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Mannequins: Disassembled

By Lynn Ellen Bathke for TSG



There is no object so intimately connected to the human body as the fabric we use to clothe it. But without the original body, how can we identify with the costume's silhouette and do justice to the design itself? Judith Clark points out in her article *One Object: Multiple Interpretations*, "the identification the viewer has with a clothed mannequin is immediate." She emphasizes that the importance of mannequins has to do with this powerful identification "...we both are and are not those made bodies" (160).

Our contemporary perception of the human form is influenced by art, advertising, and *la mode quotidien*. Costume, more than other art forms, gives an intimate record of a person in his or her time. This intrinsically personal historical feature imbues great responsibility to the exhibitor, who must do justice to the individual or group whose story is being told by the display.

Conservation and curatorial staff face an ongoing challenge: How to approach the mannequin-costume relationship? There are two primary schools of thought: realism and stylization. In order to understand these two modes of museum display, one must first consider the evolution of the mannequin itself.

A Brief History

Mannequins evolved from effigies and historic wax figurines to crucial tools in industrial era garment construction to modular devices used for displaying and selling costume. The transition from storefront to museum exhibition space was a natural progression; see the "Timeline of Mannequin Design and Development" (page 6) for a more detailed history.

In the 17th century, life-size dolls were sent throughout Europe to depict the latest fashions for the upper class. In the 18th century, Mme. Tussaud created wax figures of famous poets and politicians to entertain the middle class. In the 19th century, Lavigne, Stockman, and Iman expanded the mannequin's role from a functional dress-making dummy to a realistic portrait of everyday life, featuring items to be sold in shop windows. In the 20th century, the mannequin became an artistic extension for contemporary fashion designers. Suddenly, the *haute couture* silhouette of high society was replicated in department store windows for all to see and/or borrow.

As exhibition devices, mannequins have become increasingly sophisticated. Both the realistic and stylized philosophies remain viable approaches to costume display.

Today's mannequins' diversified forms reflect the many functions they serve:

- realistic bodies, complete from head to toe
- abstracted figures, with minimally defined features
- headless and invisible torsos built out to the measurements of the costume

Realism

In the late 19th century, costumes moved from shop window to designed exhibition space. Wax was the primary medium used to create realistic details (e.g.: faces, hands) and

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AIC &
CAC-ACCR

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(bnaugle@conservation-us.org):

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We reserve the right to edit for brevity and clarity.

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From the Board President



Greetings, colleagues!

Although we are still shoveling snow in Boston, our thoughts are turning to the May annual meeting. You still have time to find your passports and make sure they are up to date for travel to Canada! We are very excited to meet with our fellow organization north of the border, the Canadian Association for Conservation (CAC-ACCR), for our 44th annual meeting.

Our theme, “Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation,” was chosen in recognition of the devastating flooding of Florence 50 years ago, when the Arno River breached

its banks. The damage visited upon cultural heritage at that time inspired a generation to action, and spurred the development of today’s emergency preparedness and response initiatives. The topic, enlarged to include “confronting the unexpected,” has inspired diverse and interesting sessions, as well as highlighting important collaborations.

Just before the meeting begins, AIC and its Collections Care Network, with the International Association of Museum Facility Administrators (IAMFA), is sponsoring a seminar called “Share the Care: Collaborative Conservation Approaches.” This two-day AIC-IAMFA seminar will feature four panel sessions, titled:

- “Share the Risk,” featuring examples of collaborative work between facilities, collection care, and conservation, and showing how these models can be applied by others
- “Share the Benefits” of emergency planning and preparation, highlighting the importance of life safety in emergency response, and how this and other critical needs dovetail with response to emergencies
- “Share the Responsibility” of understanding environmental guidelines and achieving the right fit for your collection/institution
- “Share the Decisions,” when selecting and implementing fire suppression systems in a collecting institution.

The first three sessions will take place Friday, May 13, from 9:00 a.m. to 5:30 p.m., followed by a reception, generously sponsored by TruVue, Inc. The fourth session will take place on Saturday, May 14, from 10:00 a.m. to 12:00 p.m., and is also open to annual meeting attendees. Each will be followed by time to engage with speakers and fellow participants, via questions and discussion.

In addition to the joint IAMFA meeting, a wide range of activities are available, including collection and laboratory tours, walking and tasting tours, and a wide range of workshops and pre-meeting sessions. Many of your colleagues and friends have already registered for the meeting in Montreal. If you haven’t already done so, I urge you to consider attending. Don’t miss this opportunity to connect with our Canadian neighbors in a city rich with beautiful museums, historic architecture, and delicious food! Please visit www.conservation-us.org/annual-meeting for additional information.

I want to conclude with enormous thanks to many of the AIC members, and AIC staff, who are working very hard to produce a spectacular meeting this year. I’d also like to thank those of you who participated in the 2017 annual meeting theme survey. Your input drives the decision-making process, and ensures that the annual meetings reflect your interests.

—Pam Hatchfield, Board President, phatchfield@mfa.org

Mannequins: Disassembled *continued from front cover*

craftsmen only had a two-hour window to individually thread the human hair and apply the enamel eyes while the wax was still warm. In 1884, Mme. Tussaud's hyper-realistic wax figures were used to display historic European costume at the *International Health Exhibition* in London.

Thermally unstable, wax melted under showroom lights and was soon replaced with papier mâché and plaster features. An example includes the painted papier mâché heads placed on wooden artist's figures used to display 17th and 18th century costume at the *Musée des Arts Decoratifs* in 1908. Soon thereafter, cast plaster, complete with hair, shoulders, arms, and hands, were attached to padded wooden bases to display the First Ladies' gowns at the 1914 Smithsonian's *Collection of Period Costumes* exhibition. The plaster was white, but lightly painted to high-light shading in the hair and face, creating a "ghostly" neutral mannequin.

After WWII, the study and conservation of costume advanced through the work of curators like Doris Langley Moore, curator at the Royal Pavilion in Brighton and later Museum of Costume in Bath, and Anne Buck, former curator for the Gallery of English Costume in Manchester, who each advanced polarized views on how mannequins ought to function in the museum. Doris Langley Moore advocated for realistic mannequins in 1969:

I have found that models which look human, with just the degree of idealization that has always been a feature of successful fashion plates, serve our purpose much better than headless and armless or highly stylized dummies, and there are good reasons why they are more in favor with the public. Realism certainly ought not to be obtrusive as in waxwork portraiture, but those to whom costume is an unfamiliar subject will find little interest in a sleeve with deep ruffles unless it is set off by an arm, or in a man's starched neck-cloth and collar without the semblance of a neck. Again, outdoor clothes ought to be seen with the appropriate headgear, and a hat looks best on a head (1).

Moore believed that the viewer could not fully appreciate the context of the costume without the *total look*, including a head, hat, and hair.

From the 1950s until today, modified commercial mannequins exhibited the *total look* in two ways: the hyper-realistic mannequin and the neutral realistic mannequin.

Hyper-Realistic Mannequins

The hyper-realistic mannequin was fitted with naturally colored skin, hair, and makeup. In 1972 curator Elizabeth Ann Coleman used hyper-realistic mannequins for the Brooklyn Museum's newly redesigned Costume Galleries. The newly titled Fashion Theater exhibited *Changing Fashions, 1800 to 1970*. The mannequin was exhibited on a moving belt complete with hat, wig, and accessories alongside period decor. More recently (in 1995), Kaye Spilker and Cara Varnell copied 1950s mannequins to showcase the work of MGM's costume designer, Gilbert Adrian, at the Los Angeles County Museum of Art (LACMA). They used period mannequins to most accurately represent Adrian's time.

**Mannequin Selection and Preparation,
The Costume Institute at the Metropolitan
Museum of Art**

At the Costume Institute of the Metropolitan Museum of Art (MMA), mannequin selection is a collaborative decision. The ideal display method supports the curation and exhibition design, and provides appropriate physical support for each costume. Three basic types of display mounts are used: fiberglass mannequin, dressmaker's form, and invisible mount. Typically, the invisible mount is a modified version of either of the first two types.

As an example, mannequin selection for the show *Charles James: Beyond Fashion* (2014) was unusual because different types of mannequins were selected for catalogue photography and the exhibition. For catalogue photography, fully accessorized mannequins (Window Mannequins Female 26 distributed by Goldsmith) were used to capture the soignée mid-20th century daywear and evening gowns. The exhibition design by Diller Scofidio + Renfro reflected a scientific approach that analyzed the tailoring and dressmaking with lasers and cameras on robotic arms. Invisible mounts were selected to support this aesthetic, and 65 invisible mounts were made. To manage this tight schedule, ready-made forms (Bustforms by Proportion, London) made of papier-mâché were ordered without their usual coverings and then modified. The forms were available in a variety of sizes and had interior waist plates with pole fittings. After an initial fitting with the costume to trace the neckline, the unnecessary parts were cut away. The form was then padded with needle punched virgin polyester batting and covered with surgical cotton stockinette. The interiors of the forms were draped with fabrics that matched the linings of the costumes to give the appearance that the garments stood up on their own. The papier-mâché proved easy and non-hazardous to cut with a power saw.

With fashion mannequins, it can be difficult to accommodate different heights and sizes without jeopardizing consistency. An exhibition such as *China: Through the Looking Glass* (2015) presented the challenge of exhibiting costumes ranging from the 18th century through the latest runway example. Most of the costumes were displayed on Schläppi by Bonaveri mannequins; a petite version was created for a few costumes. Mannequin consistency was achieved by using custom "eggheads" produced by Bonaveri. A similar egghead was duplicated by Frank Glover Productions for the few period mannequins (developed by Kyoto Costume Institute) used.

While the Schläppi mannequin was adaptable to many periods in fashion, it was not suited for some garments, including the wasp-waisted silhouettes of the 1950s and the avant-garde designs of Alexander McQueen. For these, the fiberglass mannequins were cut down by Frank Glover Productions, utilizing special equipment to contain and control fiberglass dust. Small to large ovals at the side waist or a cutaway of the entire back or bust gave the smaller circumferences needed. Small hollow areas were covered with J-Lar tape while large hollow areas were filled with Ethafoam blocks that were then carved to the needed shapes and dimensions. Finally, mannequins were padded with batting and covered with nylon pantyhose.

—Joyce Fung, Senior Research Associate; Glenn Petersen, Conservator; Cassandra Gero, Assistant Conservator; Laura Mina, Associate Conservator

Neutral Realistic Mannequins

The neutral realistic mannequin interpreted the body as a monochrome form, with minimally defined features. A neutral (white, gray, or black) color was chosen to enhance the colorful costume display. For example, in the mid-1980s, the Victoria and Albert Museum (V&A) used white, lightly painted, resin mannequins with white period hair in their Costume Court.

Today, the *total look* is primarily achieved by using the neutral realistic mannequin. Museums have adapted fashion retail mannequins from manufacturers such as Patina V, Bonaveri Co., Proportion London, and Siegal and Stockman. However, fashion mannequins are often too tall and need customization to display the varying body types of historic costume.

The Kyoto Costume Institute (KCI) developed their own mannequin to accommodate historic Western European costume. The KCI mannequin offers five silhouettes: 18th c. male and female, Empire Era, 19th c. female, and Belle Epoque. Made from fiber reinforced plastic (FRP) and aluminum, these mannequins have been used in museums worldwide. Some recent exhibitions include: LACMA's *Fashioning Fashion: European Dress in Detail, 1700-1915*, The Fashion Institute of Design and Merchandising (FIDM) Museum's *Fabulous!, Ten Years of FIDM Acquisitions, 2000-2010*, and the Costume Institute's *China: Through the Looking Glass*. LACMA and FIDM used all white KCI mannequins with custom white paper wigs.

Abstracted with minimally defined features, the neutral realistic mannequin forms a bridge between realism and stylization in museums today.

Stylization

In the 1920s, a new style of mannequin was born as "modernism" affected all aspects of daily life, especially fashion. A new silhouette, the drop-waist shift, replaced the constricted corsets of the previous decade. Embodying the surrealist art movement, the mannequin aimed to recreate the fashion sketch with its exaggerated features with abstract faces. Siegal and Stockman developed a lighter, hollow mannequin cast entirely in papier mâché for the 1925 *Salon des Arts Decoratifs*. For exhibition, the mannequin was lacquered in the same color as the costume; if the fabric was lamé, the mannequin was painted with gold or silver powder. The designers also wanted to create a translucent mannequin for the exhibition and this led to the development of *cira dura*, a modified wax.

Headless and Invisible Mannequins

Stylization was further abstracted as contemporary museum exhibitions evolved to include headless and invisible mannequins and fashion mannequins were deemed aesthetically inappropriate or financially unavailable. Anne Buck, former curator for the Gallery of English Costume in Manchester, advocates for headless mannequins in 1958:

[...] unless the heads themselves are aesthetically pleasing and in harmony with the dress and bear also the authentic but undefinable sense of period that the most meticulous accuracy cannot always capture, they will be obtrusive and jarring (46).

Ann Buck believed that headless and invisible mannequins provided a frame for the costume, allowing it to be presented as an art object.

Today, Stockman's fabric-covered papier mâché dress form still remains one of the most widely used headless museum mannequins. The stand height is easily adjustable, polyester batting can be easily stitched to the fabric covered torso to customize the silhouette, and the papier mâché can be cut to size with a hand saw. Fashion retail mannequin manufacturers also offer headless or featureless substitutes to the realistic figure.

Invisible mannequins can display a costume floating or as attached to an adjustable stand, using buckram, plexiglass, felt, and Fosshape. Each substrate is shaped to the exact dimensions of the garment, either by padding out a dress form or making a duplicate pattern/toile of the original garment. Buckram, a cotton or linen fabric with starch-based size, can be layered in a similar method to papier mâché to provide a strong support. Thick polyester felt can be cut and sewn to the pattern/dimensions of the original garment, forming a three-dimensional support. Fosshape, a thermoplastic polymer resin felt, will crosslink and shrink to a support form when steamed. Thus constructed, all mannequins require a smooth conservation grade fabric covering, and the construction of an interior support for hanging, wall mount, or adjustable stand.

Conservation Support

For conservators, the fundamental question asked when reviewing a mannequin is: How will the object (garment) remain safely supported during display? The interplay between aesthetic choice and mannequin construction is always crucial in deciding on a support system for garments that are displayed on a form. Although the costume itself dictates the pose, display choices are often a result of discussion and modification of pre-fabricated mannequin mounts.

Mounting the costume stresses the fragile fibers of the garment at every seam and bent limb and every mannequin must be adapted to safely fit the silhouette of the costume.

Fashion mannequins used in museums are typically constructed from fiberglass. Museum professionals avoid the more commonly available mannequins that are made with high-density urethane and polyurethane foam. If a mannequin material choice is questionable, Marvelseal (a barrier foil) can be used to cover it, but the seal will be useless if pierced by needle or pin. Sometimes mannequins are painted; water-based paints are preferred to solvent. However, standard practice is to allow any surface finish to completely dry/off-gas in a well-ventilated room for 3-4 weeks. Ideally, all materials used in constructing and finishing a mannequin should be tested well before dressing.

While dressing, concerns about choice of material and limiting manipulation of the garment are paramount. Textile conservators specify that a barrier layer be placed between the mannequin and the costume, typically a stretch jersey fabric or pantyhose. Alterations to the silhouette of the mannequin's torso are sculpted with layers of polyester batting that is sewn in place and covered with a smooth conservation-grade display fabric. If underpinnings are required, nylon net petticoats, polyester boning crinolines, polyester batting, and acid free tissue can be used to create additional support in select areas.

Magnets for Mounting, The Costume Institute at the Metropolitan Museum of Art (MMA)

Increasingly, magnets have been utilized as a primary attachment method to support a costume on a mannequin. In order to film the interior structure of the lobed petticoat of a Charles James ball gown, a support that would be unobtrusive and nearly invisible from both inside and out was required. Glenn Petersen (Conservator) constructed a compound hoop to support the hem, which was held in place on the exterior of the petticoat with small magnets that were colored to blend with the fabric. The hoop was composed of ¼" steel corset boning, which provided the springiness needed to prevent collapse, was able to form smooth curves, and provided a flat surface on which the magnets were able to sit securely. This was paired with aluminum armature wire, which is easy to form into a static, controlled shape but added minimal weight to the hoop. The wire and boning were inserted into bone casing ribbon with flat ring-shaped 10mm neodymium magnets placed on the hoop at regular intervals (about 6" apart) and sewed down to the casing. These magnets then mated to matching disc magnets on the interior of the petticoat, effectively securing the hoop on the exterior without pinning into the fragile fabric.

In another application, magnets were used to avoid pinning a fragile 18th century stomacher into a painted silk gown. A support in the shape of the stomacher was constructed of buckram covered with muslin, with ½" steel corset bones stitched at the two sides. This support was stitched to the mannequin and the stomacher placed over it and secured at the sides with strips of flat bar neodymium magnets encased in cotton twill tape. Similar steel bones were slipped down inside the fold of the front borders of the gown bodice, which then allowed the gown to be securely attached along the edges of the stomacher to the same strip of magnets.

—Joyce Fung, Senior Research Associate; Glenn Petersen, Conservator;
Cassandra Gero, Assistant Conservator; Laura Mina, Associate Conservator

Limbs are challenging in dressing because they do not flex and they often need modifications. Common problems are: big biceps, an arm bend that is too sharp to allow the garment to slip on, or a limb locking mechanism that compromises the costume. Fiberglass can be cut down, but is very messy and leaves jagged edges that need to be smoothed and covered. Custom carved polyethylene foam and padded wire arms can be used, attached to the shoulder socket with cotton twill tape. The twill tape is tied into place, or attached via sewn snaps that provide smoother attachment.

Magnets are beginning to replace traditional locking mechanisms for limbs and fingers. While magnets allow safer handling and more flexibility, further research on magnet systems, their strength and specific methods of deployment remain to be investigated. For example, the use of neodymium magnets is replacing insect pins as a means of supporting costume elements on mannequins, but methods for choosing the right strength, pairing, and embedding them into the mannequin form are still being developed. Thus far, these magnets are particularly useful for supporting heavily beaded gowns and supplementary accessories. See the sidebar "Magnets for Mounting" (above) for examples of magnet use.

Future Considerations

The mannequin remains fundamental in connecting future viewers to past silhouettes.

While trends in mannequin choice fluctuate between realism and stylization, two primary concerns for the conservator and museum staff remain constant: How do we most accurately tell the story of the costume and/or its historical character? Are we upholding the integrity and insuring safety of the costume in our efforts to provide a culturally acceptable portrayal of the human form?

—Lynn Ellen Bathke, Textile Conservator,
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Timeline of Mannequin Design and Development
by Lynn Ellen Bathke

Date	Style/Designer	Description
1350 B.C.	King Tut	In 1923, Howard Carter found an armless, legless wooden torso constructed to the measurements of the pharaoh next to his clothes chest.
17th -18th c.	Pandora Dolls	Small and Life-size dolls in the contemporary European 17th & 18th c. fashions. Two main styles: <i>Grande Pandore</i> (court attire) and <i>Petite Pandore</i> (everyday attire).
mid 18th c.	Artist Lay Figures	Wooden lay figures, with moveable brass joints, were used to model clothing and fabric draping for artists such as Arthur Devis and Joshua Reynolds.
1750	Wickerwork	Wickerwork mannequins with legs, but no head and arms are made to order.
1777	Marie (Madame) Tussaud	Creates her first wax sculpture of Voltaire.
1789	Figure of Madame de Pompadour	Madame de Pompadour figure discovered and destroyed by revolutionaries at Choisy-le-Roi.
1830	Basketwork	Basketwork dummy filled with stuffing and leather, too light and unstable for use.
1835	Wirework	Parisian ironmonger introduces wirework model with legs, but no head and arms.
1849	Professor Lavigne	First patented "trunk-mannequin"—Headless mannequin torso, made to accommodate large skirts and bustles of the time. Lavigne opened a mannequin house in Paris.
1851	Articulated	English artist displays headless mannequin with articulated wire to accommodate any position, 7000 pieces
1869-20th c.	Fred Stockman	Stockman, student of Lavigne, opened his own mannequin house in Paris. Offered flexible mannequins with legs, moveable hip and knee joints to be displayed riding a horse or bicycle, jointed fingers, realistic papier mâché or cast wax heads, stuffed with sawdust.
late 19th c.	Heads	Papier mache and wax heads were manufactured at mask factories such as <i>Robert Capia</i> .
early 20th c.	Pierre Iman	Mass production of mannequins. Mannequins constructed with papier maché torsos with wadding and canvas. Wax head, hands, and neckline, and articulated waist and arms. Iman developed invisible locksmith feature to attach mannequin to the floor.
early 20th c.	Raymond Loey	Discovered showroom lights melted wax mannequins at 95 degrees Fahrenheit. He introduced a new plastic, <i>cira dura</i> (mixture of natural wax, stearine, paraffin, and carnoba).
early 20th c.	Pierre Iman	Pierre Iman's workshop developed a more durable plastic for hands and arms, <i>carnesine</i> (plaster and gelatin), and reduced overall weight.
1911	Abstract	A mannequin was covered with pieces of broken mirror at the Salon d'Autumne at the beginning of the Cubism movement.
early 20th c.	Siegel	The Siegel mannequin company partnered with Stockman to form Siegal & Stockman. Solid papier mâché body, wax faces, very heavy (250lbs).
1921	Giovanni Rosa	Founded first Italian mannequin manufacturer.
1922	Siegel & Stockman	Victor Napoleon Siegal merged with Stockman to form Siegal & Stockman. Developed hollow paper mâché mannequin cast in one piece from head to toe. Employed artists and fashion designers to create surreal, stylized mannequins for the latest fashion designers. They won first prize at the Arts Decoratifs.
1922	Jérôme Le Maréchal	Sculptor Yani Paris produced mannequins based on latest fashion drawings from artists like Préjelan and Boutet de Monvel.
1922	René Herbst	Designed a stylized mannequin from a carved wooden plank with detachable arms and head.

1924	Jean Léon, André Vigneau, Herbault, Laverrière and Hussenet	Succeeded in producing a translucent mannequin from <i>cira dura</i>
1927	Goldsmith	Mannequin manufacturer founded in New York City.
1930		Lifelike mannequins had equal footing with stylized figures, all body types were depicted.
1933	Lilian Greneker	Flexible and athletic mannequins were used for <i>Lord and Taylor</i>
1935	Cora Scovil	Mannequins were constructed to look like the latest Hollywood stars.
1937	Lester Gaba	Designed mannequins that resembled New York heiresses and socialites for Saks department store, later depicted Hollywood stars in papier mâché. Mannequin supports in soles of feet. Gaba posed for <i>Life Magazine</i> with his mannequin <i>Cynthia</i> , documenting a night out on the town in New York.
1940		Mannequins were made entirely of plaster due to lack of materials during wartime, mostly depicted as blonde.
1940-50	Maury Wolf and David Vine	Developed first fiberglass mannequin
1946	Nanasai Co.	Japanese mannequin company founded. First female mannequin made from fiberglass in 1947. Later created period mannequins for the Kyoto Costume Institute (KCI), representing body types from 18th c. to early 20th c. body types, used in museums worldwide.
1948	Mary Bronson	Designed the "New Look" mannequin to accompany Christian Dior's fashions. The mannequin had sloped shoulders, nipped in waist, and full hips (a large contrast from the broad shouldered, slim hipped mannequins of the previous decades).
1950	Romano Bonaveri	His Italian mannequin company was founded. Coined the <i>Ferrari</i> of mannequins.
1954	Charles James	Sculpted mannequin for <i>Butterfly</i> gown. The mannequin had a convex abdomen, tucked derriere, and shoulder blades that extend farther back than the buttocks. Mannequin studies carried out at The Brooklyn Museum.
1956	Victoria Nat	Siegel employed Nat to design a children's mannequin with chubby legs and large eyes.
1957	Earl Dorfman	Founded Dorfman Museum Figure, Inc. in Baltimore, MD.
1947-1971	Jean-Pierre Darnat	Created the <i>Darnat Girl</i> mannequin with a slim line and adolescent attitude, big enamel eyes with eyelashes, real hair wig (employed famous hair stylists and make-up artists). Later, he focused on the development of fiberglass and polyester mannequins.
1960-today	Adel Roostten	Employed sculptor John Taylor to produce a new line of mannequins inspired by London's youth generation, and developed to reflect the changing postmodern woman of every race. (Used models such as Twiggy in the 60s, featured loose breasts and prominent nipples in the 70's, and became more muscular in the 80s and 90s).
1970	Prifo Abstracts	Created an abstract humanoid mannequin, the <i>Long Jenny</i> , with almond eyes, long limbs, and egg-shaped head.
1974	Cyril Peck	Founded Hindsgaul Mannequins, naturalistic model, and Darrol Mannequins, stylistic model, in Denmark.
1976	Ralph Pucci	Designed <i>Action Mannequins</i> (jogging, diving, handstands) at the beginning of the aerobics craze of the 80s and 90s. Each decade, he collaborated with contemporary artists and designers to celebrate pop culture in his mannequin designs.
1981	Robert Filoso	Founded Filoso Mannequin, Inc. in Los Angeles. He manufactured realistic mannequins, sculpted from life, in one pose with slight variation of arm and hands.
1987	Patina-V	Created realistic and abstract custom museum mannequins and fashion mannequins for costume exhibition and retail.
2003	Bonaveri Co.	Bonaveri Co. started manufacturing the Swedish Schläppi mannequin, which became popular in museums worldwide to display fashion exhibitions.

Point of View

Objects in the Mirror Appear Closer Than They Are

FRANK MATERO

This year, two important milestones were reached in the history of heritage conservation in the United States: the centenary of the National Park Service—perhaps our greatest contribution toward the notion of a shared national legacy; and the 50th anniversary of the Historic Preservation Act, legislation that established an administrative structure enabling the preservation of the entire range of American cultural heritage regardless of age, type, or cultural association. Just two years ago, 2014 marked the passing of important international milestones, the 50th anniversary of the Venice Charter and the World Heritage Convention—two seminal documents representing years of discussion and debate about cultural heritage on a global scale. In each case, individuals raised their voices to offer an alternative to then-current thinking about what it meant to be modern and to live in a world where the past had ample room to inspire, admonish, and remind us of who we were, are, and want to be. These anniversaries will no doubt offer us the opportunity to reflect on (even celebrate) past accomplishments; they also beg the question of what the next 50 years of heritage preservation activity might look like and the environment it will create.

At this confluence of anniversaries, one cannot resist the temptation to ask if we have grown tired, bored, or even desensitized to an interest in the past. Have fifty years of thinking and doing preservation changed our daily lives—where we live and work, what we see, what we know? The current generation would do well to reflect long and hard on what has been accomplished, what has failed, and where the new challenges reside. What is valued and therefore consciously preserved will always be more indicative of the present than the past, yet that interest does not always guarantee a healthy, diverse, and historically rich cultural environment. The past now appears closer as we glance backwards to recent times increasingly and disturbingly divorced from a world undergoing rapid environmental and social changes. Celebration and reflexive criticism are both necessary; understanding is critical in the difficult task of preparing for professional practice. At the end of the day, though, advocacy is what distinguishes historic preservation from its academic brethren. As Edward Abbey warned years ago about the natural world, “It is not enough to understand... the point is to defend and preserve it.”

Going forward, conservation remains a practice in critical need of renewed theory, a field desperately in want of respectability, to be viewed as “creative” as the works it seeks to protect and preserve. The former demands an intellectual platform capable of addressing challenging questions as to its means, methods, and goals. The latter must address its longstanding apology as “care-taker of the old” rather than “creator of the new,” and provide recognition of its contributions in sustaining, revealing, and redefining much of what has been and still is relevant in a world rapidly becoming defined in 160 characters. As a teacher and practitioner for over 37 years, I continue to ask myself what conservators do and why they do it, especially as the vast stock of heritage buildings and places continue to gain (and lose) cultural,

social, and economic value in contemporary society. No longer relegated to a narrow definition of history or taste, everything built “past tense” now has the latent potential to be heritage, but this popularity has also challenged the professional authority of a relatively small field of experts as other better-positioned design and construction professionals with legal and professional support now claim the right to determine the treatment of built heritage, including its demise. On the brighter side is the welcome participation of public opinion in the discussions and debates about whose heritage and why.

As cultural heritage specialists who are directly responsible for decisions related to physical intervention, both remedial and preventive, conservators require a broad and deep understanding of all the values of cultural property. Technical interventions must not only respond to the physical realities of form and fabric but also acknowledge and consider the effect those interventions will have on the continued life of the object or place. As art historian Paul Philippot has noted, the technological study and critical definition of cultural property constitute only the point of departure for conservation yet the conservator’s decisions ultimately determine the physical appearance and even survival of the work—he/she is forced to concretize a critical judgment. If conservation is to be one of those rare domains within which humanist culture and technology can merge, it is clear that the field will not be able to develop except to the extent that the range of its cultural functions is understood and valued by its practitioners as well as society. On both counts, we remain woefully invisible and barely heard at the global table. Conservation education has made great strides in preparing professionals for the last century’s challenges. We all know it is time to focus on escalating issues such as climate change, cultural intolerance, and their impact on heritage—but we must also continue to strengthen and define our place among our academic and professional peers through externally recognized qualifications (e.g. accreditation and certification) and job creation.

—Frank Matero, fgmatero@design.upenn.edu

AIC News

November 2016 IAG Meeting – Advance Notice for Friday Date

In a change from recent years, the 2016 meeting of the Internal Advisory Group (IAG) is scheduled to take place on a Friday—November 11—in Washington, DC. Additional information will be provided in advance of the meeting date.

Awards Committee Seeks New Member

The Awards Committee is seeking a new member for the 2016–2019 term. The awards committee is composed of three members, each serving a term of three years. Terms are staggered with a new member appointed by the AIC Board every year, and the third year member serving as chair. Currently Joyce Hill Stoner is rotating off the Chair position, and is followed by incoming Chair Frances Gale and fellow member Craig Deller. Anyone willing to serve please submit a resume and cover letter to AIC Board Liaison Tom Braun at tom.braun@mnhs.org.

2016 AIC Board of Directors Election — Voting Opens on March 16

The election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates) will run from Thursday, March 16, to Friday, April 15.

As in past years, the election will be conducted online via a SurveyMonkey ballot that will be integrated into a member-only section of the website. Voting members will receive an email with instructions on how to vote on March 16. If you do not have internet access and would like to receive a paper ballot, please contact Brittany Dismuke at bdismuke@conservation-us.org or 202.661.8066.

All ballots, electronic or paper, must be cast or received by 5:00 p.m. Friday, April 15.

The current slate of candidates for the AIC board of directors' election includes:

Secretary (2-year term):

- Patricia Miller (PA, Architecture, Preservation Society of Newport County, RI)
- Sue Murphy (Fellow, Book and Paper, private practice, TX)

Treasurer (2-year term):

- Sarah Barack (PA, Objects, private practice, NY)
- Elmer Eusman (PA, Book and Paper, Library of Congress, DC)
- Nancy Pollak (Fellow, Paintings/Textiles, private practice, MD)

Director, Communications (3-year term):

- Brenda Bernier (Fellow, Photographic Materials, Harvard

Libraries, MA)

The election results will be announced on Tuesday morning, May 17, at the AIC Members Business Meeting.

AIC Nominating Committee Position Election—Voting Opens on March 16

The election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), will run from Thursday, March 16, to Friday, April 15.

For the first time, the election will be conducted online via a SurveyMonkey ballot that will be integrated into a member-only section of the website. Voting members will receive an email with instructions on how to vote on March 16. If you do not have internet access and would like to receive a paper ballot, please contact Brittany Dismuke at bdismuke@conservation-us.org or 202.661.8066.

The current slate of candidates for the open position on the nominating committee includes:

- Beverly Perkins (Fellow, Objects, Buffalo Bill Center of the West, WY)
- Greg Smith (PA, Science, Indianapolis Museum of Art)

All ballots, electronic or paper, must be cast or received by 5:00 p.m. Friday, April 15. The election results will be announced on Tuesday morning, May 17, at the AIC Members Business Meeting.

AIC's Education and Training Committee Seeks Three New Members

The Education and Training Committee (ETC) seeks new members for a three-year term, beginning May 2016, with the opportunity to renew for a second three-year term. Transitions are scheduled to coincide with the AIC Annual Meeting.

The ETC is charged with guiding AIC in its efforts to advance the membership's knowledge of conservation practice and scholarship. Activities include reviewing grant applications for FAIC professional development grants, providing input on strategic planning as it relates to AIC's educational goals, assisting in the development and evaluation of continuing education programs, updating content on the AIC website and wiki, and providing support for the K-12 Outreach Working Group and to the Emerging Conservation Professionals Network.

ETC communicates primarily via email correspondence and the occasional conference call. The committee meets in-person annually at the AIC meeting. Work commitment is variable and flexible given personal scheduling demands. Rewards include developing ties to other members in the AIC community and gaining insight into the research and educational efforts of the membership at large, while helping to shape AIC's efforts to meet those goals.

ETC welcomes applicants from any specialty group or network and seeks to have balance of representation. To apply please submit a brief statement of interest and your resume to Heather Galloway, ETC Chair (hgalloway355@gmail.com) by April 15, 2016. Final appointment decisions to the committee are made by AIC's Board of Directors.

AIC "Learning to Look" Workshop Held at CAA Annual Meeting

The 15th annual "Learning to Look" workshop at the College Art Association (CAA) annual meeting was a huge success. Sponsored by AIC and led by Dylan Smith, Robert H. Smith Research Conservator, and Eleonora Luciano, Associate Curator of Sculpture at the National Gallery, with the additional participation from Shelley Sturman, the workshop focused on Renaissance bronzes and medals. This was the second year of Renaissance related topics—last year the topic was "The transition from egg tempera to oil paint in 15th century Italy." The 2017 workshop will have a modern focus.

The workshop was held in the Bronze Study Room where a number of statuettes and medals were available for close examination. Twenty people participated in the workshop and six more were placed on a waiting list. The participants ranged in experience from an undergraduate student to a specialist in Renaissance sculpture.

AIC is an affiliated society of CAA.

Meeting Blogger Wins Free Registration

Stephanie Gowler is this year's winner of a free annual meeting registration. She was selected in a random drawing of all blog entry authors that completed and posted two articles. Congratulations to Stephanie! We look forward to reading the blogs written about the 2016 meeting events in Montreal.

It's Tax Time! Find Your AIC Paid Invoices Online

Do you know how to access paid invoices for your membership, annual meeting attendance, books, or other AIC purchase? They are all in one place in the “My Transactions” section on the AIC website, easily accessed from the Member Center. You can download a paid receipt for any of your AIC purchases made through your member account.

1. Login at www.conservation-us.org/mytransactions
2. Select “Paid Receipts” from the drop-down menu; this will automatically take you to the receipts section of your account.
3. Click the “View More” link next to the receipt that you need to/print/download.
4. Click “Print this Page” in the top right of the page to print or save the receipt for your records.

If you are the primary contact for your institution, your and your institution’s invoices will be listed together. You can differentiate by looking at the notes column. It will have a number listed there instead of your name.

Still having trouble? E-mail info@conservation-us.org for assistance.

2016 AIC Store Discount

As part of your membership, you receive a 15% discount on items in the new AIC Store, where we sell our print publications and other physical material. The 2016 promo code is MEMBAIC16. The most current code will always be available online.

As always, members receive the member pricing on electronic materials in our e-store. To access these materials, simply log into your AIC account and click the Shop button.

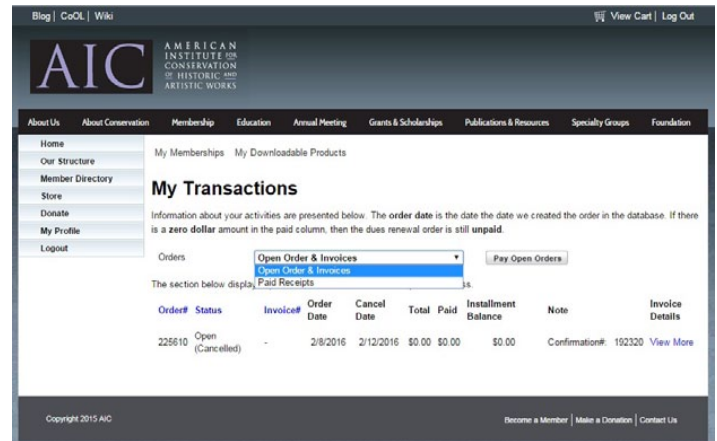
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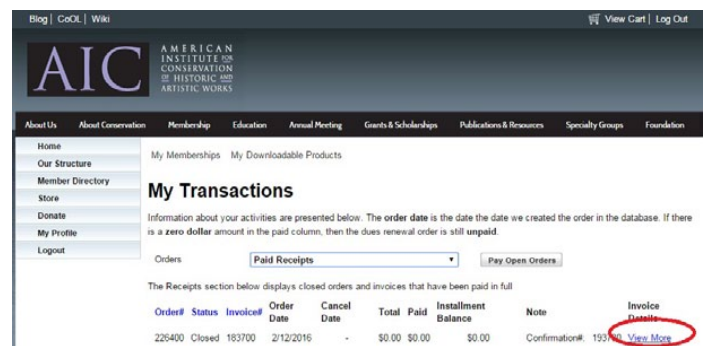
- Physical items: store.conservation-us.org
- Electronic items: www.conservation-us.org/shop

STORE NEWS

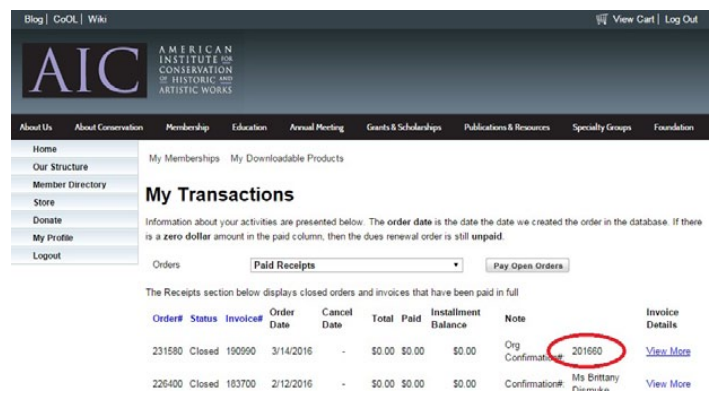
- The *Guide to the Digital Photography and Conservation Documentation* is now \$20, and when you use the promo code above, it’s only \$17!
- The physical merchandise store now offers UPS standard international shipping pricing, which is much less expensive than regular UPS shipping abroad.
- Visit the AIC electronic store to purchase a copy of the 1979 FAIC book, *Japanese Scroll Paintings: A Handbook of Mounting Techniques*. Proceeds from the sale of this pdf version go to FAIC.
- New items planned for the electronic store include electronic versions of *The Guide to Digital Photography* and *Ethics & Critical Thinking*, and even more specialty group postprints! View the full list of our products at www.conservation-us.org/shop/store-catalogs.



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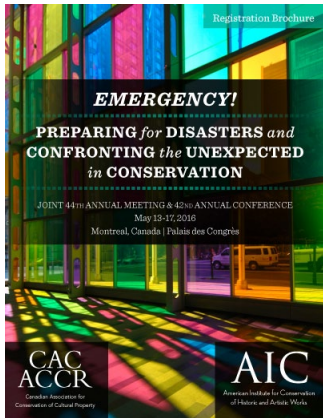


2. Click “View More” on the order line, then “Print this Page”



Note: Institutional members will have a number instead of a name for organizational purchases.

Annual Meeting News



Montreal Awaits!

We hope you've had an opportunity to look through our new registration brochure! The brochure is available to view online and download at www.conservation-us.org/registration-brochure. Flipping through this book is a great way to get an idea of the scope of the joint meeting in Montreal this May 13-17. All of the programming information is gathered in the brochure, along

with a registration form and answers to some frequently asked questions.

If you haven't registered yet, please visit www.conservation-us.org/register to register today – this meeting is definitely going to be one to remember! Make sure to review our great pre-meeting sessions, many of which are included in the cost of your registration – we're featuring panels on fire suppression systems, government funding for conservation research, STASH Flash III, and even a film viewing. Plan on arriving early (and staying late) to get the most out of your meeting experience. If you've already registered, and you'd like to add on any ticketed events, you can go to our online store at <http://www.conservation-us.org/add-ticketed-events>.

Hotel Room Block Update

If you've already registered, we hope you've taken advantage of our great rates for hotel accommodations surrounding the Palais des Congrès! If you still need to book your room, visit <http://www.conservation-us.org/annual-meeting/where-to-stay> for more information. While the room block at the Hyatt Regency Montreal is currently full, there is availability at the SpringHill Suites Marriott, the Holiday Inn Montréal Centre-Ville, and Le Westin Montréal. As almost all programming will take place at the Palais, all of our room block options put you in close proximity to the meeting action. Looking for a roommate? Check MemberFuse for posts or make your own post to reach out to fellow attendees.

SCHED-ule Your Trip

Take your meeting planning online! Our online schedule program, Sched, is available at: <http://aics44thannual-meeting2016.sched.org/>. Log in to Sched to create your individualized schedule for the meeting, so you can hop from track to track or catch a lunch lecture. We will be offering Sched in mobile app form this year as well, meaning you can take the meeting on the go with you in Montreal. We'll be sharing more information about ways you can use Sched as we get closer to the meeting.

Travel Planning

Travelling internationally to Canada? Make sure your trip will be as smooth as possible by checking our Travel Advice page for some suggestions on visas, passports, and customs. Don't leave your preparations to chance or the last minute – make sure you know exactly where your passport is and that you'll be ready to travel in May!

Please check your passport today to be sure that you have a valid passport in good physical condition that will not expire less than 6 months from your return date on your trip (it should be valid through November 20, 2016, at a minimum). We also advise making at least two photocopies of your passport before your trip, as well. The State Department is currently estimating a 6 week process for routine service and 3 weeks for expedited service, so if you need to obtain or renew your passport act now! US citizens do NOT need an Electronic Travel Authorization or a visa. When you enter Canada, please write "Business" as your reason for visiting – not "Work," or you'd need a work visa!

Visit our travel advice page for other tips on international travel and customs: www.conservation-us.org/travel-advice

Share the Care!

In addition to the great programming in the meeting, we have the opportunity to strengthen bonds between conservators, facility managers, and other allied professionals in the special Joint Seminar with the International Association of Museum Facility Administrators (IAMFA). The Joint Annual Meeting provides a great opportunity to learn more about emergency response and how to maintain the safety of people and collections in an emergency – enrich your experience by attending the Joint Seminar on Friday, May 13th. To learn more about the Joint Seminar and register, visit <http://www.conservation-us.org/annual-meeting/aic-iamfa-joint-seminar>.

Social Media @ #AICCAC

We're excited to announce that we'll have WiFi available in the Palais des Congrès! While hopefully this will make things easier on people's international data plans on their phones, devices, and laptops, we also hope it means you'll engage with us on social media. Use the hashtag #AICCAC to capture your meeting experience on all your social media platforms, including Facebook, Twitter, Instagram, Tumblr, Snapchat – all of it! We're going to be collecting posts into a Storify story to help us document and capture the meeting experience. If you're already a savvy social media user, please reach out to Meetings Associate Katelin Lee at klee@conservation-us.org to get involved in our social media plans. If you're curious but not sure where to start, stay tuned – we'll discuss using social media prior to the meeting.

FAIC News

IMLS and the FAIC Announce New Collections Assessment for Preservation (CAP) Program

The Institute of Museum and Library Services (IMLS) and the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) announced a new program to provide museums with collections conservation assessments.

The Collections Assessment for Preservation (CAP) program will build upon the former CAP program (Conservation Assessment Program) that was funded by IMLS and administered by Heritage Preservation for 24 years, until Heritage Preservation ceased operations in 2015. The new program will continue to support collections assessments for small and medium-sized museums throughout the nation.

“Many museums need help understanding the condition of their collections and how to properly prioritize their conservation activities,” said IMLS Director Dr. Kathryn K. Matthew. “We are delighted to be working with FAIC. The new CAP program is much improved and is designed to give museums the tools they need to build strong and lasting in-house collections care and preservation programs.”

“We are honored to be working with IMLS to build on the success of such a valued program,” stated FAIC Executive Director Eryl P. Wentworth. “The new CAP—Collections Assessment for Preservation—program will be a collaborative effort to provide support and expertise to the staff of collecting institutions, helping

them create and implement sustainable programs for the best possible care of their collections. We are excited to begin!”

The three year partnership will match professional conservators with participating museums to conduct assessments of their collections and will encourage the inclusion of building assessments, regardless of the age of the structures. Other key components to this new CAP program will include linking museums to training and other resources as needed; incorporating a structured follow-up session with museums and assessors; and improving training for and review of assessors.

In the first year of the program, FAIC will focus on development of the systems and infrastructure needed to run the program, such as museum and assessor application and evaluation materials; staff to manage the grant program; the creation of a roster of qualified assessors; and promotion of the program. FAIC plans to announce the first call for applications from museums to participate in the program in fall of 2016 with an early 2017 deadline. Detailed information will be available at www.conservation-us.org and www.imls.gov.

Gwen Spicer receives FAIC/Samuel H. Kress Conservation Publication Fellowship

The 2016 FAIC/Samuel H. Kress Conservation Publication Fellowship was awarded to Gwen Spicer for her proposed manuscript, “Using Magnets in Conservation.”

The use of powerful rare earth magnets is gaining in popularity among conservators in all specialty groups. Through the author’s

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research, professional correspondence, and recent workshops, it has become clear that while the use of magnets is becoming more prevalent in exhibits, mounts, storage, and treatments, the behavior of magnets and how a magnetic system actually works is little understood. Therefore, optimal systems are not being created and this is potentially placing artifacts at risk.

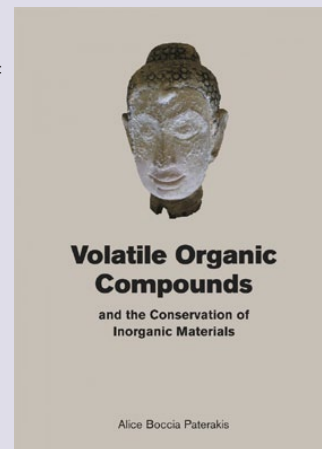
The book resulting from the Fellowship will provide conservators and others involved with exhibits with easy-to-understand and in-depth knowledge about magnets. This will be accomplished with text, case studies, diagrams, graphs, and charts. Readers will gain the knowledge to confidently create magnetic systems for use in any application. It is hoped that this publication can serve as a reference and guidebook for choosing the proper components of a safe and effective magnet system.

Ms. Spicer is a conservator in private practice in Delmar, New York. She is a graduate of the Buffalo State College conservation program and has published and presented widely on textile conservations as well as the use of magnets. She will be leading two workshops on the use of magnets for the 44th Annual AIC Meeting in Montreal on May 14, 2016.

The 2016 award is the 43rd Fellowship to be awarded in this program since 1994. Thirty-one projects are complete as of March 2016, and 23 manuscripts have been published. A list of previous awards and a bibliography of published works can be found at www.conservation-us.org/scholarships-grants/publication.

Kress Publication Fellow ('01) Publishes Book

Alice Boccia Paterakis, Director of Conservation at the Japanese Institute of Anatolian Archaeology in Turkey, was the recipient of Kress Publication Funding in 2001. Her resulting book, *Volatile Organic Compounds and the Conservation of Inorganic Materials*, has been recently published in paperback format by Archetype Publications. Alice's research into the topic allowed her to observe and record conditions in various museum collections; in the text she discusses appropriate treatments, storage, and monitoring based on her research into the indoor pollutants found in museums and galleries.



For more information, book contents, or to purchase, please visit <http://archetype.co.uk/publication-details.php?id=238>.

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Staff Changes at FAIC

It is with sadness that we announce that Abigail Choudhury has left FAIC for a position as Program Coordinator for the Lunder Conservation Center at the Smithsonian American Art Museum. Abigail started five years ago as Membership Assistant for AIC, moved on to work with FAIC's education program, and most recently served as FAIC's Development and Education Coordinator. Among other accomplishments, she organized annual giving campaigns that were increasingly successful, kept conservation news buzzing on our Twitter and Facebook feeds, and launched the *FAIC News*, an electronic newsletter that helps inform AIC members and FAIC supporters about Foundation programs. Abigail will be greatly missed, but we look forward to working with her in future collaborative programs at the Lunder Conservation Center.

FAIC is pleased to announce that Melissa Ezelle will be joining FAIC on March 21, 2016, as Development Associate. Melissa has worked in development and program management roles for non-profit organizations, most recently as Director of Community Partnerships at The Arc, which provides services for adults with developmental disabilities. Ms. Ezelle has helped to arrange several noteworthy public art exhibitions of participant artwork from The Arc, including an exhibit at Touchstone Gallery in DC, slated for December 2016. She is also an instructor of printmaking at Pyramid Atlantic Art Center in Silver Spring, MD, creates and

exhibits her own artwork, and holds an MFA in visual arts from Ohio University. She will be working to shape FAIC's individual giving campaign, develop a formal sponsorship campaign, and assist with grant proposals and board development. Melissa will also be producing the *FAIC News* issues and social media items for the Foundation.

The Development Associate position marks the first time that FAIC has had a staff member devoted primarily to fundraising. Until now, development work has been combined with program management responsibilities. FAIC has expanded its programs and staff over the past year. Although grants have provided support for this expansion, operating costs have also risen proportionately. The Development Associate position will allow the Foundation to focus more intently on raising unrestricted funds from donations, sponsorships, and other activities.

New Alliance for Response Networks

With support from the National Endowment for the Humanities, FAIC's Heritage Emergency Programs will be launching two new Alliance for Response (AFR) networks in the coming months. The existing 24 nationwide networks will be joined by a group on the Mississippi Gulf Coast in April and a group in the New York Capital District in June. Stay tuned for information about the programming at the kick-off forums and the other activities planned by these two new networks.



Introducing Tru Vue® Conservation Conference Scholarship

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

- Awards up to £900 or \$1500 USD.
- Attendance must contribute towards meeting professional development goals.
- Commitment to report on and share information gained as broadly as possible.

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



www.conservation-us.org/grants



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

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



Upcoming FAIC Grant and Scholarship Deadlines

- **May 15: FAIC/Mellon Photograph Workshop Professional Development Scholarships** are available to international attendees of FAIC Collaborative Workshops in Photograph Conservation. These \$1,000 awards may help defray expenses related to attendance, plus waiver of registration fees.
- **May 15: FAIC/NEH Individual Professional Development Scholarships** are available to members of AIC who are U.S. residents. These \$1,000 awards may help defray professional development costs related to attending FAIC workshops supported by the NEH.
- **May 15: FAIC/Tru Vue International Professional Development Scholarships** are available to members of AIC. Awards up to \$1,500 may help defray costs for attending international professional development events, such as workshops, conferences, and symposia.

Guidelines, links to application forms, and tips for submitting applications and letters of support, are available at www.conservation-us.org/scholarships-grants. All materials, including any required letters of support, must be submitted by the published deadlines for the application to be considered. Visit the website above for a complete list of funding opportunities.

FAIC Winter Scholarships Awarded

George Stout Grants	
Jae Anderson	44 th AIC Annual Meeting, Montreal
Amy Brost	44 th AIC Annual Meeting, Montreal
Emily Brown	44 th AIC Annual Meeting, Montreal
Elizabeth Burr	44 th AIC Annual Meeting, Montreal
Lauren Buttle	44 th AIC Annual Meeting, Montreal
Elyse Canosa	44 th AIC Annual Meeting, Montreal
Jocelyn Chan	44 th AIC Annual Meeting, Montreal
Lesley Day	44 th AIC Annual Meeting, Montreal
Rebecca Gridley	44 th AIC Annual Meeting, Montreal
Saira Haqqi	44 th AIC Annual Meeting, Montreal
Jacinta Johnson	44 th AIC Annual Meeting, Montreal
Anna Lindamood	44 th AIC Annual Meeting, Montreal
Emma Lowe	44 th AIC Annual Meeting, Montreal
Emily Lynch	Care and Conservation of Manuscripts, Denmark
Courtney Magill	44 th AIC Annual Meeting, Montreal
Corey Manchenton	44 th AIC Annual Meeting, Montreal
Madeleine Neiman	44 th AIC Annual Meeting, Montreal
Nicole Peters	41 st International Symposium on Archaeometry, Greece
Kari Rayner	44 th AIC Annual Meeting, Montreal
Shelley Smith	ICOM Metal 2016, New Delhi, India
Diana Ugalde	44 th AIC Annual Meeting, Montreal

FAIC/Tru Vue AIC Annual Meeting International Scholarships		
Mohamed Ibrahim	Egypt	44 th AIC Annual Meeting, Montreal
Elisheva Kamaisky	Israel	44 th AIC Annual Meeting, Montreal
Vasileios Lampropoulos	Greece	44 th AIC Annual Meeting, Montreal
Maria Lyratzi	Greece	44 th AIC Annual Meeting, Montreal
Joanna Sobczyk	Poland	44 th AIC Annual Meeting, Montreal

FAIC/Samuel H. Kress Foundation International Travel Grant for Speakers		
Julian Bickersteth	Australia	44 th AIC Annual Meeting, Montreal
Polly Christie	Scotland	44 th AIC Annual Meeting, Montreal
Constance Duval	France	44 th AIC Annual Meeting, Montreal
Gina Irish	New Zealand	44 th AIC Annual Meeting, Montreal
Barry Knight	United Kingdom	44 th AIC Annual Meeting, Montreal
Bertrand Lavedrine	France	44 th AIC Annual Meeting, Montreal
Louise Lawson	United Kingdom	44 th AIC Annual Meeting, Montreal
Maria Lyratzi	Greece	44 th AIC Annual Meeting, Montreal
Fergus O'Connor	United Kingdom	44 th AIC Annual Meeting, Montreal
Satish Pandey	India	44 th AIC Annual Meeting, Montreal
Deborah Potter	United Kingdom	44 th AIC Annual Meeting, Montreal
Vikram Singh Rathore	India	44 th AIC Annual Meeting, Montreal
Lucy-Anne Skinner	United Kingdom	44 th AIC Annual Meeting, Montreal
Ron Spronk	Netherlands	44 th AIC Annual Meeting, Montreal
Marion Verborg	Germany	44 th AIC Annual Meeting, Montreal

FAIC "Take a Chance" Grant	
Sharra Grow	Conservation of Modern and Contemporary Art Workshop, Peru
Ralph Wiegandt	Prototype fabrication: Argon preservation enclosure for daguerreotypes

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Justine Provino	44 th AIC Annual Meeting, Montreal

JAIC News

I have recently received letters from readers inquiring about the aims and scope of JAIC. As I note in my forthcoming (Vol. 55.1, February 2016) JAIC editorial, our objectives have not changed, and our content will continue to reflect the desired balance between conservation treatment and conservation research. Requests have been made to publish more articles on new treatment methods and novel materials used by conservators. The short answer is that the frequency of submissions relating to treatment has gradually decreased. Although we would like to see a balance between the number of research and treatment papers, this is not always possible. The journal's scope is also listed on the JAIC page on the AIC website.

We are looking for ways to solve this editorial challenge, and would like to encourage authors to submit short papers on treatments, featuring novel conservation materials and methods. Short communications offer an excellent alternative for authors

interested in sharing their practical conservation knowledge or presenting an interesting case study. We are hoping to see an increase in the number of short papers, or short communications, submitted to our Journal.

Some examples of JAIC articles that discuss treatment issues are mentioned in the February 2016 editorial. These may serve as models for authors considering submission of a short treatment article. Our associate editors can also provide assistance if you have a proposal for such an article. Pre-submission queries can

be directly addressed to them. A list of associate editors and their professional affiliations can be found at www.conservation-us.org/jaic.

At JAIC, we welcome your feedback; please continue sending your comments and suggestions so we can keep improving and developing the Journal content.

—Julio M. del Hoyo-Meléndez, *Editor-in-Chief*,
[jdelhoyo\[at\]muzeum.krakow.pl](mailto:jdelhoyo[at]muzeum.krakow.pl)

Thank You to the 2015 JAIC Contributors

The JAIC editorial board and AIC would like to thank the following authors who published articles and book reviews in 2015. We also thank the JAIC associate editors, book review editor, and anonymous peer reviewers for their service to the profession.

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Allied Organizations

College Art Association (CAA)

The 2016 CAA/AIC Award for Distinction in Scholarship and Conservation has been awarded to Debra Hess Norris, Chair of the Art Conservation Department and Professor of Photograph Conservation, Winterthur/University of Delaware Program in Art Conservation.

Norris has authored more than 30 articles and book chapters on care and treatment of photographic materials, emergency response, ethics, and conservation education; and taught more than 100 workshops and seminars for conservators and allied professionals. She has served as chair of Heritage Preservation (2003-08) and president of AIC (1993-97). From 1990-93, she chaired the AIC Ethics and Standards Committee that developed a revised Code of Ethics and Guidelines for Practice.

The CAA/AIC Award for Distinction in Scholarship and Conservation (formally known as the CAA/Heritage Preservation Award) was initiated in 1990 for outstanding contributions by one or more persons who, individually or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.

In January 2004, Norris was appointed as the Henry Francis du Pont Chair in Fine Arts. She has received AIC's Rutherford John Gettens Merit Award for outstanding service (1998), the Sheldon and Caroline Keck Award for excellence in the education and training of conservation professionals (2004), and the AIC University Products Award for distinguished achievement in the conservation of cultural property (2008).

As anyone who has received an email from her at 2 a.m. can attest, Debra Hess Norris has through advocacy, teaching, and writing tirelessly promoted and advanced the field of conservation. **Please join us in honoring Debbie at the AIC Closing Session of the 44th Annual Meeting in Montreal, May 17, from 4:00 p.m. to 6:30 p.m.**

International Institute for Conservation (IIC)

Carol Mancusi-Ungaro, the Melva Bucksbaum Associate Director for Conservation and Research at the Whitney Museum of American Art, has been awarded the biennial Forbes Prize for conspicuous services to Conservation by the International Institute for Conservation of Historic and Artistic Works, its highest honor. Carol Mancusi-Ungaro is the 24th recipient of the Prize.

Carol Mancusi-Ungaro holds joint appointments as director

ALLIED ORGANIZATIONS

of conservation at the Whitney Museum of American Art in New York and as founding director of the Centre for the Technical Study of Modern Art at Harvard University Art Museums. For nineteen years, she served as Chief Conservator of the Menil Collection in Houston in Texas and founded the Artists' Documentation Program wherein she interviews artists about the technical nature of their art. In 2004, she received the American College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation and in 2009 she was elected a fellow of the American Academy of Arts and Sciences, marking the Academy's first recognition of art conservation.

A Fellow of IIC for many years, Carol Mancusi-Ungaro has written on the work of Mark Rothko, Jackson Pollock, Cy Twombly, and Barnett Newman, among others, and continues to engage in research documenting the materials and techniques of living artists, as well as other issues related to the conservation of modern art.

The Forbes Prize Lecture traces its roots to 1958, when a Forbes Prize Fund was set up at the Fogg Art Museum, Harvard University, in recognition of Edward W. Forbes's services to conservation.

Association of Library Collections and Technical Services (ALCTS)

The deadline for the Preservation Statistics Survey has been extended to March 18, 2016. Find the survey tool, instructions and definitions document, reports from past surveys and an Excel spreadsheet to help you complete the survey at www.ala.org/alcts/resources/preservation/presstats.

The Preservation Statistics Survey is a project to document and analyze preservation activities in cultural heritage institutions in the U.S. Any library or archive in the U.S. conducting preservation activities is encouraged to participate in the survey. The goal of the survey is to document the state of preservation activities with quantitative data that facilitates peer comparison and tracks changes in the field over time.

What are some other reasons to participate?

- This year ALCTS started a Guest Curator series, kicking it off with Joshua Ranger, Senior Consultant with AV Preserve, to provide fresh perspective to our data analysis and reporting.
- The data helps you, and the wider preservation community, advocate for preservation using quantitative data. Data can be used to communicate across the field but also with funders and administrators.
- Your participation can help improve the data set and better track trends to demonstrate shifts in the field.

The Preservation Statistics Survey is a project of the Preservation and Reformatting Section (PARS) of the ALCTS. Contact the Preservation Statistics Survey team at preservationstatistics@gmail.com or Facebook at www.facebook.com/preservationstatistics.

Institute of Museum and Library Services (IMLS)

IMLS is **moving** to new headquarters, effective Wednesday, March 23, 2016. The new address is 955 L'Enfant Plaza North, SW, Suite 4000, Washington, D.C. 20024-2135. The IMLS email addresses and telephone numbers will remain the same.



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Health & Safety Committee

Health & Safety Committee: Creating Partnerships to Help You!

Creating a safe work environment requires collaboration between conservators and their co-workers, clients, managers, institutions, and local and federal organizations. In this spirit, the Health & Safety (H&S) Committee continues to form important partnerships and collaborations to help you create the safest workspace possible.

HEALTH & SAFETY AT THE ANNUAL MEETING

In Montreal, the committee is teaming up with National Heritage Responders (formerly AIC-CERT), McGill University Public Safety Staff, and Redpath Museum to present the lunchtime lecture “Protect Yourself - Save your Collections: Health and Safety in Emergency Response” on May 16, noon-2 pm. Health and safety issues to be discussed range from the initial preparations for your emergency response plan to acting as a second responder at a disaster/emergency scene, and to recovering cultural property.

Last year’s lecture was sold out, so register today! [www.conservation-us.org/add-ticketed-events]. Attendees at any of the H&S meeting events will be entered in a drawing to win one of several copies of *Health and Safety for Museum Professionals*, the joint AIC/SPNHC text covering health and safety concerns, precautions, and remedies for all areas of museum work.

Don’t forget to stop by our booth in the exhibit hall to find out more about these and other exciting collaborations, and discover more opportunities to win!

RESPIRATOR FIT TESTING NEAR YOU!

Also in Montreal, we will be working with Canadian and American safety professionals at our annual Respiratory Protection Workshop to provide both a lecture and fit tests that meet both U.S. and Canadian requirements. Meeting with your healthcare professional is required before you can be fitted, so make an appointment to see them now. Information about all of our respirator programs, including downloadable forms you will need to get a 2016 Montreal fit test, will be available on the AIC website at www.conservation-us.org/fittest.

We realize that not everyone can make it to the Annual Meeting to be fit tested. Therefore, following a successful partnership with the Washington Conservation Guild to offer Respirator Awareness and Fit testing programs in the D.C. area, the H&S Committee is working to expand this program to areas near you. If you or your organization is interested in starting a regional fit testing program, contact the committee at HealthandSafety@conservation-us.org.

PARTNERSHIP WITH THE AMERICAN INDUSTRIAL HYGIENE ASSOCIATION

The H&S Committee is also looking forward to finalizing a partnership with the American Industrial Hygiene Association (AIHA). What are industrial hygienists and why do we want them on our team? According to the AIHA, “Industrial hygienists are scientists and engineers committed to protecting the health and safety of people in the workplace and the community... They

play a vital part in ensuring that federal, state, and local laws and regulations are followed in the work environment.” Having a relationship with an industrial hygienist in your area means they can assist you in investigating and examining your workplace for hazards and potential dangers, make recommendations on improving safety, conduct scientific research to provide data on possible harmful conditions, develop techniques to anticipate and control potentially dangerous situations, and train and educate you about job-related risks. Find out more about the AIHA on their website [www.AIHA.org].

HAZARDOUS COLLECTIONS MATERIALS WEBINAR

Members of the committee are also working with the Connecting to Collections Care (C2C Care) [www.connectingtocollections.org/] advisory team to expand health and safety information on the website to reach a broader audience of collections caretakers. We will be presenting the webinar “Arsenic and Old Lace: Controlling Hazardous Collection Materials” on May 3, 2016, from 1:30-3:00 p.m. as part of the C2C Care monthly webinar series. The presentation will help attendees identify hazardous collection items, the safety risks they pose to staff and visitors, and how to control those risks in practical ways. Throughout the webinar, there will be time for in-depth question and answer sessions using case studies provided by both presenters and attendees. If you have questions or case studies you would like us to discuss, you are invited to submit them before April 15, 2016 to HealthandSafety@conservation-us.org.

HISTORIC HOUSE HAZARDS ONLINE RESOURCES

Together with the Collections Care Network (CCN) of the AIC, the H&S Committee is working to create an online resource to provide historic house caretakers with easy and efficient access to information on the identification and management of hazardous collections and materials in their institutions. Historic house hazards include not only collection items, but also the buildings themselves and the job tasks performed within them. The first step of matching safety professionals with historic houses to undergo exploratory surveys is currently underway.

A COMMITTEE THAT IS HERE TO HELP!

And finally, our most important collaboration is working with you! The Health & Safety Committee is dedicated to helping conservators and other collections professionals work safely. We have established a network of allied environmental, safety, and health professionals (including occupational physicians, industrial hygienists and safety managers) who are here to help you answer questions, interpret data, and provide advice about the (often unusual and complex) health and safety issues conservators face in their daily routines.

If you have questions or concerns about health and safety in your work or would like to participate in any of these programs, contact the committee at HealthandSafety@conservation-us.org.

Additional information, brochures, and articles are available on our website [www.conservation-us.org/healthandsafety] and wiki [www.conservation-wiki.com/wiki/Health_&_Safety].

PPE IV: Working On a Job Requiring Hearing Protection? Here’s What You Need to Know!

Work hazards are minimized through engineering controls or eliminated altogether through safer methods or non-toxic materials. But sometimes, Personal Protective Equipment (PPE) must be worn as well. PPE can serve as an effective safety barrier as long as it is selected to protect the worker against the specific hazards (See “Job Hazard Analysis,” *AIC News*, Vol. 39, No. 6, Nov. 2014, pp.13-16). PPE has to be properly maintained and worn because, if it fails, you are exposed to the full force of the hazard.

Wearing hearing protection devices may be required during noise-producing tasks to prevent temporary or permanent hearing loss. Certain noise sources relevant to collection care and exhibit-fabrication work are difficult to attenuate through engineering controls alone, including woodworking, machining, drilling, and use of compressed air.

Resources for Noise Source Reduction

This PPE series of articles is not directed at the details of acoustic engineering controls. A more detailed explanation of engineering control resources and toolkits for measuring and preventing occupational noise exposures can be found on [OSHA Occupational Noise Exposure](https://www.osha.gov/SLTC/noisehearing-conservation/index.html), (<https://www.osha.gov/SLTC/noisehearing-conservation/index.html>, OSHA 2015a); [NIOSH Noise and Hearing Loss Prevention](http://www.cdc.gov/niosh/topics/noise/), (<http://www.cdc.gov/niosh/topics/noise/>, NIOSH 2014a); [NIOSH Document 96-110: Preventing Occupational Hearing Loss - A Practical Guide](http://www.cdc.gov/niosh/docs/96-110/) (<http://www.cdc.gov/niosh/docs/96-110/>, NIOSH 1996); and (just published) NIOSH pdf “Workplace Design Solutions,” focusing on preventing hazardous noise and hearing loss during the project-design phase of processes and operations (<http://bit.ly/ptdnoise>, NIOSH 2015b).

OSHA=Occupational Safety and Health Administration; NIOSH=National Institute for Occupational Safety and Health

Hearing Conservation Program (HCP)

Hearing conservation programs strive to prevent initial occupational noise-induced hearing loss, preserve and protect remaining hearing, and equip workers with the knowledge and hearing protection devices (HPDs) necessary to safeguard themselves. If an employee’s exposure exceeds an 8-hour time-weighted average (TWA) OSHA regulatory limit, employers are required to implement a Hearing Conservation Program (HCP) which provides free annual hearing exams, HPDs, training, and the implementation of an exposure monitoring program. Conservators will also need to measure noise levels from their tasks and equipment in order to properly select the correct HPD, and will also benefit when consulting with their physicians about having an audiometric test if noise exposure is a concern. This PPE article provides more details on measurement resources to help you conduct your job-hazard analysis.

Noise-Induced Hearing Loss (NIHL)

When sound waves enter the outer ear, the vibrations impact the eardrum and are transmitted to the middle and inner ear. The inner ear contains a snail-like structure (cochlea) filled with

fluid and lined with cells containing microscopic hairs that move with the vibrations and convert the sound waves into nerve impulses that the brain converts into the sounds we hear. Short-term exposure to loud noise can temporarily impact these hairs, causing muffled hearing or a ringing in your ears (tinnitus), which may go away within a few minutes or hours after leaving the noisy area. Repeated, long-term exposure to high noise levels can destroy these cells, causing permanent hearing loss.

Diagram 1 shows a scale of sound levels (in decibels) of various real-world situations (OSHA 2015a). Noise may be a problem in your workplace if:

- You hear ringing or humming in your ears when you leave work.
- You have to shout to be heard by a coworker an arm’s length away.
- You experience temporary hearing loss when leaving work.

Exposure Limits

Noise is measured in units of sound pressure levels called decibels, using A-weighted sound levels (dBA). The A-weighted sound levels closely match the perception of loudness by the human ear. Decibels are measured on a logarithmic scale, which means that a small change in the number of decibels results in a huge change in the amount of noise and the potential damage to a person’s hearing (OSHA 2015a).

OSHA sets legal limits on noise exposure in the workplace. NIOSH recommends a more conservative and protective limit to prevent hearing loss. Both based on a worker’s TWA over an 8-hour day.

OSHA’s Permissible Exposure Limit (PEL) is 90 dBA (8 hour max); permissible time is halved for every 5 dB increase of sound level: e.g., 95 dBA (4 hour max); 100 dBA (2 hour max).

NIOSH’s Recommended Exposure Limit is 85 dBA for 8 hours, since significant noise-induced hearing loss has been shown to occur at levels less than the OSHA PEL. Further, NIOSH uses a stricter exchange rate: permissible time is halved for every 3 dB increase: e.g., 88 dBA (4 hour max); 94 dBA (1 hour max); 100 dBA (15 min. max). (NIOSH 1998)

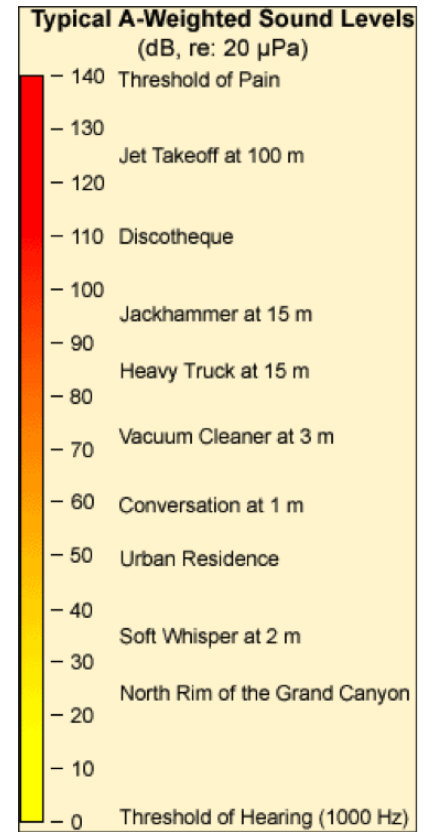


Diagram 1. A scale of sound levels (in decibels) of various real-world situations (OSHA 2015a).

Determining If Hearing Protection Is Needed

Sound Level Measurement (SLM) surveys are essential to determining NIHL risks. Noise dosimeters are used to measure employees' 8-hour TWA to determine if enrollment in the HCP is necessary. SLM surveys are also collected in potentially loud work environments in order to assign the appropriate HPD(s), each type of which is rated according to the noise reduction it can provide (see calculations in next section). SLMs greater than 85 dBA require HPDs. Noise surveys are best conducted by a qualified safety manager or industrial hygienist using calibrated professional equipment. Consultant listings can be found on the ASSE and AIHA websites listed at end of this article. Small businesses may qualify for free surveys via the OSHA On-site Consultation Program (OSHA 2015b). Rough estimates of noise levels may be determined through:

- **Smart Phone Apps:** NIOSH researchers (NIOSH 2014b) conducted a study of various smart phone apps and found that "certain sound measurement apps for Apple smartphones and tablets may be considered accurate and reliable to be used to assess occupational noise exposures. Android and Windows developers do not offer apps that meet the functionality needed for occupational noise assessments." (Kardous and Shaw, 2014).
- **Online Interactives:** You can roughly estimate your potential exposure using the OSHA Chart (Diagram 1) or the interactive NIOSH Noise Meter. (NIOSH 2013). This Flash application plays different sounds and sound intensities of everyday objects, and shows how long it takes before a particular sound level becomes dangerous to the human ear.

HPDs and Noise Reduction Ratings

Hearing protection devices (HPDs) act as acoustic barriers that reduce (attenuate) the amount of sound energy (expressed in decibels of sound pressure) transmitted through the ear canal to receptors in the inner ear. HPDs must attenuate noise levels below the regulatory limits. HPD attenuation is expressed as the Noise Reduction Rating (NRR), and is evaluated under laboratory conditions specified by the American National Standards Institute (ANSI S3.19-1974). The NRR is listed on the packaging of every HPD (required by USEPA 1979). Therefore, you will need to know the noise decibel levels to which you are exposed.

The NRR is a good comparison value of potential exposure reduction. However, since the NRR is a lab-tested rating, and variances will occur in the real world due to improper fitting and use, OSHA applies safety factors to arrive at a more conservative real-world NRR for that particular HPD.

Example: Noise level during your exhibit installation tasks (bracket making, metal and woodworking machinery) is 100 dBA. Your goal is to find an HPD that will reduce your noise exposure to below 85 dBA (difference of 15). But a listed NRR of 15 will not be able to achieve that because you must apply the following: listed NRR – 7dBA, then divided by 2:

$$\begin{aligned} \text{Estimated Reduced Exposure (dBA)} &= \\ \text{SLM (dBA)} - (\text{listed NRR} - 7)/2 &= \\ 100 - (15 - 7)/2 &= \mathbf{88.5 \text{ dBA}} \end{aligned}$$

Using the same formula, an HPD with a listed NRR of 20 will provide the desired result:

$$100 - (20 - 7)/2 = 83.5 \text{ dBA}$$

To ensure adequate protection at higher than 100 dBA noise levels, wearing a combination of muff over earplugs may be needed.

NIOSH's toolkit of online resources includes "The Hearing Protector Device Compendium" (<http://www.cdc.gov/niosh/topics/noise/hpdcomp/>). This searchable web tool was created to help workers and safety professionals select the most appropriate product for their unique environment. The tool identifies hearing protector devices by type (construction and materials), manufacturer, and noise exposure level, including the desired NRR (NIOSH 2015a).

Types of HPDs

EARPLUGS / INSERTS

Earplugs, or inserts, are designed to fit into the ear canal and can be either pre-molded into a variety of shapes, custom-molded, or made of formable foam or silicone that expands to take the shape of the ear canal. Earplugs are available in passive or active types. Passive earplugs use mechanical methods to attenuate loud noise, such as foam or silicon inserts (no electronic attenuation). Active earplugs use electronic noise cancellation technology to attenuate loud noise while amplifying sounds in safe low ranges, such as normal conversation volumes. Active earplugs are passive earplugs with a microphone/speaker inside.

- **Pre-molded/Flanged/Reusable**

Earplugs: Pre-molded earplugs come in a variety of shapes, some as multi-flanged inserts, made of soft foam or rubber/synthetic material, and are easy to insert into the ear canal.

The main advantage is that they can be inserted without touching the portion that enters the canal, and do not need to be rolled/compressed. They are ideal for intermittent work where they need to be quickly inserted. The disadvantage is that they are subject to individual fit; even the same worker may require a different size for each ear. NRR range is typically 18 to 24.



- **Custom-Molded/Reusable**

Earplugs: Custom-molded inserts, as the name implies, are created with a chemical mixture designed to be injected into the external canal and allowed to set by forming

to the individual ear contours. Custom-molded inserts require the expertise of a trained and experienced fitter, are more expensive than other inserts, and, contrary to popular opinion, do not automatically guarantee better attenuation (Berger 2000). These HPDs can be obtained through a licensed audiologist or health care provider.

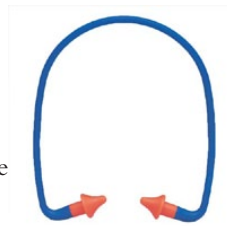


- **Formable Inserts/Compressible/Disposable Earplugs:**

Formable inserts (typically expandable foam rods or silicone putty) can provide a better seal due to their expansion properties, but in order to accomplish this, the plug needs to be hand compressed, inserted properly, and held in place for a few moments to allow the material to fully expand and seal. Most reputable manufacturers have detailed descriptions of these procedures on the package. This insertion process definitely requires clean hands to prevent ear infections. NRR range is typically 22 to 33.



- **Banded/Reusable (Hearing Bands):** Banded earplugs are earplugs that are mounted on a plastic headband. They are usually equipped with pre-molded earplugs that do not need to be compressed, making them extremely useful for intermittent use. They are cooler than earmuffs and more convenient than standard earplugs. NRR range is typically 17 to 28.



EARMUFFS

Earmuffs (or “circumaural protectors”) are devices designed to cover the external ear completely to provide an acoustical enclosure to the ear canal. Complete enclosure helmets are also available and commonly used in aircraft. Earmuffs are typically made of a rigid plastic ear covering, lined with foam or fluid-filled insert, and held in place by a taut headband. Earmuffs can also be fitted on hardhats and various helmets. Just as with earplugs, no one muff will be comfortable for all ear sizes. A muff too small will cause uncomfortable pressure on the earlobe. A muff too large will not provide a tight seal. The interior cup opening should be reasonably small as well, to increase attenuation and to allow the cup cushion to make a wider seal with the ear. Earmuffs are available in passive or active types. Passive earmuffs use mechanical methods to attenuate loud noise, such as foam or silicon inserts (no electronic attenuation). Active earmuffs use electronic noise cancellation technology to attenuate loud noise while amplifying sounds in safe low ranges, such as normal conversation volumes. Active earmuffs are passive earmuffs with a microphone/speaker inside. The NRR range for passive earmuffs is typically 18 to 31, and the NRR for active earmuffs is typically 19 to 30.

COMPARISONS

Earplugs are preferable for long periods of wear (less pressure on the head), preferable in hot weather (less sweat problems) and cold (easily fit under hats), and are easier to store and carry. However, earplugs are more prone to be worn incorrectly because they are more dependent on individual comfort and fit.

Earmuffs are preferable for multiple removals/intermittent use, and offer more reliable protection with fewer restrictions due to fit and comfort. However, earmuffs can interfere with glasses and other headgear (Berger 2000). A good one-page comparison fact sheet is available for download from Yale University’s Environmental Health and Safety website at <http://ehs.yale.edu/sites/default/files/noiseposter.pdf>.

SELECTION FACTORS TO CONSIDER

- Knowledge of the sound pressure levels to which the worker is exposed (a noise survey by a safety professional or using a sound level meter will be required).
- Proper sizing to ensure the device has the ability to form an airtight seal inside or over the ear.
- Convenience of muffs versus plugs in work situations requiring intermittent use and frequent removal (although many plugs can be purchased with connecting straps).
- Sanitation concerns (formable plugs require direct handling; pre-molded can be inserted without touching the part inserted into the ear canal).
- Temperature and humidity (muffs can be more uncomfortable in hot, humid environs).
- Importance of audibility and ability to communicate verbal warning signals.
- Personal comfort.

Inspection and Cleaning

Reusable plugs and muffs should be inspected periodically for rough edges, damage, or loose headbands, and replaced accordingly. Earmuff headband tension must remain taut or the result will be a significant loss of attenuation.

Earplugs that are of non-porous, cleanable material will need to be washed after each use and as a general sanitation rule, should never be shared among workers. Earplugs that are porous (compressible foam) should be disposed after each use to minimize the risk of ear infections. Earmuffs should likewise be cleaned as needed, taking care to carefully dry any exposed interior acoustic foam.

Training and Proper Use

HPDs are effective only if the devices are worn properly and consistently. For example, formable/disposable earplugs must be compressed/rolled, inserted while lifting up/back the earlobe to open the canal, and then held in the ear canal for a moment to allow expansion. All HPDs come with comprehensive instructions for donning and cleaning. Be sure to read and practice! Everyone’s ear canals are different and you may need to try a few different types (foam vs rubber flanged) to be sure they fit snugly. Be sure to wash your hands before handling and inserting any HPD.

One of the barriers to workers not wearing HPDs is that they are not available when and where they are needed. Studies show that installing boxes or storage areas for proper muffs or plugs near the noise-producing equipment or work area cues workers to use them (Acutan 2015).

More information on how workers can protect themselves from NIHL on the job can be found on this NIOSH podcast (live streaming or MP3 download) at <http://bit.ly/nihlpodcast>.

The H&S Committee gratefully acknowledges the following Industrial Hygiene/Occupational Safety professionals who authored this article: Sophia Kapranos, Kathryn Makos, Scott Robbins, and Julie Sobelman

Credit: Partial reprint from Ch 5 of *Health and Safety for Museum Professionals* (2011), Hawks et al, Society for the Preservation of Natural History Collections, New York.

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Questions about health and safety? Contact us at HealthandSafety@conservation-us.org

Don't forget to sign up for a Respirator Fit Test appointment at the annual meeting in Montreal! You must attend the lecture first, and have your annual physical completed by the meeting. Forms are available on the Health and Safety webpage, and you can register for the fit test lecture and appointment online at www.conservation-us.org/add-ticketed-events.

People

Robert (Bob) J. Hotes, AIA, NCARB, LEED AP BD+C, recently joined [EYP Architecture and Engineering](http://www.eyp.com) as Senior Historic Preservation Expert., Prior to joining EYP's Washington, DC, office, Hotes most recently led the Philadelphia office of Klein and Hoffman, Inc. as Restoration Architecture Group Leader and associate at the firm. He previously served as senior associate and senior preservation architect at Philadelphia's John Milner Architects, Inc. and RMJM/Hillier Architecture.

Julie Lauffenburger has been appointed as the Dorothy Wagner Wallis Director of Conservation and Technical Research at the Walters Art Museum, where she will oversee a team of seven full-time conservators, a conservation scientist, and numerous fellows and intern. She joined the Walters as an Andrew W. Mellon Fellow in 1991 and has been a departmental objects conservator since 1999. In 2015, she served as conservator and curator for the *Gold of the Ancient Americas* exhibition. Lauffenburger is also an associate editor for the *Journal of the American Institute for the Conservation of Historic and Artistic Works* and has lectured and published numerous scholarly essays and articles in her field.

Lois Olcott Price, recently retired from the Winterthur Museum in November as Director of Conservation. She continues as Adjunct Senior Conservator working on occasional projects at Winterthur and as a faculty member for WUDPAC. Aside from a more flexible schedule, she looks forward to continuing to teach workshops on the history and preservation of architectural/design/technical drawings, pursuing a few research projects and continuing as chair of the Advisory Council for the Iraqi Institute for the Conservation of Antiquities & Heritage. She can be reached at loprice@yahoo.com.

Melissa Swanson, a recent graduate of the Historic Preservation Masters of Science program at Columbia University, is now working for the Naval History and Heritage Command in Richmond, VA, at their new conservation and collections management facility. Her interests are outdoor sculpture, historic preservation, and materials conservation, and her master's thesis was on the performance of alkoxy silane stone consolidants.

Ariel O'Connor has recently been appointed Objects Conservator at the Smithsonian American Art Museum (SAAM) Lunder Conservation Center in Washington, DC. Prior to this position, she held appointments as Objects Conservator at the Smithsonian National Air and Space Museum and an Assistant Objects Conservator at the Walters Art Museum. She holds a M.A. and C.A.S. in Art Conservation from SUNY Buffalo State in 2009.

Worth Noting

Image Permanence Institute has Launched New and Improved Graphics Atlas Identification Pages

The Graphics Atlas was officially launched in 2010. In 2012, the Image Permanence Institute (IPI) received a three-year grant from the Andrew W. Mellon Foundation to continue work on the site. IPI's first initiative under the Mellon grant was to survey Graphics Atlas users in order to better understand how the site was used and what areas needed the most improvement. In response, IPI developed a new, methodological approach to identification and conducted a complete overhaul of the individual identification pages based on this methodology. The result of this three-year project is a sophisticated and comprehensive web resource with a broad scope of didactic information on graphic processes far surpassing that of any other print or web publication. Find the Graphics Atlas online at www.graphicsatlas.org.

Die Technischen Mitteilungen fur Malerei available online

For six decades starting from the 1880s, the journal *Die Technischen Mitteilungen fur Malerei* (TMM) covered the development of painting materials and techniques. The publication brought insights into the history of the profession of conservators, restorers, art technologists, manufacturers, artists, and craftsmen in Germany.

The online version of the journal *Die Technischen Mitteilungen fur Malerei* was recently launched by Keimfarben AG and the Cultural Heritage Agency of the Netherlands (RCE) at www.technischemitteilungen.com.

All pages of TMM can now be viewed online and most pages are word-searchable, by using I) the Index or II) the text pages which were converted into text-searchable format using Optical Character Recognition (OCR). Some early complete volumes were fully transcribed. In addition to the volumes of TMM, which ran from 1884 to 1942, two volumes of its successor, the *Deutsche Zeitschrift fur Maltechnik*, have been made available.

The present quality of some of the pages and OCR are somewhat compromised due to the limited quality of the original microfiche copies of pages of the journal, collected in the 1980s by RCE's predecessor, the Central Laboratory. Future plans include forming a consortium of users, who will use the database as a research tool and will be committed to seek funding for improving the database. Plans for translation are also under discussion, in order to make these available to researchers who are not familiar with the German language.

Art Institute of Chicago Receives Funding Commitment from Grainger Foundation

Art Institute of Chicago retiring President and Eloise W. Martin Director Douglas Druick announced February 16, 2016, that The Grainger Foundation has generously committed \$10 million to



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THE ROYAL OAK FOUNDATION

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Now accepting applications for the Nigel Seeley Fellowship!



The Royal Oak Foundation, the American partner of the National Trust of England, Wales and Northern Ireland, is now accepting applications for our inaugural Nigel Seeley Fellowship which will send an American objects conservator to work with the Knole Conservation Studio this fall in the UK.

Applications will be accepted until April 29. The Nigel Seeley Fellowship, provides training and educational opportunities for individuals with a professional interest in the preservation of historic interiors, finishes, and collections.

This year's fellow will work to devise new protocols for the preservation of gilded picture frames and furniture objects at Knole, Kent. The fellow will focus specifically on less aggressive intervention strategies with an emphasis on methods using low toxicity and simplicity.

The Nigel Seeley Fellow will enjoy a unique professional experience and the opportunity to hone his or her skills at the Knole Conservation Studio while learning alongside National Trust staff.

The fellow will receive:

- 8 weeks of experience with a National Trust conservator
- \$4,000 stipend
- \$1,500 travel subsidy
- \$1,500 housing subsidy OR complimentary housing depending on project location
- Visits to additional National Trust sites throughout the UK

Guidelines and full application details can be found at www.royal-oak.org/scholarships/

the museum endowment funds to realize the long-term vision and ambitions of the Art Institute's Department of Conservation. Founded with a single conservator nearly 60 years ago, the Art Institute's Department of Conservation has now grown to include specialists across all media who help to authenticate, identify, preserve, research, and store its collection, and conservation scientists who focus on materials research of unparalleled intellectual breadth. The department has assumed a central place in all of the museum's activities, contributing to scholarship on its holdings and informing special exhibitions, publications, and education offerings.

Druick explained, "The Art Institute is known for a particular brand of research that depends on close collaboration between curators, conservators, and conservation scientists. We are immensely grateful to The Grainger Foundation for fueling that work, as well as supporting the all-important preservation and stewardship of our collections. The newly established Grainger Fund for Conservation will allow us to attract and retain talent to our program, and to serve as a training ground for emerging talent in the fields of conservation and conservation science."

This commitment represents the single largest gift made in support of the Department of Conservation in the museum's history, and stands as the most important investment in the care and study of the collection to date. As Martha Tedeschi, Deputy Director for Art and Research, shared, "By focusing on talent, research, and equipment, this enlightened commitment from The Grainger Foundation recognizes what it takes today to lead in the field of Conservation and Conservation Science and ensures that the Art Institute will sustain that leadership in the future."

The Grainger Foundation is an independent, private foundation located in Lake Forest, IL, established in 1949 by William Wallace Grainger, founder of W.W. Grainger, Inc., North America's leading broad line supplier of maintenance, repair, and operating products, with operations also in Europe, Asia, and Latin America. Since its creation more than six decades ago, the Foundation has provided substantive support to a broad range of organizations including museums and educational, medical, and human services institutions.

Conservation Training Programs **(ANAGPIC)**

University of Pennsylvania, Program in Historic Preservation

Nineteen new M.S. students and 15 additional dual degree students in design/planning and preservation arrived to Philadelphia in August to begin their 5-semester program in the School of Design's Historic Preservation Program. As in years past, 10 have elected to pursue the Architectural Conservation concentration.

CURRICULUM UPDATES

With its origins in the original National Conservation Advisory Council (NCAC) recommendations for graduate level training in built heritage and guided by the AIC's *Essential Competencies for the Emerging Conservation Professional*, UPenn's architectural conservation curriculum has continually evolved to prepare young

professionals to successfully practice in a changing social, political, and natural environment. With a strong foundation in history, theory, digital technology, and planning, conservation students devote the remaining 50% of their curriculum on conservation to courses in material analysis, pathology, diagnostics, environmental monitoring, and material seminars in masonry, wood, metals, and surface finishes. Additional electives allow each student to customize their program by focusing on built heritage topics as diverse as archaeological sites, industrial heritage, modernism, economics, site management, and adaptive reuse. Two new praxis courses have expanded the summer internship, exposing students to the realities of applied fieldwork before graduation. In the summer between the first and second years, students learn traditional practices in masonry, carpentry, and adobe construction in collaboration with the national parks of the intermountain west. In the final semester, a capstone studio has been added to complement the required academic thesis to design and execute a conservation treatment on a heritage site.

The Program's commitment to international conservation follows the university-wide agenda on global engagement. Studios, courses, internships, and externships have partnered and continue to partner with institutional colleagues in China, Myanmar, Turkey, Egypt, Greece, Ecuador, Spain, and Eastern Europe. This summer, in association with TEI-Athens, the Institute for Aegean Prehistory (INSTAP), and the Institute of Electronic Structure and Laser of the Foundation for Research and Technology-Hellas (IESL-FORTH), students will participate with Greek colleagues in using laser technologies for conservation and fieldwork at prehistoric sites in eastern Crete. In collaboration with the Museum of Archaeology and Anthropology, conservation students will continue to work with an international team at the Phrygian capital of Gordion in Turkey.

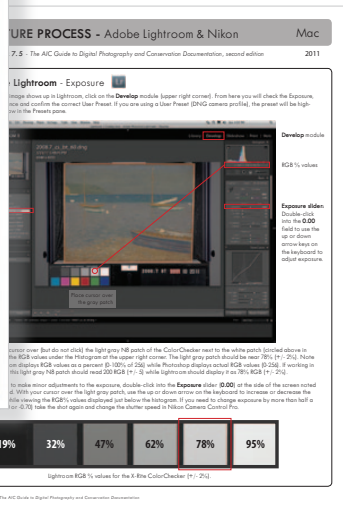
On the national front, a continued 25-year partnership with the National Park Service has provided each year's class with opportunities to assist in the documentation, recording, survey, analysis, and treatment of a diverse array of cultural and historic sites around the country. Of particular focus has been the use of digital technologies to develop monitoring strategies in advance of climate change. Graduate thesis research continues to advance the field in a wide array of topics including lab and field testing of nano-lime as a consolidant for painted exterior stuccos, the properties and performance evaluation of acid stain finishes for mid-century concrete, UV protective coatings for historic wood and log structures, the use of salt growth inhibitors for brick and terracotta, identifying inherent design flaws of twentieth century precast concrete, laser ablation cleaning on black gypsum crusts on Pennsylvania marble, finishes analysis, and parametric environmental monitoring of passive climate control in vernacular structures, to name a few.

Also this year, the program's third year advanced externships, coordinated through The Architectural Conservation Laboratory, has post-graduates engaged in high level professional work at a number of significant sites including the development of a conservation and management plan for the George Nakashima House and Studio Complex, funded by The Getty Foundation; the preparation of an Historic Structure Report for Grand Teton's mid-century concrete masterpiece, Jackson Lake Lodge; and a

The AIC Guide to Digital Photography and Conservation Documentation

Second Edition

By Franziska Frey, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffrey Warda (editor), and Gawain Weaver



AT MORE THAN DOUBLE THE SIZE OF THE FIRST EDITION, this greatly expanded second edition includes major additions to the text and is fully illustrated with over 120 color figures. Complete updates to the text have been added throughout, including recommendations on the use of Adobe Photoshop Lightroom and a greatly expanded chapter on storage and backup of electronic records. Chapter 6 on Photographic Techniques for Conservation has also been expanded—principally in regard to Infrared and Ultraviolet Photography. This edition also includes nearly 40 pages of detailed screenshot instructions in the Appendix that fully illustrate sample photography workflows in Adobe Photoshop and Adobe Lightroom (see sample page). By request of many readers of the first edition, the wraparound internal spiral binding allows the book to lay flat.

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PDF version will be available this summer in AIC's electronic bookstore at www.conservation-us.org/shop

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Your tax-deductible contribution are greatly appreciated. Online donations can be made at www.conservation-us.org/donate, or checks may be sent to FAIC, 1556 15th Street, NW, Suite 320, Washington, DC 20005.

survey and mapping of the industrial heritage of the slate and cement belt of Pennsylvania's Lehigh Valley, funded by the J.M. Kaplan Fund.

FACULTY NEWS

Andrew Fearon was a lead participant in a GCI/UPenn organized technical workshop on conserving the wooden architectural heritage of Louis Kahn in May 2015. Recently completed projects include Monticello, Frank Lloyd Wright's Pope Leighey House, and Kahn's Esherick House.

John Hinchman is coordinating course-related research projects through the Architectural Conservation Laboratory including the completion of the DeadSpace mapping and database project for St. Louis Cemetery No. 2 in New Orleans.

Michael C. Henry with co-authors Shin Maekawa and Vincent L. Beltran of GCI, has won the PROSE Award in the Environmental Science category from the Professional and Scholarly Publishing Division of the Association of American Publishers for their Getty Conservation Institute book, *Environmental Management for Collections: Alternative Conservation Strategies for Hot and Humid Climates*. This work builds on years of teaching and professional practice on environmental monitoring and building pathology.

Roy Ingraffia has been actively involved with the development of preservation education and training for masonry craftworkers across the United States and Canada. Most recently,

he has spearheaded efforts to develop specialized training for masonry craftworkers as it relates to the installation and repair of architectural terra cotta. This initiative involves coordination between the current U.S. Manufacturers, leading design and conservation professionals, as well as contractors and building owners.

Melissa Meighan is currently researching Italian Renaissance, Chinese and Islamic ceramics, Seljuq and Savafid architectural stuccowork, South Asian Art in a range of media, and issues of the installation and conservation of contemporary sculpture.

Frank Matero continues to direct the Architectural Conservation Laboratory and its current research projects (see www.conlab.org). New initiatives include the development of curriculum training in technical conservation for the Vanishing Treasures Program, National Park Service, and a survey of the industrial heritage of the cement and slate industries of Lehigh Valley, Pennsylvania.

Catherine Myers continues to engage in heritage practice, planning, and policy development projects for clients in both government and the private sector. Recent projects include policy development and implementation of recommendations for the NYC Department of Transportation Public Arts Collection and the Philadelphia Mural Arts Program, as well as finishes analysis for historic houses in the region.

—*Frank Matero, fgmatero@design.upenn.edu*

Specialty Group Columns

Book and Paper Group (BPG)

2016 AIC Annual Meeting: Destination Montreal

May is fast approaching—have you registered for the annual meeting? Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation will be held from Friday, May 13, through Tuesday, May 17, 2016, at the Palais des Congrès in Montreal, Canada. Explore SCHED, the online meeting schedule, to plan your attendance amongst this year's high-quality presentations, workshops, seminars, and insider tours of local attractions. www.conservation-us.org/annual-meeting/meeting-schedule

Be sure to purchase your ticket to join your Book and Paper Group colleagues for Monday night's reception at the magnificent Bibliothèque et Archives Nationales du Québec, now available online for purchase. Catch up with old friends, meet new acquaintances, and enjoy all inclusive food and drinks. BPG members \$35, non-members \$45, students \$15.

Send us your Tips! The annual meeting in Montreal will include a BPG lunchtime Tips Session. If you have a practical treatment tip or recent discovery related to book and paper conservation that you would like to submit or share, please email angela.campbell.bpg@gmail.com. The session will include two full-length talks and as many tips as we can incorporate. Tips are extremely valuable and will be included in the *Book and Paper Group Annual*, so please have publication-quality photos available.

BPG is planning another Wiki hack session for those already working on the BPG Wiki and those interested in helping, but don't know where to start. All are welcome to participate, especially members with limited or no wiki experience. Bring a laptop if you can, as well as your wiki login information if you're already signed up. Location and date forthcoming. Contact Denise Stockman or Evan Knight for more information at bookandpapergroup.wiki@gmail.com.

Many thanks to our Discussion Group Chairs who are busy crafting wonderful programming for our upcoming annual meeting. The Art on Paper Discussion Group (APDG), chaired by Stephanie Lussier, Cyntia Karnes, and Rachel Freeman, will focus on aqueous treatment practices: "Paper is Part of the Picture: Connoisseurship and Conservation Practice;" while the Archives Conservation Discussion Group (ACDG), chaired by Andrea Knowlton and Dawn Mankowski, will feature a panel focusing on emergency preparedness and response: "Innovative Approaches to Disaster Response: Real-Life Tips and Tricks."

The room block at the Hyatt Regency Montréal is currently sold out, however the AIC office has organized room blocks at three additional hotels in the immediate vicinity of the conference center. As always, if you secured a reservation and are not able to attend, kindly cancel via the AIC office in order to allow room availability for others.

Online Member Tools

This year, with encouragement and support from the AIC Office, BPG will pilot online voting for approval of our business meeting minutes. **What does this mean?** Instead of voting to approve the 2015 BPG Business Meeting Minutes at the start of our business meeting in Montreal, members will vote online. **What's the process?** The 2015 (Miami) BPG Business Meeting Minutes were put online and access instructions were included in the BPG Column of the November 2015 *AIC News*. In the next few weeks, BPG will send all members those access instructions again, with information on how to submit revisions, and the period during which online voting will be open. Please look out for this email, which will be sent to the account you have on file with AIC.

Are you using SCHED to plan your annual meeting? SCHED allows you to create a custom schedule with viewing capabilities on your smartphone and online calendars, or choose to email or print it- whatever your preference! <http://aics44thannual-meeting2016.sched.org>

If you can't come to Montréal this year, join us virtually on Conservators Converse (www.conservators-converse.org/) and follow along, thanks to volunteer blogging from your colleagues! The AIC website (www.conservation-us.org/) should be your one-stop destination for member resources and colleague connections.

Have you updated your contact information on the AIC directory lately? Please consider logging in to the member directory to check your profile accuracy, add a photo, and insert your LinkedIn tags.

Specialty Group Website

Thanks to all our members who kindly shared images with the BPG Publications Committee for the upcoming website redesign! Your submissions have been wonderful, but we would love to have *MORE* professional-looking images of:

- book and paper conservators in action
- teaching and outreach
- labs and studios
- tools and equipment in action
- interesting treatments with details of captivating features
- dramatic treatments with overall before and after.

Send images to Bonnie Naugle, AIC Communications Director, bnaugle@conservation-us.org. Please include captions and credit for the images so we properly credit your organization and/or photographer!

To Our Volunteers

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

Welcome and thanks to our newest Library Collections Conservation Discussion Group (LCCDG) co-chairs Sonya Barron, from the Iowa State Library, and Angela Andres, Assistant Conservator for Special Collections from the University of Kansas Libraries. Sonya and Angela will be planning discussion group topics for our 2017 annual meeting in Chicago.

—Michelle Facini, BPG Chair, (2014-2016),
bpg.facini@gmail.com

Objects Specialty Group (OSG)

2016 AIC Annual Meeting

Excited about our excellent program this year? With three sessions, including our joint Wooden Artifacts and Architecture sessions respectively, the talks are certain to address a wide range of projects and topics. We will also hear about practical concerns in our Tips Session lunch; these presentations always add to the conference by offering a sort of “Tales from the Bench” aspect. And make sure you reserve your ticket for the joint evening cocktails with the Architecture Specialty Group at the Chateau Ramezay on Monday night—a great way to unwind and catch up with old friends and colleagues.

OSG Reserves

Chair Emeritus Suzanne Davis has sent out an OSG membership survey to determine how we want to spend down our reserves. Once we analyze this data, we will announce the top projects and how much will be allotted to their actualization. Ultimately, we really hope to provide some additional benefit to all the OSG members, whose dues have helped to create the reserves initially. Currently, we have about \$36,000 in these funds.

OSG Board Positions

Several board positions will be vacated after the Annual Meeting, including Assistant Program Chair and Secretary/Treasurer. The Nominating Committee has put out a call for nominees, submitted by February 24, and a ballot will be sent out soon. Other open positions include the Social Media/ECPN Liaison, for which the elected candidate will be announced soon. A call for nominations for the Archaeological Discussion (ADG) Group Chair will also go out this spring. Responsibilities for this two-year position are as follows:

- Promote archeological conservation to the public and allied professionals
- Strive to further the goals and objectives of the ADG by mobilizing members and providing oversight
- Liaise with the OSG officers and AIC staff to fulfill group objectives
- Represent the interests of the ADG group in OSG activities
- Promote ADG initiatives to the AIC membership through regular listserv announcements and other methods
- Host a Business Meeting for the ADG at the AIC Annual Meeting
- Provide an annual report at the OSG Business Meeting held at the AIC Annual Meeting

Finally, the OSG will be asking for two new volunteers to comprise the Nominating Committee, who will serve for two years. If you are interested in taking on a leadership role in our group, and hope to have an impactful position, please consider volunteering. We will ask for members to come forward at the business meeting during the Annual Meeting, and a description of the committee is as follows:

“A Nominating Committee will provide a slate of candidates for Assistant Program Chair and for Secretary/Treasurer. The Nominating Committee will solicit no more than three

candidates for Assistant Program Chairperson from the membership and will be responsible for coordinating with the AIC office to prepare the electronic ballot before the Annual Meeting. The standing Nominating Committee will appoint a new officer in the event of a resignation.”

—Sarah Barack, OSG Group Chair, sbarack74@gmail.com

Paintings Specialty Group (PSG)

2016 AIC Annual Meeting

AIC's 44th Annual Meeting will be held May 13-17 at the Palais des congrès de Montréal. (Be sure that your passport is up to date, so you can join in!) In addition to the great slate of 18 presentations selected by Jennifer Hickey (Program Chair), Kelly Keegan (Assistant Program Chair), and Debra Daly Hartin (our colleague representing CAC), here are a few key highlights:

- Sunday, May 15: Opening Reception at the Musée des Beaux-Arts de Montréal
- Monday, May 16: PSG Reception at the Musée d'Art Contemporain de Montréal
- Tuesday, May 17: AIC Business Meeting at 7:30 a.m., PSG Business Meeting at 11:00 a.m., followed by the PSG Tips Session & Luncheon from 12:00-2:00 p.m.

The full schedule can be found on the AIC website – there is something for everyone! We hope to see you in Montreal.

PSG Election News

In the coming weeks, you will hear more information about the upcoming PSG election. This year, we will be voting to fill four positions:

- Chair (2016-2018)
- Secretary/Treasurer (2016-2018)
- Assistant Program Chair (2016-2017; becomes Program Chair for 2017-2018)
- Nominating Committee Member (2016-2017; becomes Nominating Committee Chair for 2017-2018)

E-Editor

PSG is looking to fill the appointed position of E-Editor. If you are interested in the position, if you know of a PSG member who would fit the role well, or if you would just like more information about the E-Editor's duties, please contact me by email: mcushm@winterthur.org.

—Matt Cushman, PSG Chair, mcushm@winterthur.org

Photographic Materials Group (PMG)

2016 AIC Annual Meeting

The Canadian Centre for Architecture will be hosting a joint reception for RATS, EMG, and PMG on Monday, May 16th, 6:30-9:30 p.m. Tickets for this event can be purchased online; \$10 members/\$15 non-members. For registration and complete information on the meeting, including workshops, tours, lodging, etc., please visit <http://www.conservation-us.org/annual-meeting>. We look forward to seeing many of you in Montreal.

FAIC Donation Matching Drive

The fund drive was a success, and I would like to thank all who participated. From June through December PMG Members donated \$6,985 to FAIC. PMG matched the donations up to \$5,000 as follow: \$700 went to CoOL, \$670 to Professional Development, and \$3,630 to the FAIC unrestricted fund. In the end, FAIC received \$11,985 from PMG members and PMG combined.

From a larger perspective, our numbers look good too: 19.7% of PMG members gave to FAIC in 2015. I suspect our engagement will help raise the level of participation of AIC members from the 8.5% who donated last year.

Thank you again for your generosity!

Collaborative FAIC/Mellon Workshops

Registration is still open for the upcoming Symposium Plastics Associated with Photographic Materials, March 16-17 at the Center for Creative Photography, Tucson, Arizona. A schedule of the event as well as descriptions of the workshops and tours have been posted on the AIC website at www.conservation-us.org/education/education/current-courses/plastics-associated-with-photographic-materials.

Analog Sample Set – Project Update

Following the success of the Digital Sample Set project, the Analog Sample Set Committee began planning a companion set of analog processes over six years ago. The committee has been working diligently to create a budget and identify targets and printers to ensure that the analog samples are prepared to the highest technical standards. Three hundred sets will be produced; each positive or negative will be individually housed with a full information sheet documenting materials and production details.

Since its presentation in Cambridge, February 2015, the committee has finalized a budget for production of 16 samples, and has identified a project administrator to oversee production of the targets and coordinate production with printers. In addition, major funding organizations have been identified in an effort to support the project going forwards. If fully funded, the cost for a set will be a nominal fee to cover handling and shipping costs only. Priority distribution will be set.

You may remember that 300 Digital Sample Sets were created in 2007, under the auspices of the Mellon Collaborative Workshops in Photograph Conservation, with funding from The Andrew W. Mellon Foundation. The Mellon funding subsidized the sample set production, and sales allowed for the eventual reinvestment of proceeds to cover most, but not all, costs of production. Since the conclusion of the workshop grant in 2009, Digital Sample Set proceeds have been set aside within the AIC Photographic Materials Group to be used as seed money for the Analog Sample Set. The digital project was a great success; nearly all of the sets were sold, and can be found in the collections of major institutions, scholars, collectors, and conservators with an interest in photography.

The group of people gathered to create this Analog Sample Set – from printers, photographers, industrial engineers, and technical experts – understands the urgent and pressing need to create a standardized set of analog prints and negatives. They

have generously contributed their expertise and time toward this effort. Now is the moment to create this sample set, as it will be virtually impossible to gather such expertise and the materials in future years.

To realize this project, several of the printers have had to source obsolete equipment in order to produce historically accurate samples. These talented printers recognize the critical importance of these sample sets and are charging significantly reduced fees.

List of samples to be included in each set:

- Albumen Print
- Chromogenic transparency (Kodachrome, K-14 processing)
- Chromogenic transparency (Kodak, E6 processing)
- Dye Imbibition Print (Kodak Dye Transfer)
- Dye diffusion transfer print (Polaroid)
- Silver dye bleach print (Ilfochrome)
- Chromogenic print 1 (Fuji surface one: matte)
- Chromogenic print 2 (Fuji surface two: glossy)
- Chromogenic print 3 (Kodak surface one: matte)
- Chromogenic print 4 (Kodak surface two: glossy)
- Developed-out silver gelatin fiber base print, air-dried
- Developed-out silver gelatin fiber base print, glossy surface with applied spotting
- Developed-out silver gelatin fiber base print, ferrotyped
- Developed-out silver gelatin RC paper print, glossy surface
- Developed-out silver gelatin negative (302)
- Chromogenic negative (Kodak, C41 processing)

The Analog Sample Set Committee is actively seeking funding for this project. If you have suggested contacts or funding organizations to recommend, please contact one of the committee members directly. We appreciate any feedback you have and look forward to the successful completion of the project.

Members of the Analog Sample Set Committee include: Luisa Casella, luisa.casella@gmail.com; Sarah Freeman, Sfreeman@getty.edu; Nora Kennedy, Nora.Kennedy@metmuseum.org; and Debra Hess Norris, dhnorris@udel.edu.

—*Sylvie Pénichon*, PMG Chair 2015-2017,
[spenichon \[at\] artic.edu](mailto:spenichon[at]artic.edu)

Textiles Specialty Group (TSG)

2016 AIC Annual Meeting

The 2016 meeting in Montreal is just around the corner, so make sure that you are registered! Program Chair Kathy Francis has put together a fantastic program, with our joint AIC/CAC sessions including many speakers from both the US and Canada.

Presentations scheduled for the TSG sessions will include a great combination of topics on both textile conservation treatments as well as the conference theme of “Preparing for Disasters and Confronting the Unexpected in Conservation.” Our talks include the subjects of ethnographic textiles, inherent vice, textile structural problems, technical analysis, and documentation, as well as preparing for and dealing with emergencies. On the last day of TSG presentations, we’ll end with a conversation that we’re calling “Emergencies, liquid stains, dirt, & textile cleaning techniques: A TSG discussion.” By this point in the meeting we will all have a lot to discuss!

The TSG sessions are scheduled to span three days:

- Sunday, May 15 – afternoon
- Monday, May 16 – morning, after the TSG business meeting
- Tuesday, May 17 – morning

A full list of speakers and abstracts can be found on the AIC website at www.conservation-us.org/annual-meeting/meeting-schedule.

TSG Reception at the Annual Meeting

Please plan to register to attend the TSG reception, which this year will be held at the McCord Museum. Come meet with colleagues, catch up with old friends, and make some new ones. It’s a special year; we are meeting jointly with our Canadian colleagues! The reception will be held on the evening of May 16th, the mid-point of TSG presentations, and is sponsored by Tru-Vue, Inc.

The TSG Program Chair has also promised the return of the TSG Reception Door prizes! Everyone at the reception will automatically be entered to win prizes, including handmade textile items, out-of-print rare textile conservation books, and a few really choice tools. Do not miss this!

We’ll also have a chance to see the McCord’s exhibition “Wearing Our Identity - The First Peoples Collection,” a textiles and clothing exhibit that focuses on how clothing is linked with identity. We hope to see all of you there!

—*Kate Sahmel*, TSG Chair, kate.sahmel@gmail.com

Note: Columns were not submitted for this issue by ASG, CIPP, EMG, RATS, or WAG.

Network Columns

Collection Care Network (CCN)

JAIC special issue

There is still time to submit an article or short communication for the Collection Care special issue in JAIC!

Papers are welcome across the full spectrum of collection care activities as this edition seeks to represent the diverse acts of preventive conservation and the work of all of those with a stake in facilitating preservation and access. We would like this issue to consider processes that reflect this range of stakeholders, so welcome research or case study papers on topics as broad as documentation and material choices to the management of staff and the environment.

Authors are invited to submit an abstract and article outline for consideration by the special issue editors with final article submissions due May 1, 2016.

Please send inquiries and submissions to Mary Coughlin at coughlin@gwu.edu.

2016 AIC Annual Meeting

Ever wonder how your emergency plan would perform if put to the test? Do you long to have up-to-date discussions about environmental guidelines? Want to better connect with your facilities colleagues? Do you struggle with promoting preventive conservation at your institution?

Join us for a day-long pre-session seminar on Friday, May 13, titled “Share the Care: Collaborative Preservation Approaches: a joint AIC/IAMFA Seminar,” where you will:

- Learn how to further preservation priorities collaboratively within your museum or institution.
- Explore how facilities managers, conservators, collections managers, and other related professionals interact, as well as how that relationship can be improved.
- Check your institution’s emergency plan – one size doesn’t fit all!
- Review and discuss the current state of International Environmental Guidelines including ISO 11799 draft, EU standard, PAS 198, ICOM, and the Bizot perspective.
- Discover if shared risk and responsibility can live together under one roof in a historic house museum.

A reception following the seminar is sponsored by Tru-View, Inc. Registration also enables you to attend “Choosing and Implementing an Automatic Fire Suppression System for a Collecting Institution” on Saturday, May 14, from 10:00 a.m. – 12:00 p.m. The cost of both the Friday and Saturday sessions are covered in the seminar registration fee.

In the afternoon on Saturday, May 14, be sure to come to the STASH Flash III session and hear about innovative storage solutions from colleagues working with a variety of collections!

CCN will have sessions on Sunday, May 15, and Tuesday, May 17, that will include topics such as collection risk assessments, planning for construction projects, potential for damage from

sound vibrations, temperature and relative humidity controls for traveling exhibits in historic buildings, creating emergency response plans at archaeological sites, and disaster training and response examples from the U.K. and Texas.

Let’s have lunch! On Sunday, May 15, join CCN for a Lunch & Learn session that will use examples from the 1995 volume *Storage of Natural History Collections, A Preventive Conservation Approach* and the forthcoming publication *Preventive Conservation: Collection Storage* to illustrate how preventive conservation has evolved over the last 20 years.

—Mary Coughlin, Editor, *Collection Care Network*,
coughlin@gwu.edu

Emerging Conservation Professionals Network (ECPN)

AIC Wiki

AIC E-editor Rachael Arenstein declared January to be “Wiki Month,” a month dedicated to improving AIC Wiki pages! ECPN officers were all happy to participate and had a productive January.

The ECPN wiki page, “Resources for Emerging Conservators,” is under the Education and Training section. Areas of interest range from getting started in your career, to setting out on your own. There are tips and advice gathered from established conservators, as well as information on finding funding and publishing. Additionally, all of the webinar recordings and posters created by the Network are available on this page.

The following topics were updated during Wiki Month:

- Funding
- Portfolios
- Attending a Conference
- Choosing a Specialty
- Resumes and CVs
- Social Media
- Private Practice
- Synopses of several popular webinars.
- The following Mini Toolkits were also updated:
- Conservation Clinics
- Angels Projects
- Attending Allied Conferences

Be sure to check out the AIC Wiki to see the updates to the ECPN page, as well as the other pages that were updated during Wiki Month.

—Fran Ritchie, *ECPN Chair*, franritchie@gmail.com

Courses, Conferences, & Seminars

FAIC PROFESSIONAL DEVELOPMENT COURSES

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the FAIC website (www.conservation-us.org/courses) or from the FAIC Office: 202-661-8071 or courses@conservation-us.org.

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

FAIC Workshops www.conservation-us.org/courses

Plastics Associated with Photographic Materials*, March 14-18, 2016, Tucson, AZ

Supported in part by The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation. Hosted by the Center for Creative Photography and the University of Arizona, the program will consist of a symposium, workshops ("Photographic Negatives" and "Contemporary Plastic Supports"), and tours.

Mastering Inpainting, April 5-8, 2016, Sarasota, FL (THIS COURSE IS FULL)

Artifacts in Archives Collections, April 7, 2016, 2:00PM - 3:30PM Eastern Time, Live Webinar

A Connecting to Collections Care webinar

Much Ado About Mannequins: Making the Perfect Form, April 14, 2016, 2:00PM - 3:30PM Eastern Time, Live Webinar

A Connecting to Collections Care webinar

Arsenic and Old Lace: Controlling Hazardous Collection Materials, May 3, 2016, 1:30PM - 3:00PM Eastern Time, Live Webinar

A Connecting to Collections Care webinar

AIC/CAC Annual Meeting Workshops, May 13-14, 2016, Montreal, Canada

- **Building Emergency Response and Salvage Decision Making Skills**
- **Digital Assessment Techniques for Video Works**
- **Ferrous Attractions, The Science Behind the Magic**
- **Gap-filling for Ceramics**
- **Gellan Gum Applications for Paper-based Objects— SOLD OUT**
- **Identification of East Asian Paper for Conservation**
- **Respirator Fit Testing & Lecture**

Establishing a Conservation Practice, June 9 - July 7, 2016, Interactive online course

Construction and Use of Karibari Drying Boards, June 13-17, 2016, Andover, Massachusetts

Presented by Northeast Document Conservation Center, with FAIC support

Preventive Conservation*, June 18-July 1, 2016, Annandale-on-Hudson, NY

Marketing for Conservation, July 14 - August 11, 2016, Interactive online course

Spectral Imaging for Conservation, August 24-26, 2016, Santa Fe, NM -- NCPTT's Conservation Science Workshop Series, co-sponsored by FAIC.

Cleaning and Conductivity: New Methods for Treating Paintings, Works on Paper, and Textiles*, December 7-9, 2016, Washington, DC

Illumination of Collections on Exhibit: Optimization of the Visual Experience*, Fall 2016, dates TBA, Washington, DC

The Conservation of Archaeological Iron*, Spring 2017, Williamsburg, VA

Illumination of Collections on Exhibit: Optimization of the Visual Experience*, May 29, 2017, Chicago, IL

Approaches to the Conservation of Contemporary Murals*, May 28 -29, 2017, Chicago, IL

Preventive Conservation*, Summer 2017, NY

Salted Paper Prints Symposium and Workshop*, September 2017, Cambridge and Andover, MA

Cleaning and Conductivity: New Methods for Treating Paintings, Works on Paper, and Textiles*, 2017 dates TBA, Fort Worth, TX

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

Calls for Papers

Submission Deadline: April 4, 2016.

University of Pennsylvania, *Engaging Conservation: Collaboration Across Disciplines*, Philadelphia, PA. (Conference Dates: Sep 6-8, 2016)

Info: <http://penn.museum/loveconservation/>
Contact: Nina Owczarek, Williams Associate Conservator, Penn Museum, 215-898-5889

Submission Deadline: April 15, 2016. The Royal Photographic Society, *International Symposium on Technologies for Digital Photo Fulfillment, in Conjunction with Printing for Fabrication 2016*, Manchester, UK.

(Conference Dates: Sep 15-16, 2016)
Info: www.imaging.org/site/PDFS/Conferences/TDPF/TDPF2016/CallForPapers.pdf

Submission Deadline: April 15, 2016.

ICOM-CC 18th Triennial Conference, Copenhagen, Denmark. (Conference Dates: Sep 4-8, 2017)

Info: www.icom-cc.org
Contact: Joan Marie Reifsnnyder, ICOM-CC Secretariat, ICOM, Maison de l'Unesco, 1, rue Miollis, 75732 Paris cedex 15, France, TEL: +39 334 730 7713

GENERAL

Apr 8-10, 2016. ICOM-CC WGs: Wood, Furniture, and Lacquer and Sculpture, Polychromy and Architectural Decoration, in association with the German VDR, *Historic and Modern Assemblages: Treatments of Wood Based Multimedia Artworks/Interiors in Context*, Conference on Historic and Modern Assemblages, Potsdam, Germany.

Contact: Coordinator, Daniel Hausdorf, ICOM-CC Wood, Furniture, and Lacquer WG, [daniel.hausdorf\[at\]metmuseum.org](mailto:daniel.hausdorf[at]metmuseum.org) or Stephanie de Roeme, Coordinator, ICOM-CC Sculpture, Polychromy, and Architectural Decoration WG, [stephanie.deroemer\[at\]glasgowlife.org.uk](mailto:stephanie.deroemer[at]glasgowlife.org.uk)

Apr 13, 2016. ENCoRE, *Education and Research in Conservation-Restoration*, Cambridge, UK.

Info: conference@encore-edu.org

Apr 14-16, 2016. Association of North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC), *ANAGPIC Annual Meeting*, Boston, MA.

Apr 19-22, 2016. Society for Imaging Science and Technology's *Archiving 2016*, National Archives, Washington, DC, USA.

Info & Registration: www.imaging.org/site/IST/Conferences/Archiving/IST/Conferences/Archiving/Archiv

Apr 28-29, 2016. University of Antwerp, Royal Museum of Fine Arts Brussels, and Royal Museum of the Armed Forces and of Military History, *Advanced Tools for Preventive Conservation*, Brussels, Belgium.

Info: uantwerpen.be/airchecq

May 7-14, 2016. 6th International Ebru Congress, *Beyond the Surface*, Istanbul, Turkey.

Info: <http://img6.net/en/index.php>

May 13-17, 2016. American Institute for Conservation of Historic and Artistic Works (AIC) and the Canadian Association for Conservation (Association Canadienne pour la Conservation et la Restauration) (CAC-ACCR)'s Joint 44th Annual Meeting and 42nd Annual Conference, *Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation*, Montreal, Quebec, Canada.

Info: www.conservation-us.org/annual-meeting

May 26-29, 2016. American Alliance of Museums (AAM) Annual Meeting & Museum Expo, *Power, Influence, & Responsibility*, Washington, DC, USA.

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

Jun 3, 2016. ICOM-CC Legal Issues in Conservation WG, *2014-2017 Interim Meeting*, New York City, NY, USA.

Info: [Rebecca.Rushfield, wittert\[at\]juno.com](mailto:Rebecca.Rushfield@wittert[at]juno.com)

Jun 9-11, 2016. Modern Art and Cultural Heritage (MKKM) of the German Association of Conservator-Restorers (VDR), *Collecting and Conserving Performance Art*, Wolfsburg, Germany.

Info: www.restauratoren.de/termine-details/2021-save-the-date-collecting-and-conserving-performance-art.html
Contact: [performance_art\[at\]restauratoren.de](mailto:performance_art[at]restauratoren.de)

Jun 19-22, 2016. Association of Jewish Libraries 51st Conference, *Libraries of the Future: Innovate, Integrate, Motivate*, Charleston, SC, USA.

Info: http://jewishlibraries.org/content.php?page=Upcoming_Conference

Jun 20-21, 2016. School of Geography and the Environment, University of Oxford, *2nd International Conference on Science and Engineering in Arts, Heritage, and Archaeology (SEAHA)*, Oxford, UK.

Info: www.seaha-cdt.ac.uk/seaha-conference-2016/ and Twitter @seahaCDT

Jun 20-25, 2016. The Museum für Naturkunde and Botanischer Garten und Botanisches Museum Berlin, and SPNHC, *31st Annual Meeting: The Green Museum*, Berlin, Germany.

Info: www.sphnc2016.berlin/

Jun 30 – Jul 1, 2016. ICOM-CC Modern Materials and Contemporary Art WG, *Keep it Moving? Conserving Kinetic Art*, Milan, Italy.

Info: <http://www.incca.org/events/keep-it-moving-conserving-kinetic-art>

Jul 31-Aug 6, 2016. Joint Annual Meeting of the Council of State Archivists and Society of American Archivists, Atlanta, GA, USA.

Info: www2.archivists.org/conference

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

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

Oct 6-8, 2016. University of Pennsylvania, *Engaging Conservation: Collaboration Across Disciplines*, Philadelphia, PA, USA.

Contact: Nina Owczarek, Williams Associate Conservator, UPenn Museum, 215-898-5889

Oct 23-27, 2016. Materials Science and Technology, *Materials Science and Technology 2016, Art and Cultural Heritage: Discoveries and Education*, Salt Lake City, UT, USA.

Info: <http://bit.ly/1M7FOau>

ARCHITECTURE

Apr 2-4, 2016. MIT Department of Architecture Building Technology Program and the Boston AIA Historic Resources Committee, *Architectural Iron and Steel in the 21st Century: Design and Preservation of Contemporary and Historic Architecture*, Cambridge, MA, USA.

Info: <http://tinyurl.com/gs6r879>
Contact: Technology and Conservation, 76 Highland Ave., Somerville MA 02143, TEL: 617-623-4488, email: [ses_tec_con\[at\]msn.com](mailto:ses_tec_con[at]msn.com)

Jun 21-23, 2016. National Park Service (NPS) and National Center for Preservation Technology and Training (NCPTT), *A Century of Design in the Parks, Preserving the Built Environment in National and State Parks*, Santa Fe, NM, USA.

Info: <https://ncptt.nps.gov/events/century-of-design-in-the-parks/>
Contact: NCPTT, Attn: Debbie Smith, 645 University Parkway, Natchitoches, LA 71457, debbie_smith@nps.gov

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

Info: www.metals2016.org
Contact: [iic\[at\]iicconservation.org](mailto:iic[at]iicconservation.org)

BOOK & PAPER

Jun 1-3, 2016. ICOM-CC Graphic Documents WG Interim Meeting, *Experience and Evidence*, Paris, France.

Info: <http://experienceparis16evidence.web-events.net>

Aug 20-Sep 2, 2016. Bayerische Staatsbibliothek, *East Meets West: Traditional Japanese Basic Techniques and Materials for Paper Conservation*, Munich, Germany.

Info: rosemary.marin-loebard@bsb-muenchen.de

ELECTRONIC MEDIA

Jun 9-11, 2016. Modern Art and Cultural Heritage (MKKM) of the German Association of Conservator-Restorers (VDR), *Collecting and Conserving Performance Art*, Wolfsburg, Germany.

Info: www.restauratoren.de/termine-details/2021-save-the-date-collecting-and-conserving-performance-art.html
Contact: performance_art@restauratoren.de

Sept 26-28, 2016. NEDCC presents – *Digital Directions: Fundamentals of Creating and Managing Digital Collections*, Denver, CO, USA.

Info: <https://www.nedcc.org/preservation-training/digital-directions/dd-2016>

OBJECTS

Apr 7-9, 2016. The Fitzwilliam Museum, *Ancient Egyptian Coffins: Past, Present, Future*, Cambridge, UK.

Info: onlinesales.admin.cam.ac.uk

May 12-14, 2016. State Academy of Art and Design, Stuttgart, *Wet Wood Colloquium*, Stuttgart, Germany.

Info: <http://objektrestaurierung.abk-stuttgart.de/wet-wood/>

May 15-21, 2016. 41st International Symposium on Archaeometry (ISA), Kalamata, Greece.

Info: <http://isa2016.uop.gr>

May 25-29, 2016. ICOM-CC, Ceramics and Glass WG, *ICOM-CC Ceramics and Glass WG Interim Meeting*, Wrocław, Poland.

Info: <http://icom.asp.wroc.pl>

Jul 8-9, 2016. Technological Educational Institute of Ionian Islands, *Preservation or just an Obsession, 2nd International Meeting for Conservation and Documentation of Ecclesiastical Artefacts*, Turkey.

Info: <http://imcdea20165.webnode.gr> or www.facebook.com/groups/imcdea2016

Oct 29-30, 2016. Koc University Research Center or Anatolian Civilizations (RCAC), *Talking Heavy: Site Conservation, Documentation and Presentation of Heavy Heritage in the Mediterranean Basin*, Istanbul, Turkey.

Info: <https://rcac.ku.edu.tr/en/workshop-talking-heavy>

PAINTINGS

Jun 14-17, 2016. Stichting Restauratie Atelier Limburg (SRAL), *Modern Resins for Varnishing and Retouching*, Maastricht, The Netherlands.

Info: info@sral.nl

June 20-21, 2016. Project (2013-2016) funded by Italian Ministry for Education, University and Research, *FUTURAHMA, From Futurism to Classicism (1910-1922)*, Pisa, Italy.

Info: www.futurahma.it

Sept 29-30. ICOM Paintings, Preventive Conservation and Documentation WG, *ICOM-CC Joint Interim Meeting on Physical Issues in the Conservation of Paintings: Monitoring, Documenting and Treatment*, Paris, France.

Info: http://merovingio.c2rmf.cnrs.fr/icom-cc/Call_for_Abstracts_Physical_Issues_Paintings.pdf

Oct 20-21, 2016. SRAL, *Wood Science and Technology II: Microclimates for Panel Paintings*, Maastricht, The Netherlands.

Info: Kate Seymour (k.seymour@sral.nl) and Siska Losse (s.losse@sral.nl)

PHOTOGRAPHIC MATERIALS

Sept 15-16, 2016. The Royal Photographic Society, *International Symposium on Technologies for Digital Photo Fulfillment, in Conjunction with Printing for Fabrication 2016*, Manchester, UK.

Info: www.imaging.org/site/PDFS/Conferences/TDPF/TDPF2016/CallForPapers.pdf

Sept 21-24, 2016. ICOM-CC Photographic Materials WG, *Triennial Meeting 2016*, Amsterdam, The Netherlands.

Info: www.rijksmuseum.nl/en/icom-cc.pmwg

RESEARCH & TECHNICAL STUDIES

May 23-25, 2016. Infrared and Raman Users Group (IRUG), *12th Biennial Infrared and Raman Users Group*, Chalkidiki, Greece.

Info: whc.unesco.org/en/list/454

Jun 20-21, 2016. SEAHA, *2nd International Conference on Science and Engineering in the Arts, Heritage and Archaeology*, Oxford, UK.

Info: <http://www.seaha-cdt.ac.uk/seaha-conference-2016>

Jul 31-Aug 5, 2016. Gordon Research Conference (GRC), *Probing Hierarchically Complex Materials and their Modes of Characterization and Alteration*, Newry, ME, USA.

Info: <https://www.grc.org/programs.aspx?id=15101>

Contact: Jennifer L. Mass, Scientific Research and Analysis Laboratory Conservation Dept., Winterthur Museum Winterthur, DE 19735
TEL: 302-888-4808, Fax: 302-888-4838

TEXTILES

May 19-21, 2016. Australian Institute for the Conservation of Cultural Materials (AICCM), *Emerging Technologies in Textile Conservation*, AICCM Textile Special Interest Group Symposium, Sydney, Australia.

Info: aiccm.org.au
Contact: Julie O'Connor, AICCM SIG
convenorjulie@conservationsolutions.com.au

WOODEN ARTIFACTS

Apr 8-10, 2016. ICOM-CC, Wood, Furniture and Lacquer WG and the Sculpture, Polychromy and Architectural Decoration WGs, *Historic and Modern Assemblages: Treatments of Wood Based Multimedia Artworks/Interiors in Context*, Potsdam, Germany.

Info: www.restauratoren.de/fachgruppen/moebel-und-holzobjekte/icom-tagung-potsdam-2016.html

COURSE LISTINGS

This listing of CCS courses, institutions that offer courses of interest to conservation professionals, and contact information is always available online at <http://resources.conservation-us.org/aicnews/courses-and-workshops>.

Adventures in Preservation (AiP)

1557 North Street, Boulder, CO, 80304
Tel: (303) 444-0129

Website: <http://adventuresinpreservation.org/>

Jun 5-11, 2016; Aug 14-20, 2016. *Linking Archaeology with Preservation at Fairfield Plantation, Fairfield Plantation, Gloucester, VA*

Bayerische Staatsbibliothek

Munich, Germany

Email: rosemary.marin-loebard@bsb-muenchen.de

Info: www.iada-home.org/fileadmin/01-Redaktion/uploads/EMW_for_IADA_Komp_fin.pdf

Aug 29-Sep 2, 2016. *East Meets West: Traditional Japanese Basic Techniques and Materials for Paper Conservation* (Munich, Germany, in English)

COURSES, CONFERENCES, & SEMINARS

Campbell Center for Historic Preservation Studies

Mount Carroll, IL
Tel: 815-244-1173
Website: www.campbellcenter.org

- Jun 20-24, 2016. *Traditional Gilding*
Jun 27-30, 2016. *Gilding Conservation*
Jun 27-Jul 1, 2016. *Microscopy for Pigment and Fiber Identification in Art and Artifacts*
Jul 26-29, 2016. *Book Repair Techniques for Special Collections*
Aug 2-5, 2016. *Emergency Preparedness, Response, and Recovery*
Aug 30-Sep 2, 2016. *The Modified FAIC Selecting Adhesives for Conservation Workshop*
Sep 7-10, 2016. *Parchment Conservation*
Sep 13-16, 2016. *Introduction to Organic Chemistry*

ICCROM

- Via di San Michele, 13
00153 Rome
Tel: +39 06 58 55 34 10, Fax: +39 06 58 55 33 49
Website: www.iccrom.org/category/course-announcement/
May 23-Jun 24, 2016. *First Aid to Cultural Heritage in Times of Crisis 2016 (Washington, DC)*
Aug 29 - Sep 16, 2016. *International Course on Conservation of Japanese Paper (Tokyo, Japan)*
Sep 10 - 26 2016. *Disaster Risk Management of Cultural Heritage (Kyoto, Kobe and Sasayama, Japan)*
Oct 17-28, 2016. *Heritage Impact Assessments (Location TBA)*

Image Permanence Institute, Rochester Institute of Technology

- 70 Lomb Memorial Drive, Rochester, NY 14623
Phone: (585) 475-5199
Email: ipiw@rit.edu
Website: www.imagepermanenceinstitute.org
Oct 25-27, 2016. *Digital Print Preservation Workshop 2016-Preservation of Digitally Printed Materials in Libraries, Archives and Museums at its Facilities (Rochester, NY)*

International Academic Projects

- 1 Birdcage Walk, London, UK, SW1H 9JJ
Tel: (44) 207 380 0800
E-mail: info@academicprojects.co.uk
Website: www.academicprojects.co.uk
Apr 7, 2016. *Reflectance Transformation Imaging for Museum Objects (Bletchley Park)*
Jun 6-10, 2016. *Moulding and Casting Museum Objects (Denmark)*
Jun 13-16, 2016. *Identification of Pigments (London)*
Jun 27-Jul 1, 2016. *Digital Photography of Museum Objects (London)*
Jun 27-Jul 1, 2016. *Making Electroform Replicas of Metallic Objects (Denmark)*
Jul 4-8, 2016. *New Methods of Cleaning Painted Surfaces (Tate, London)*
Jul 4-8, 2016. *Giltwood Frame & Object Restoration (Oxford)*
Jul 27-29, 2016. *Examining Cross Sections of Paint Layers (London)*
Sep 12-16, 2016. *Conservation of Glass Objects (London)*
Oct 3-4, 2016. *Chemistry for Conservators (London)*
Oct 3, 2016. *Watercolours: Examination, Processes and Care (Tate, London)*
Oct 6, 2016. *Sustainable Climate Control for Collections (London)*
Oct 7, 2016. *Museum Lighting from Theory to Practice (London)*
Oct 10, 2016. *Introduction to Laser Cleaning in Conservation (Manchester)*
Nov 2, 2016. *Identification of Insect Pests in Collections (Tate, London)*
Intake for the 4-month Chemistry correspondence course:
Sep-Dec 2016. *Chemistry for Conservators Correspondence Course*

The National Center for Preservation Technology and Training (NCPTT)

- Natchitoches, LA
Website: ncptt.nps.gov
Aug 24-26, 2016. (Co-sponsored with FAIC) *Spectral Imaging for Conservation, Santa Fe, NM*

National Preservation Institute

- P.O. Box 1702, Alexandria, VA 22313
Tel: 703 765 0100
E-mail: info@npi.org
Website: <http://www.npi.org>
Oct 18-20, 2016. *Cemetery Preservation and Cemetery Landscapes: A Practical Guide to Care and Maintenance (Austin, TX)*
Dec 5-9, 2016. *Archaeological Curation and Collections Management and Conservation Strategies for Archaeologists (Washington, DC)*
Any/Onsite. *Digital and Film Photography of Cultural Resources*

Northeast Document Conservation Center

Preservation Training – Workshops, Webinars, and Conferences
Andover, MA
Tel: 978-470-1010
Website: www.nedcc.org

- Apr 5, 2016. *Preparing Your Disaster Plan Webinar*
Apr 12, 2016. *Environmental Monitoring Webinar*
Apr 19, 2016. *Coping With Pests and Mold Webinar*
May 3, 2016. *Finding A Balance: Caring For Cased Images Webinar*
May 26, 2016. *Preservation 101 Course - Ten Sessions, May 26-August 11*

San Gemini Preservation Studies Program

For academic information: Prof. Max Cardillo
mcardillo@iirpsemail.org
For application information: Polly Withers
pwithers@iirpsemail.org, Program Administrator
IRPS San Gemini Preservation Studies
203 Seventh Ave.,
Brooklyn, NY 11215
Tel. (718) 768-3508
<http://sp-conserv.org/>

- May 30-Jun 24, 2016. *Session One: Building Restoration; Archaeological Ceramics Restoration; Book Bindings Restoration*
Jul 11-Aug 5, 2016. *Session Two: Paper Restoration; Traditional Painting Restoration; Field Projects*
Jun 25-Jul 8, 2016. *Intersession Programs in Italy or Athens*

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

Grant and fellowship opportunities and their deadlines are listed online at www.conservation-us.org/grantsandfellowships