publishing venues.

Taylor & Francis has also created an in-depth resource for authors at every stage of writing: <https://authorservices.taylorandfrancis.com/>. This website includes a step-by-step process for beginning authors, informative blog posts and articles, and tools for promoting your research once it's accepted and published.

Taylor & Francis offers a paid service to perform copyediting, language polishing, complete language translation, and more at <https://www.tandfeditingservices.com/>. There are also a number of other companies that provide copy-editing services.

HOW TO USE THESE PAGES

- Learn the steps of the peer review process
- Find tools to shape your submission
- Read blogs on publishing, from creating an article out of a thesis, getting tips on writing a literature review, and more: <https://authorservices.taylorandfrancis.com/category/insights/insights-publishing-tips/>



Read JAIC Online

All articles published in JAIC are available online instantly. To read articles and book reviews, log in via your member link [http://www.conservation-us.org/resources/our-publications/journal-\(jaic\)/online-archive](http://www.conservation-us.org/resources/our-publications/journal-(jaic)/online-archive), then visit: www.tandfonline.com/toc/yjac20.



Peer Reviewing

Interested in learning more about peer review? We have instructions for peer reviewers, along with a list of questions to consider while reviewing an article, at www.conservation-us.org/jaic-reviewers.

If you'd like to be added to our list of possible expert peer reviewers, contact JAIC at carmina@conservation-us.org with your name, experience, and specialties.

- Discover ways to enhance your research with video or 3D abstracts, supplemental figures, and adding to open-access data repositories
- Find step-by-step instructions for the Editorial Manager submission system
- Promote your publication

Authors and potential authors may always reach out to Julio del Hoyo-Meléndez, JAIC editor in chief, or Bonnie Naugle, JAIC managing editor, with questions.

—**Bonnie Naugle**, bnaugle@conservation-us.org, with **Robin Hanson**, rhanson@clevelandart.org



2019 SPECIAL ISSUE

The February issue of JAIC is a special issue featuring eight articles that cover different aspects of 2D hyperspectral imaging. Look for your copy in the mail toward the end of February!

A Big Thank You!

We would like to recognize the great contributions to the journal from authors, editors, book reviewers, and translators in 2018. Authors, your articles are tools that help us to highlight and advance the multi-disciplinary works of our profession as conservators and scientists. To our editing, book reviewers, and translation teams, thank you for your work which is done entirely on a voluntary basis, and paves the way for an increased access of invaluable conservation literature to a worldwide audience.

2018 JAIC Authors		
Paula Artal-Isbrand Mary Ballard LeeAnn Barnes Gordon Janelle Batkin-Hall Barbara H. Berrie A. Elena Charola Mary Coughlin Suzanne L. Davis Robert Erdmann Lee-Ann C. Hayek	Arlen Heginbotham Joseph P. Hornak Jean Jang Stephany Javier Herant Khanjian Daniel Koestler Robert J. Koestler Maria K. LaGasse Frank G. Matero Zheng Li	Kristen McCormick Kimberly J. Nichols Corina E. Rogge Caroline Roberts Hamada Sadek Michael Schilling Cathy Selvius Deroo Ted Stanley Catherine H. Stephens Kenneth S. Suslick Richard G. Weiss
2018 JAIC Book Reviewers		
Marie-Lou Beauchamp Barbara E. Borg Lisa Conte	Paula DeCristofaro Doris A. Hamburg Cathleen Hoeniger	Amy Hughes Crystal Maitland Allyson Rae Jane Williams
2018 JAIC Abstract Translators		
Cristina Antunes Sandra Baruki André Bergeron Mireille Brulotte Silvia Centeno A. Elena Charola Isabelle Cloutier Claire Cuyaubère	Vera de la Cruz Baltazar Carole Dignard Mirasol Estrada María Esteva Élisabeth Forest Valeria Gauz Beatriz Haspo Tereza Lança	Esther Méthé Bruno Pouliot* Marcia Rizzo Amparo Rueda Ramón Sánchez Chapellín Millard Schisler Elsa Thyss Hilda Abreu de Utemolhen

*deceased

Allied Organizations

The Institute of Conservation (ICON) UK

NEW CHIEF EXECUTIVE FOR ICON

Sara Croft is the new Chief Executive of ICON, following the retirement of Alison Richmond. She comes to ICON from the Heritage Lottery Fund where she was Head of Historic Environment, providing advice and strategic direction to the board and executive committees on grant giving and policy issues while building strategic relationships with historic environment organizations across the UK. She originally trained as an architect and holds an MSc in Architectural Conservation, writing her thesis on interpreting cultural significance. She has held senior positions with the Society for the Protection of Ancient Buildings, including as Deputy Director and as project director for major conservation initiatives.

—Taken from the *ICON press release email dated November 8, 2018*



Find Grants

Funding for individual study or research in conservation through FAIC is limited.

The following page lists conservation-related grant and fellowship programs.

www.conservation-us.org/grants/

[outside-funding-sources](http://www.conservation-us.org/grants/outside-funding-sources)

Digital Preservation Network (DPN)

DPN SUNSET ANNOUNCEMENT

After careful analysis of the Digital Preservation Network's membership, operating model, and finances, the Board of Trustees of DPN passed a resolution to affect an orderly wind-down of DPN. The DPN Board carefully considered potential changes to DPN's current preservation and membership models and determined that it is not feasible to design and implement changes that would ensure sustainability.

The Digital Preservation Network has provided innovative digital preservation services and leadership to the cultural heritage community for the past six years. At its largest, DPN had 62 members and deposits from 27 institutions. However, membership has fallen to 31, a number insufficient to maintain the organization. The landscape of digital preservation services has changed considerably in the past six years, as have the community's preservation needs.

Our highest priority is to affect an orderly sunset for the organization's operations and for the disposition of its deposits. Recently, DPN stopped accepting new deposits. As DPN implements sunset of the organization and services, each depositing member will work with DPN staff to plan for the disposition of their content. DPN staff will also assist with referral and data movement workflows.

We appreciate the community's support of DPN. We are grateful to the many knowledgeable and dedicated staff at member and node organizations who contributed to advancing the field of digital preservation through our collective work. The DPN board, staff, and nodes are committed to a graceful shutdown and to working with our members to assure that deposited content is transitioned successfully. We are also committed to the larger community in discussing lessons learned.

It is clear that there are numerous unforeseen challenges with our community-based organizations that need to be addressed. A number of organizations formed by our community are facing sustainability challenges, despite initial momentum. The DPN board and staff hope that the community enters into conversations that may help other organizations in the challenge of sustainability.

—This article was published by *The Digital Preservation Network (DPN)* on December 4, 2018 online: <http://dpn.org/news/2018-12-04-community-announcement-dpn-sunset>

Health & Safety

Paint Strippers: Evaluating available chemicals and their hazards

Conservators may be panicking to find out that their favorite methylene chloride-based paint strippers will no longer be found at large retail stores including Lowe's, Home Depot, and Sherwin-Williams—all of which have announced that they will stop carrying these products by the end of 2018. Smaller chains and local stores may soon follow. Currently the Environmental Protection Agency (EPA) is deciding whether to ban methylene chloride paint strippers following an initial review under the Toxic Substances Control Act (TSCA); in January 2017, the EPA issued a plan to prohibit the manufacture and import, processing, and distribution in commerce of methylene chloride for consumer paint and coating removal. However, the EPA has walked back the plan in the past year.

WHAT IS METHYLENE CHLORIDE?

CAS# 75-09-2

[International Chemical Safety Card](#)

Common Paint Strippers: ZipStrip ([SDS](#)); KleanStrip ([SDS](#))

For decades, methylene chloride (dichloromethane or DCM) could be found in common household items from hairspray to Christmas tree bubble lights. Proprietary paint strippers containing methylene chloride are extremely effective for removing paints, varnishes, and adhesives and continue to be sold even after methylene chloride (long known to be a serious health hazard) was eliminated from most other consumer products. The European Union banned methylene chloride paint strippers from general use in 2011. And while use in occupational setting is regulated (OSHA Standard 1910.1052), these regulations do not apply to home use or to those who are self-employed.

Exposure from paint strippers is largely through vapor inhalation, although absorption through skin or eye contact and accidental ingestion are also of concern. Because of its high vapor pressure, methylene chloride can displace the oxygen in a worker's environment and quickly reach harmful concentrations, making working in small, unventilated spaces particularly hazardous.

The American Congress of Governmental Industrial Hygienists (ACGIH) assigns methylene chloride a threshold limit value (TLV)—an air concentration exposure limit—of 50ppm time weighted average (TWA). For comparison acetone is 750ppm TWA and ethanol is 1000ppm TWA.

Once it enters the body, methylene chloride affects the central nervous and cardiovascular systems along with other organs such as the liver. Those exposed may find it difficult to concentrate and experience dizziness, fatigue, headaches, and nausea. At higher concentrations, the solvent can arrest breathing and cause heart attacks as it breaks down into carbon monoxide. Prolonged exposure eventually causes death. It is considered a possible carcinogen (Group 2B) by the [International Agency for Research on Cancer](#) (IARC).

Conservators can safely use methylene chloride by working in a conservation laboratory equipped with proper engineering controls and ventilation (i.e., fume hood) as well as personal protective equipment (i.e., goggles and gloves). Air purifying respirators (APRs)—such as cartridge filtered half face respirators—are not acceptable for working with methylene chloride because once breakthrough occurs the exposure limit is reached extremely quickly. Worth noting, studies showing 56 confirmed deaths associated with methylene paint strippers since 1980, and 2700 calls to poison control in the five-year period from 2008-2013 indicate the risk associated with not following or not having safety protocols in place (Smith Hopkins 2015).

While methylene chloride is the main ingredient, strippers containing this ingredient usually include other hazardous chemicals such as mineral spirits, methanol, toluene, and acetone, and the Safety Data Sheet (SDS) for the specific product should be consulted (See Box 1). Appropriate protective gear should be selected for the specific chemicals listed in the SDS. For example, gloves made from polyethylene vinyl alcohol and ethylene vinyl alcohol are resistant to methylene chloride while those made from latex, nitrile, neoprene, polyethylene, and butyl rubber should not be used. For more information on selecting materials for chemical exposure see the Health & Safety Committee's [PPE Chemical Protective Material Selection Guide](#).



Need help?

Have a question about health and safety in your conservation work? Send it to us at health-safety@conservation-us.org.

SAFER ALTERNATIVES?

A conservator looking to find safer and equally effective alternatives will encounter a variety of options on store shelves. As part of a [“Public Workshop on the Use of Methylene Chloride in Furniture Refinishing”](#), the EPA and Small Business Association (SBA) have posted several presentations evaluating the efficacy of alternative paint strippers (EPA, 2017). While many of these products are marketed as being “non-toxic,” “safer,” having “no harsh fumes,” or as “eco-alternatives,” users should more closely evaluate the health hazards and look past consumer labels to SDSs and other sources (see box 1).

Box 1. OTHER SOURCES FOR SAFETY INFORMATION ABOUT PAINT STRIPPER INGREDIENTS

- The EPA’s Chemicals and Toxics Topics
- The National Institute for Occupational Safety and Health’s (NIOSH) Directory of Chemical Safety Resources
- [International Chemical Safety Cards](#).

When used for marketing, the term “non-toxic” is not defined by the Consumer Product Safety Commission (CPSC) and can be used if there is no information that proves a substance is toxic according to the Federal Hazardous Substances Act (FHSA); that can include chemicals for which there have been no health studies conducted. In addition, compared to the high toxicity of methylene chloride, many chemicals would be considered “safer” even if they have significant health effects.

Solvent-based commercial alternatives to methylene chloride-based paint strippers will generally contain one of three main ingredients:

- N-methyl-2-pyrrolidone (NMP)
- benzyl alcohol
- dibasic esters (DBE)

The following discussion focuses on the health hazards associated with these main ingredients, but consumers should consult the SDS for their specific product particularly for other known hazards such as flammability.

N-METHYL-2-PYRROLIDONE (N-METHYLPYRROLIDONE, 1-METHYL-2-PYRROLIDINONE, OR NMP)

CAS# 872-50-4

[International Chemical Safety Card](#)

Common Paint Strippers: CitriStrip ([SDS](#)); ReadyStrip ([SDS](#)); Back to Nature Multi Strip ([SDS](#))

Although marketed as safer than methylene chloride-based strippers, the EPA (under TSCA) identified significant risks posed by NMP when used in paint removers, particularly for pregnant women and women of childbearing age. Additionally, they found that when using NMP for more than four hours per day (in one day or over a succession of days), gloves and respirators do not adequately reduce the health risks. The EPA is considering similar limitations on its use in commercial paint strippers as those for methylene chloride-based strippers. Compared to methylene chloride, a harmful concentration in the air will not or will only very slowly be reached. Note that there are no US exposure limits for air concentrations, but European exposure limits (MAK) are listed as 20ppm (lower than for methylene chloride). In addition, NMP is readily absorbed through skin, so NMP-resistant gloves such as butyl rubber or laminated polyethylene/EVOH should be used.

BENZYL ALCOHOL

CAS# 100-51-6

[International Chemical Safety Card](#)

Common Paint Strippers: SmartStrip ([SDS](#)); NPS Rx ([SDS](#))

Benzyl alcohol-based paint strippers as a group are marketed as both natural and safer alternatives. They often include another chemical commonly found in “natural” cleaners: D-limonene (the chemical often responsible for a citrus smell in many cleaners). Although used as an ingredient in numerous consumer products, there is little information on inhalation exposure for either of these chemicals. For example, there are no established US exposure limit values, while European values (MAK) are listed for both at 5ppm and both receive a yellow warning on the EPA’s [Safer Chemical Ingredients List](#). In

addition to skin irritation and reports of temporary headaches, dizziness, and nausea from exposure, recent studies have shown that benzyl alcohol can be fatal to neonates (TOXNET, 2018). Benzyl alcohol and D-limonene are examples of how “natural” should not be a substitute for safe.

DIBASIC ESTERS (DBE)

CAS# 1119-40-0 (Dimethyl glutarate ester)

International Chemical Safety Card—None available

Common Paint Strippers: EZ Strip ([SDS](#)); CitriStrip ([SDS](#))

Dibasic esters can be found as the main ingredient or as a secondary ingredient in NMP-based strippers. There is little information on the possible health effects of dibasic esters, including those found in paint strippers that contain dimethyl adipate ester, dimethyl succinate ester, and dimethyl glutarate. None have International Chemical Safety Cards, although dimethyl glutarate ester is listed as a safer chemical alternative on the EPA's Safer Chemical Ingredients List; however, there is no supporting data on how this classification was determined. Blurred vision has been reported with use of strippers in unventilated areas and repeatedly breathing DBE has damaged the cells lining the nose of laboratory animals (CPSC 2013).

RESOURCES (ALL ACCESSED ON DECEMBER 10, 2018)

Occupational Safety and Health Administration (OSHA). OSHA Standard: 1910.1052 - Methylene Chloride. <https://www.osha.gov/laws-regs/regulations/standardnumber/1910/1910.1052>.

Smith Hopkins, J. 2015. Common Solvent Keeps Killing Workers, Consumers. The Center for Public Integrity. Updated December 10, 2018. <https://www.publicintegrity.org/2015/09/21/17991/common-solvent-keeps-killing-workers-consumers>.

United States Consumer Product Safety Commission (CPSC). 2013. What You Should Know About Using Paint Strippers. <https://www.cpsc.gov/Global/Safety%20Education/Home-Appliances-Maintenance-Structure/423%20Paint%20Stripper%20Publication.pdf>.

United States Environmental Protection Agency (EPA). n.d. Risk Management for Methylene Chloride. <https://www.epa.gov/assessing-and-managing-chemicals-under-tsca/risk-management-methylene-chloride>.

United States Environmental Protection Agency (EPA). Risk Management for N-Methylpyrrolidone (NMP). <https://www.epa.gov/assessing-and-managing-chemicals-under-tsca/risk-management-n-methylpyrrolidone-nmp>.

United States Environmental Protection Agency (EPA). Safer Chemical Ingredients List. <https://www.epa.gov/saferchoice/safer-ingredients>.

United States Environmental Protection Agency (EPA). 2015. Fact Sheet: Methylene Chloride or Dichloromethane (DCM). <https://www.epa.gov/assessing-and-managing-chemicals-under-tsca/fact-sheet-methylene-chloride-or-dichloromethane-dcm-0>.

United States Environmental Protection Agency (EPA). 2015. Fact Sheet: N-Methylpyrrolidone (NMP) <https://www.epa.gov/sites/production/files/2015-09/documents/nmpfaq.pdf>.

United States Environmental Protection Agency (EPA). 2017. Agenda and Presentations for September 12, 2017 Public Workshop on the Use of Methylene Chloride in Furniture Refinishing. <https://www.epa.gov/assessing-and-managing-chemicals-under-tsca/agenda-and-presentations-september-12-2017-public>

United States National Institutes of Health (NIH), National Library of Medicine, TOXNET. 2018. Benzyl Alcohol. <http://toxnet.nlm.nih.gov/cgi-bin/sis/search2/?db=hsdb:@term+@DOCNO+46>.



KEEP YOUR SAFETY INFORMATION CURRENT

It is important to keep your Safety Data Sheets (SDS) current. If you have any discontinued or soon-to-be discontinued products in your laboratory, make sure to get the most current version of your SDS and the one that is specific to your product. If these materials are obtained from a hardware store or online vendor, you will probably not have the SDS provided to you at the time of purchase and it is your responsibility to get them from the store or manufacturer. As suppliers and manufacturers remove or discontinue these products, they may not continue to update SDS or provide them at all. This means that an outdated SDS will not reflect the current understanding of the toxicology of a chemical. Therefore, it is important for you to stay up-to-date on the chemicals contained in products that are discontinued but remain in your lab. [TOXNET](#) and [Pubchem](#) are two sites that can provide the current toxicology research for any chemical.

New Publications

Appelbaum, Barbara. *Preserve, protect, and defend: A practical guide to the care of collections*. 2018. New York: Barbara Appelbaum Books. ISBN: 9781984056757. This guide to the care of museum collections discusses a wide range of topics, including conservation assessments; routine collection safety practices; and control of the museum environment. One of its key goals is to assist those responsible for collections care in the process of moving from the information-gathering stage to making decisions.

Beurden, Jos van. *Treasures in trusted hands: Negotiating the future of colonial cultural objects*. 2017. Leiden: Sidestone Press. ISBN: 9789088904400. This study charts and analyzes the disappearance of cultural objects from their places of origin during the European colonial era and the returns that have taken place in order to develop a model for negotiating the future of such objects. It is based on the author's doctoral thesis (VU University Amsterdam, 2016).

Croft, Catherine, and Susan Macdonald, eds. *Concrete: Case studies in conservation practice*. 2018. Los Angeles: Getty Conservation Institute. ISBN: 9781606065761. This volume presents twelve large and two smaller conservation projects that demonstrate approaches to the conservation of significant concrete buildings and structures. It is the first volume in a new series, *Conserving Modern Heritage*, dedicated to demonstrating suitable approaches and solutions to some of the conservation challenges specific to modern heritage.

Echols, Robert, and Frederick Ilchman, eds. *Tintoretto: Artist of renaissance Venice*. 2018. Venice, Italy: Marsilio; New Haven: Yale University Press; Washington: National Gallery of Art. ISBN: 9788831743716. This catalog accompanies the exhibition held at the Fondazione Musei civici, Palazzo ducale, Venice, Italy (September 7, 2018, to January 6, 2019) and at the National Gallery of Art, Washington, DC, USA (March 10 to July 7, 2019) on the occasion of the 500th anniversary of the artist's birth. It includes a range of essays by the curators and other leading scholars as well as new research and scientific studies of Tintoretto's work.

Myntti, Jeremy, and Jessalyn Zoom, eds. *Digital preservation in libraries: Preparing for a sustainable future (An ALCTS Monograph)*. 2019. Chicago: ALA Editions. ISBN: 9780838917138. This book provides a comprehensive overview of key aspects of digital preservation, including the history of digital preservation; frameworks, strategies, and systems; digital preservation in individual institutions; collaborative efforts; and copyright.

Parowicz, Izabella. *Cultural heritage marketing: A relationship marketing approach to conservation services*. 2018. Cham: Palgrave Pivot. ISBN: 9783030002862. This book discusses marketing principles and tools that pertain to the area of heritage conservation services. The author combines research and practice to offer a marketing approach based on the Nordic School's relationship marketing of services.

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

People

Meg Craft retired from her position as the Terry Drayman Weisser Head of Objects Conservation at the Walters Art Museum on September 28, 2018, after almost 19 years on staff, a time that can only be described as dynamic, impactful, and joyful. Before coming to the Walters, Meg taught at the Winterthur graduate conservation program and ran a private practice. She also served on numerous committees and grant panels, and as President of AIC from 2009-2013. Meg was awarded the Robert L. Feller Lifetime Achievement Award and the Rutherford John Gettens Award for service to the AIC.

Bexx Caswell-Olson recently joined the Northeast Document Conservator Center as Director of Book Conservation. Prior to her return to the East Coast, Bexx was the Special Collections Conservator at Michigan State University. She has also worked at Harvard, the Massachusetts Institute of Technology, and in private practice. Bexx can be reached at bcaswell@nedcc.org.

Chloe Houseman has recently started a new position as a paper conservator at the Conservation Center for Art and Historic Artifacts (CCAHA). Prior to joining the staff of CCAHA in November 2018, Chloe worked as a project conservator at Harvard University Libraries' Weissman Preservation Center, after having previously interned there. She can be reached at chouseman@ccaah.org.

Anouk Verbeek holds a master's degree (2014) and professional doctorate (2016) in contemporary art conservation from the University of Amsterdam. She has conducted research into the suitability of industrial adhesives for polypropylene in conservation, anoxic storage solutions for large-scale latex artworks, and visitor interaction in contemporary art collections. She started her private practice in contemporary art conservation (Verbeek – Contemporary Art Conservation LLC) earlier this year and is working in the Baltimore/Washington, DC area. Contact: anouk@v-cac.com.



Making Changes?

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

Email AIC News at carmina@conservation-us.org

Conservation Graduate Programs

Update on Columbia University's Historic Preservation Program

The Columbia program continues to provide specialized training in building conservation through both lecture and laboratory courses and thesis research. The Fall 2018 semester was additionally the start of a PhD program. Courses offered this past semester included Richard Pieper's "Conservation of architectural metals" and a technology studio run by Adam Lowe and Carlos Bayod Lucini, both of the London- and Madrid-based firm of Factum Arte. Students worked at the Casa de Pilatos, in Sevilla, Spain, carrying out digital documentation by 3D Lucida scanning and photogrammetry. A restructured course entitled "Traditional building technology" was offered by Tim Michiels, a civil engineer who joined the faculty at the start of the year, having previously worked at GCI on the seismic retrofitting of buildings.

In the Spring 2019 semester, the updated curriculum continues with Theo Prudon's "Modern building technology" and Jorge Otero-Pailos' class on experimental preservation, plus two new offerings. These are a class on GIS and building surveys given by Bilge Kose, and "Investigative techniques," taught by Amanda Thomas Trienens and Norman Weiss. Kose and Trienens are also important additions to the faculty this year.

Columbia's coursework has been, for many years, augmented by a program of guest lectures. One of the highlights of last semester was a presentation by UK conservation architect Martin Ashley, RIBA, who is Surveyor of the Fabric to St. George's Chapel, Windsor. Speakers for next semester include Robert Hewison—known for his studies on the writings of John Ruskin—and architect Annabelle Selldorf.

The new conservation laboratory is nearing completion, with cabinets, plumbing, and electrical lines fully in place. Now begins the process of unpacking microscopes and instruments, as well as re-organizing the considerable study collection of samples of building stone, brick, terracotta, concrete, metals, timber, and other historic construction materials. The official opening of the facility takes place in mid-February, in conjunction with this year's Fitch Colloquium, "On Data, Technology and Experimental Preservation."

—Norman R. Weiss, FAIC, FAPT, FSA, Associate Professor, Columbia University Graduate School of Architecture, Planning and Preservation, nrw2@columbia.edu

Winterthur University of Delaware, Department of Art Conservation

We proudly present the research projects by the 2020 class:

Student Name	Titles: Research Projects 2018-2019 (previously known as Technical Study Projects)
Yan Ling Choi	The Technical Study and Dating of a Paper Doll House
Joanna Hurd	Research of a Fraktur Birth and Baptismal Certificate
Melissa King	Mold and Fragrance: A Determination of the Fungistatic and Fungicidal Effect of Linalool on Textiles and an Evaluation of Any Deleterious Effects
Chun (Tracy) Liu	The Impact of Benzyl Alcohol and Related Compounds on Oil Films in Easel Paintings
Julianna Ly	Technical Examination of a Panel Painting and Investigation into the Potential Relationship Between ACP1722 and Works Within Joachim Patinir's Oeuvre and other Netherlandish Works
Karissa Muratore	Scientific Analysis for a 1942-3 Tafsir Manuscript and Leather Case from Gambia, Africa
Jennifer Myers	Characterization and Identification of Nontraditional Paint Media and Exudite Materials Resulting from Their Interactions in One of Robert Rauschenberg's Untitled (Night Blooming) Paintings
Xu Yang	Technical Analysis of a Blue Japanned Chair c. 1735 attributed to Giles Grendey
Natalya Swanson	Analytical and Archival Investigation of Robert Rauschenberg's Borealis Metal Paintings: A Case Study to Determine Interactions Between Artificial Patina and Synthetic Coatings
Lindsey Zachman	Artistic Techniques and Analysis of a 19 th Century Monochromatic Drawing

Specialty Group Columns

Architecture Specialty Group (ASG)

Internal Advisory Group Summary

AIC held its annual Internal Advisory Group (AIG) meeting on November 30th in Washington, DC. At this meeting, volunteer leadership and staff discussed strategic goals and addressed new topics and concerns. Discussion topics from the meeting will be shared soon with ASG members in the ASG community.

New ASG AIC Online Community

Are you receiving the new version of the listserv, which was implemented last summer? If you haven't seen any of our notifications, please check your spam folder for email from the American Institute for Conservation. To visit AIC's new online community, visit <http://community.conservation-us.org> or click on any discussion thread in an email from the list. Make sure to log in to access it.

Wiki Updates

During January 2019 and beyond, ASG will enhance its wiki content. The AIC Wiki is a phenomenal resource, but ASG contributions have been limited thus far. We are looking for volunteer wiki contributors and editors. Interested in participating? Click [here](#) for more info or contact Rebekah Krieger at rebekah.krieger@gmail.com for more information.

—Rebekah Krieger, ASG Chair, rebekah.krieger@gmail.com



Book and Paper Group (BPG)

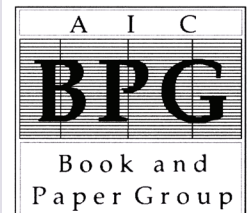
Notes from the BPG Chair: Membership Designation

Why does membership designation matter? I clearly have an opinion, or I wouldn't be writing about it. I often ask people why they haven't applied for Professional Associate (PA) or Fellow status when they are very qualified to do so. The answer is frequently: "I don't have the time," so I thought I would devote this column to the topic.

In interest of full disclosure, I am a Fellow in AIC. A point of pride for me; there was something incredibly validating and vulnerable about being evaluated by my peers. People decide to apply for PA or Fellow status for a variety of reasons. For me, I couldn't wait to go for PA status, in part because I was in private practice and I wanted to be listed on the AIC website's "Find a Conservator" page. The process, once I started, didn't take as long as I thought it would, and it was unexpectedly humbling to ask my sponsors for letters of recommendation. My sponsors gave me copies of what they wrote, and it was very meaningful to have people I respected make a case for my skills. Willingly asking to be measured or judged wasn't easy. The conservator's head, or rather my own, can tell me I don't know what I'm doing, that I'm not very good, or I could have done better, etc. If you know me, you might think that I seem confident and self-assured. While it's true that most of the time I'm mentally pretty solid, I can go down the rabbit hole of why I don't measure up. So, to get the sponsorship letter feedback was valuable. Those letters of endorsement have gone into my "me file" that I read when I am feeling low; it can be very powerful to read them. In addition, I think it's fundamentally important to the field to grow in my profession, and I see the AIC designations as a part of that responsibility.

Two weeks ago, I went online and timed myself as I filled out the application for PA status. Here's how it went: It took me one hour to fill out the contact information, professional background, upload three examples of my work (I included one full treatment with written and photo documentation, a survey I had written and used, and finally a blog I had written) and my CV. The 500-word essay took about an hour and a half. The essay question was general and dealt with AIC's purpose, the code of ethics, and how all that related to me and what I do professionally.

Please know that I do not expect anyone else to do something because I think it's a good idea; everyone has their own reasons for whether or not they apply. What I'd like to convey is that you are worth the time it takes, and it matters to our profession and, more importantly, to you. I hope you take a stab at the process, I think you'll find it well worth the time it takes. As always, please feel free to send me your thoughts on this



issue or anything else in BPG. The BPG executive committee and I are committed to serving the membership the best way we can and to do that we need your input. bpg.jodie.utter@gmail.com.

BPG Funding Available

Also, don't forget about these two FAIC grants. Both can be used to offset the cost of attending meetings, as well as workshops or other activities. The deadline for submission is February 1st of each year.

- **Carolyn Horton Grant:** Eligible applicants: current members of AIC Book and Paper Group
Purpose: Continuing education and research including attendance at meetings, seminars, workshops, or to conduct research or special project.
Award amounts: \$500 to \$1,000
- **Christa Gaehde Grant:** Eligible applicants: current members of AIC
Purpose: Promote activities related to art on paper, including attendance at workshops, conferences, or other events, or other activities.
Award amounts: from \$500 to \$1,000

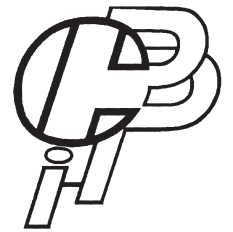
For the latest meeting and committee updates, visit the [BPG news page](#).

—Jodie Utter, BPG Chair, bpg.jodie.utter@gmail.com

Conservators in Private Practice (CIPP)

2019 AIC Annual Meeting

CIPP's lunchtime seminar program in New England will address the conference theme by focusing on alternative sourcing, DIY approaches, and creative work-arounds for tools and equipment that conservators have discovered or implemented in response to tight budgets, locality restrictions, or sourcing difficulties. Do you have a particular invention, work-around, or "jerry-rig" that you are particularly proud of? An innovative DIY construction that saved you time or money or increased productivity? Then please think about sharing it at the 2019 AIC Annual Meeting this May. Look out for the CIPP Call for Papers which should be published soon, or contact any of our officers.



ECPN/CIPP Mentorship Pilot Program Update

The most exciting project this year (begun by previous chair Kerith Koss Schrager) is partnering with the Emerging Conservation Professionals Network (ECPN) to launch a pilot program that will support conservators who need or want to know more about working in the private sector. Applications for participation have been received and are being reviewed.

CIPP Officer Nominations

The Nominating Committee will soon be gearing up for Officer Nominations. Everything is simplified now that we no longer need to find at-large Board Members. If you have a vision for how CIPP can better serve and advocate for its members, or wish to support our group in other ways, please contact Seth Irwin, seth@irwinpaperconservation.com, or Heather Galloway, halloway355@gmail.com, or at least be open-minded when they contact you in 2019!

ICON Accreditation

Even though certification as proposed by AIC was voted down 10 years ago, the controversy, the debate, and the need to distinguish ourselves from unethical practitioners continues. While AIC is planning to strengthen the meaning and establishment of its membership levels, an increasing number of AIC members (mostly in private practice) have expressed an interest in pursuing international accreditation through ICON. This involves PACR assessors coming to regional areas of the US to administer testing, which ICON has agreed to provide, as long as all expenses of the assessors are paid. Members must realize that this accreditation is not yet recognized by AIC (nor most American institutions), but it will give members some standing in the UK, and by association, some sort of distinction among the general public that might be beneficial. CIPP officers cannot yet recommend this approach to its members since the cost, logistics and effectiveness have not been determined, but merely wish to educate its members about this trend in interest in certification matters.

—Linda Roundhill, CIPP Chair, artsconservation@comcast.net

Electronic Media Group (EMG)

2019 AIC Annual Meeting

EMG is excited to host a variety of programming for the 2019 AIC Annual Meeting. Check out the developing schedule at <https://aics47thannualmeeting2019.sched.com/overview/type/Specialty+Session/Electronic+Media>.

EMG Speaker Stipends

EMG is offering support for members to attend the annual meeting through its [Speaker Stipend](#). Although open to all EMG members, we will continue to prioritize students and recent graduates. Private funding has been generously provided by [Small Data Industries](#) for the second year. We are excited to meet the recipients at the EMG Business Meeting.

EMG Elections

Elections are right around the corner for the EMG officer positions that are opening up this year for two-year terms:

- Secretary/Treasurer
- Assistant Program Chair

If you have an interest in running for either of these positions, please reach out. You can also read more about the duties for the officers here, and see below for more information: <http://www.conservation-us.org/specialty-topics/electronic-media-group/about/rules-of-order>.

LEADERSHIP ROLE RESPONSIBILITIES

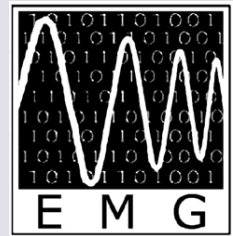
Duties for the Officers are as follows:

ii. The **Secretary-Treasurer** shall maintain electronic or written records for the EMG, including minutes of all meetings, membership data, revenue and expenses, and correspondence. They will work with the Webmaster to provide up-to-date content on the EMG Website.

v. The **Assistant Program Chair** will assist the Program Chair with meeting organization duties. After serving as Assistant Program Chair for one year, this officer will have the option to assume the role of Program Chair the next year.

We encourage you to get more involved in EMG!

—Crystal Sanchez, EMG Chair, sanchezca@si.edu



Objects Specialty Group (OSG)

I hope everyone had a happy, warm, and wonderful New Year! It's officially cold and dark out here - keep your full-spectrum lights, vitamin D, and friends close by.

2019 AIC Annual Meeting

Jessie Arista, Fran Ritchie, and I are thrilled with the talks and line-up for OSG's sessions at the upcoming 2019 meeting, and we are excited to see everyone in New England. If you haven't registered yet, you can still get the [Early Rate](#) through January 31st – make sure your AIC membership is current before registering. The hotel room block still has slots at \$139, with a special student rate of \$98.

We will have two OSG half-day sessions, a joint session with RATS, a tips luncheon (get your creative "MacGyvering" tips ready to submit!), and reception. Our reception will be at the Mystic Seaport, and we are working on having the OSG reception near the working shipyard, because we must maintain our reputation as a practical hands-on sort of group. What could be better than historic boats, tools, drinks, and friends?



2018 Internal Advisory Group Highlights

AIC's Internal Advisory Group (IAG) meeting was held on Friday, November 30th, in Washington, DC; the specialty group, network, and committee chairs join the AIC and FAIC staff, AIC board members, and JAIC/AIC News/Web Editors. I was not aware of this annual event before serving for OSG, and it is a wonderful day of collaboration and brainstorming. We all had the opportunity to talk about our current goals as volunteer leaders, discuss future annual meeting themes, talk about the upcoming 2019 annual meeting, and discuss member communication and committee updates.

Salary Transparency Update

The IAG agenda item that resonated most with the OSG officers was SG Board Director Sarah Melching's recommendations about salary disclosure and job posting. OSG was the first specialty group to ask that job, fellowship, and internship postings have a salary or stipend range disclosed. Sarah argued that every step forward will help us all, but we are stronger together, and this issue is relevant to members across all committees, networks, and specialty groups. Many discussions are happening between SG chairs, and we are actively identifying how to collaborate on this issue.

I am currently updating my own personal list of salary negotiating and career advancement tool resources, put together after many attempts to negotiate salaries and benefits at my previous fellowship and during job interviews. OSG hopes to post these resources for our members, and we are discussing how to make them accessible to all AIC members, possibly on the wiki. If you have a conservation-specific salary or negotiating resource you can share with me for this project, please get in touch.

—Ariel O'Connor, OSG Chair, oonnora@si.edu

Paintings Specialty Group (PSG)

PSG Leadership: Elections

PSG needs your help! Please consider running for an open officer position. Elections will take place in spring of 2019 and the PSG nominating committee is searching for candidates for [three open positions](#):

- Assistant Program Chair
- Publication Committee Chair
- Nominating Committee Member

If you are interested in serving in any of these positions, please contact Patricia Favero (pfavero@phillipscollection.org) for more information.



2019 AIC Annual Meeting

Annual meeting planning is well underway, and we've selected an exciting roster of speakers for this year. Thank you to everyone who submitted an abstract! As usual, we received more papers than we are able to accommodate, but we are eliminating the Tips session this year in order to include as many speakers as possible.

For applicants who were selected, please remember that your postprint articles are now due by the end of the annual meeting. This earlier deadline will allow us to reduce turnaround time for publishing the volume! It is important to share your work via the postprint publications with PSG members who are not able to hear your talk in person. I also strongly encourage current and past annual meeting authors to consider submitting your papers to JAIC; lately the journal has been sorely lacking submissions in paintings.

Postprints Publications Update

The *Paintings Specialty Group Postprints*, Vol. 30 (2017) are now available for download from the AIC website [here](#). The 2016 and 2018 postprints are also nearly ready and will be available very soon, so keep an eye on the PSG online community for an announcement.

—Megan Salazar-Walsh, PSG Chair, psgchair1@gmail.com

Research and Technical Studies (RATS)

2019 Elections for RATS Leadership

RATS will be looking to fill two important positions on the executive committee:

- The position of Assistant Program Chair rotates between conservators and conservation scientists. This year we are looking for a conservation scientist to help organize the RATS programming at the 2020 AIC Annual Meeting in Salt Lake City, Utah.
- The position of Communications Officer is open to any RATS member interested in collating the postprint articles from the annual meetings for publication.

Full descriptions of both posts can be found in the RATS Transition Document available on the RATS online community pages. If you are interested in running or if you have a colleague to recommend, please contact Dr. Kristin DeGhetaldi, RATS Chair Emeritus and chair of the nominating committee, at kdegheal@yahoo.com.

—Corina Rogge, RATS Chair, crogge@mfah.org



Textile Specialty Group (TSG)

2019 AIC Annual Meeting

Join the Textile Specialty Group (TSG) in New England as we embark on another year of exciting, cross-disciplinary programming. The fourteen presentations and tips session will take place over three days and are not to be missed! The TSG program can be found on the AIC website through Sched: <https://aics47thannualmeeting2019.sched.com/company/Textiles>. Be sure to check out the annual meeting page for the full program, accommodations and transportation info, and don't forget about the reception at Mystic Seaport Museum; textile conservators, ahoy!

—Julia Carlson, TSG Vice-Chair/Program Chair, thejgcarlson@gmail.com



TSG Achievement Awards

The TSG is seeking nominations for the 2019 Textile Specialty Group Achievement Award. The award will be presented during AIC's annual meeting in Uncasville, Connecticut. The TSG presents this award for outstanding contributions to the field of textile conservation by an individual or entity that has promoted, defended, and worked in support of the importance of textiles and their need for preservation. Please note that individuals must be or have been Professional Associates or Fellows of AIC. Further information and the nomination form can be found at: www.conservation-us.org/specialty-topics/textile-specialty-group/achievement-award. The completed form and accompanying materials should be sent to awards@conservation-us.org by February 15, 2019. The subject line should read "2019 TSG Achievement Award Nomination: Name of Nominee." Questions about the award or the nomination process can be directed to Joanne Hackett, Achievement Award Committee Chair, j.hackett@vam.ac.uk.

TSG New Leadership Election

The Nominating Committee is accepting names for the open positions of Vice Chair/Program Chair and Secretary for the 2019-2020 years. You can find position descriptions in the online TSG community library. Nominees must be an active TSG member in good standing and must be able to attend the TSG Business Meeting at the 2019 AIC Annual Meeting in Connecticut. Please feel free to nominate yourself or a colleague.

Have questions and unsure how to contact your TSG leadership committee? Within the TSG Community there is a Members Section. Search by name and send a message. Please feel free to contact me or any TSG leadership committee member with questions.

—Melanie D. Sanford, TSG Chair, info@conservingthreads.com

Wooden Artifacts Group (WAG)

Call for Nominations

WAG is seeking nominees for Chair (two-year term) and Program Chair (one-year term). For a description of position duties, see [WAG Rules of Order](#). Elections will take place in spring 2019, and new positions take effect after the 2019 AIC Annual Meeting. If you are interested in either position, please contact me at gbieniosek@gmail.com.

IAG Report

I attended the day-long Internal Advisory Group (IAG) meeting on November 30, where AIC Board members, Network and SG Chairs, and AIC and FAIC staff shared information on current efforts within AIC. A few highlights:

- AIC is in the beginning stages of a major re-branding effort, which will include everything from the website and logos to the name of our organization. Stay tuned for exciting new developments in the coming year!
- The Equity and Inclusion Committee, created in May 2018, has been working to provide recommendations and resources for AIC. For full details about the Committee, visit [their webpage](#).
- The Membership Designations Working Group (MDWG) is gathering input from all members regarding our current membership categories (Associate, Professional Associate, Fellow, etc.). If you would like to share ideas or feedback, please contact the [MDWG](#) via email: membership@conservation-us.org
- The AIC Blog, Conservators Converse, has moved to the new AIC Online Community platform. To see what is going on, stay updated, and share your news on this new platform, go to: <https://community.conservation-us.org/blog/blog-home>.
- FAIC Outreach Coordinator Kate Lee is forming an outreach team to help share our field with the public. If you'd like to participate, or if you have conservation photos or stories to share, please let her know by email at klee@conservation-us.org. It would be great to increase general awareness of all the amazing things going on in the world of WAG.

If you would like more information about the IAG meeting, please let me know.

2019 AIC Annual Meeting

Don't forget to register for the annual meeting in New England. Program Chair Lisa Ackerman and the Program Committee have put together two great sessions of WAG papers. You can now see the full schedule here: [47th Annual Meeting](#).

We're very excited that ASG, OSG, RATS, and WAG will host a joint reception at the Claggett Boatshed at Mystic Seaport Museum on Thursday, May 16. Please plan to join us for a lovely evening of mingling with colleagues. During the reception, the entire campus of Mystic Seaport Museum will be open for us to explore, including tours, talks, and boat rides.

Visit the [AIC Annual Meeting](#) page for all the details, and to purchase tickets.

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



Note: Photographic Materials Group did not submit a column for this issue.

Network Columns

Collection Care Network (CCN)

Materials Selection & Specification Working Group (MWG): November Meeting Recap



Attendees of the MWG meeting in New York City. Photo courtesy of Becky Kaczowski.

The Materials Selection & Specification Working Group (MWG) held its second in-person meeting on November 1 & 2 in New York City. The meeting was co-hosted by the American Museum of Natural History and the Metropolitan Museum of Art, with generous sponsorship from TruVue and Goppion. Nearly 60 cultural heritage professionals representing the diverse strata of our field—conservators, scientists, collection managers, educators, exhibit designers and fabricators, manufacturers, and professional organizations—came together to discuss mutually beneficial ways to address materials-based challenges.

The meeting included lightning round talks that presented facets of materials-based research and needs, as well as break-out sessions to tackle particular project development. Lightning round topics ranged from how to build an online community to how the Library of Congress is testing and evaluating materials, and from how specialized mass spectrometry methods can be incorporated more into materials testing to how AD strips can be adapted as a wider screening tool. The three subcommittees: Materials Selections & Specifications, Materials Testing & Standards, and Resources & Dissemination, began strategizing projects to further the initiative.

Some plans include updating the AIC Wiki under Preventive Care (www.conservation-wiki.com/wiki/Materials_Working_Group) to share information with the broader community, selecting materials and specific evaluation methodologies to begin round robin testing, and developing decision matrices to help guide the materials selection process.

The ideas and projects didn't seem to stop! The group's energy was contagious and we're looking forward to continuing this collaboration. The MWG is seeking additional members interested in contributing to the effort, so please contact MWG Chair, Becky Kaczowski (kaczkowski@si.edu) if you would like to get involved.

ANNOUNCEMENTS

Washington, DC, Gathering of Collection Care Network (CCN) and the Association of Registrars and Collection Specialists (ARCS). CCN and ARCS will co-host a gathering at George Washington University on Wednesday, February 6, from 5:30 to 7:30 p.m. The aim of the informal event is to bring together collection care professionals in the DC area to learn more about CCN and ARCS, brainstorm future collaborative events, and to mingle over light refreshments and wine.

Auditorium of the Flagg Building (former Corcoran Museum)
500 17th Street, NW, Washington, DC 20006

For questions, please contact Mary Coughlin, coughlin@gwu.edu.

Integrated Pest Management Working Group (MuseumPests.net). The 2019 Integrated Pest Management Working Group meeting will be held March 13-15 in Indianapolis, IN, with sponsorship by Insects Limited and the Indianapolis Museum of Art. The program will begin with a half-day session on pheromones for insect monitoring and a selection of short presentations by attendees on IPM projects within their institutions. The subsequent two days will be spent collaboratively developing resources for the [MuseumPests](http://MuseumPests.net) website. Participants are selected based on their involvement in an active IPM program. Program specifics will be listed on the [MuseumPests](http://MuseumPests.net) website, and questions can be directed to Rachael Arenstein at chair@museumpests.net.

For those interested in learning more about integrated pest management, please consider registering for the FAIC Workshop to be held in San Francisco, February 28-March 1, 2019. For more details, visit <https://tinyurl.com/ybbfvj9r>.

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

Emerging Conservation Professionals Network (ECPN)

Emerging Conservation Professionals Employment Survey

ECPN recently developed and disseminated a survey to capture and contextualize employment data for emerging conservation professionals from pre-program, graduate student, and post-graduate career stages in the United States for the 2018 calendar year.

Responses were accepted through December 31, 2018. Information gathered in this survey will be used to present general trends to the conservation community, to advocate for emerging conservation professionals, and to support the development of future resources. ECPN will generate a report of the survey results to be shared with respondents and the AIC community during the 2019 AIC Annual Meeting.

Liaison Highlights

ECPN has established a "Liaison Highlights" series, featuring each of the Specialty Group and Committee Liaisons in turn. Each "highlight" consists of a short interview with the liaison, discussing their interest in their specialty. The first highlight, featuring Skyler Jenkins of the Archaeological Discussion Group, has been posted to the ECPN Facebook Group and is archived [here](#) on the ECPN subsite.

Fall Webinar on Project Management

ECPN's fall webinar on the topic of "Project Management: A Crucial 'Soft Skill' for the 21st-Century Emerging Conservation Professional," was held on November 27, 2018. The program featured Quinn Morgan Ferris and Nicolette Meister. Please see the blog post announcement for more information and biographies of the speakers. The webinar has been uploaded to [AIC's YouTube Channel](#).

Quick-Start Guide

A new resource, the "[Quick-Start Guide: A Career in Art Conservation](#)," contains lots of great information that serves as an introduction to the field, including links to professional organizations, how to find opportunities in conservation, and blog posts by conservation interns, students, and fellows. The guide is available as a download and is also posted on [ECPN's subsite](#).

Blog Posts

The newest post in ECPN's International Education Interview Series is now available. [In this post](#), Sue Donovan (Rare Book Conservator at the University of Virginia Libraries) discusses her training at the Université de Paris 1 Panthéon Sorbonne. There are also two new posts in the Wooden Artifacts Conservation Interview Series, the first featuring Paige Schmidt (Assistant Objects Conservator at the Mariners' Museum and Park in Newport News, Virginia), and the second Harry DeBauche (project frame conservator with the Brooklyn Museum in Brooklyn, NY).



ECPN News on the AIC Blog

Visit the AIC Blog to find many articles by and for Emerging Conservation Professionals: community.conservation-us.org then search for "ECPN" or "emerging conservation professionals."

Closing out ECPN's Anniversary Year

As we move forward into 2019, ECPN's 10-year anniversary comes to a close. ECPN previously reflected on some important moments and commemorated the incredible work of ECPN officers, past and present, in the September 2018 issue of AIC News.

Additionally, I recently had the opportunity to speak with Amber Kerr, one of ECPN's founders, as part of a new initiative to record information on ECPN's early history. Regarding the idea to found ECPN and some of the officers' early aspirations, such as establishing a webinar series, Amber said: "I praise the commitment of those who not only started it...but [of those people who] carried that torch forward. What was an idea has now become a reality...To see that the team still held onto the goals and then championed them through to the finish line is so exciting to watch....Don't give up on the idea...If it's a good idea, it's worth fighting for."

It was inspiring to hear from Amber about ECPN's early days and accomplishments, and I want to express sincere thanks to her for sharing her recollections with me. A huge thanks as well to ECPN's incredible team of officers for their hard work this term. I'm excited to see what we can achieve in 2019!

—Kari Rayner, ECPN Chair, ecpn.aic.chair@gmail.com



Post a job ad!

For information, email
info@conservation-us.org.

Position Announcements

Mellon Fellow in Photography Conservation (Chicago, IL, USA)

The Art Institute of Chicago is accepting applications for a full-time two-year advanced fellowship, renewable for a third year, in the conservation of photographic materials beginning in the fall of 2019. Under the supervision of the Head of Photograph Conservation, the Fellow will participate in a wide range of activities in the Department of Conservation and Science and will gain experience in all aspects of caring for photographic objects while working in a large museum setting.

Canvas Fellowship in Paintings Conservation (San Francisco, CA, USA)

Getty Conserving Canvas Fellowship in Paintings Conservation - The Fine Arts Museums of San Francisco is pleased to offer a one-year advanced postgraduate fellowship in the structural work on canvas paintings beginning in September 2019. The fellowship is made possible through the generous support of the Getty Foundation through its Conserving Canvas initiative.

Conservator of Sculpture & Decorative Arts (Sarasota, FL, USA)

John & Mable Ringling Museum of Art, Florida State University - Under the direction of the Chief Conservator, the Conservator of Sculpture & Decorative Arts manages the activities that will help to ensure appropriate conservation and restoration of sculpture and decorative arts objects at The Ringling.

Fellowship in the Conservation of Paper-Based Materials (San Francisco, CA, USA)

The Fine Arts Museums of San Francisco is offering a two-year advanced postgraduate fellowship in the conservation of paper-based materials beginning in September of 2019. The Fellow will work under the supervision of the head of paper conservation and collaboratively with curators and other conservators to gain experience in all aspects of conservation encountered in a large museum setting, including activities related to treatment, exhibition, installation, loans, preventive care, documentation, and public programs. A significant part of the Fellowship is developing and carrying out a research project. Publication and presentation of the Fellow's research is expected.

Fellowship in the Conservation of Textiles (San Francisco, CA, USA)

The Fine Arts Museums of San Francisco is offering a two-year advanced postgraduate fellowship in the conservation of textiles beginning in September of 2019. The Fellow will work under the supervision of the head of textile conservation and collaboratively with curators and other conservators to gain experience in all aspects of conservation encountered in a large museum setting, including activities related to treatment, exhibition, installation, loans, preventive care, documentation, and public programs. A

significant part of the Fellowship is developing and carrying out a research project. Publication and presentation of the Fellow's research is expected.

Internship in Preservation Services: Mold remediation and re-binding (Landover, MD, USA)

The Smithsonian Libraries' successful internship program currently provides students in library and information science and other disciplines, a once-in-a-lifetime opportunity to work side by side with expert Smithsonian Libraries and Smithsonian staff to acquire the latest skills, knowledge, and hands-on experience needed for today's information and cultural heritage marketplace.

Visiting Assistant Professor of Technical Art History (Morgantown, WV, USA)

The School of Art & Design in the College of Creative Arts, at West Virginia University invites applications for an energetic and visionary art and object conservation professional to lead our newly-established and first-in-the-nation undergraduate major in Technical Art History. The appointment will be for a Visiting Assistant Professor with an annual contract which may be renewed up to three-years. The position may develop into a tenure-track position depending upon the funding and needs of the Technical Art History degree program.

Manager - Conservation Laboratory (Pittsburgh, PA, USA)

Carnegie Museum of Art - The Manager, Conservation Laboratory directs the planning and day-to-day management of the Museum's Conservation Laboratory. Working with senior leadership, in consultation with curators and colleagues, registrars and preparators, she/he develops the vision for, and implementation of, professional practices and processes relating to the preservation and care, of the museum's collection and works on loan. Manager of the Conservation Laboratory guides, supervises, and mentors staff, aligning the activities of the department under her/his supervision with the museum's strategic objectives.

Conservator, Historical Paintings (Toronto, ON, Canada)

Art Gallery of Ontario (AGO) - AGO is committed to recruiting a diverse and collaborative workforce, who exemplify our mission, vision and values and will thrive in a dynamic environment. We're currently searching for a Conservator specializing in historical paintings to join the Conservation team at the AGO. Under the direction of the Head of Conservation, you would be responsible for working to prolong the physical and aesthetic life of works of art, with a specific focus on historical paintings, through documentation, preventive care, conservation treatment, research, and education. The Conservator, Historical Paintings would promote and advocate the preservation of works in the collection or in the temporary custody of the Gallery.