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## Changing Horizons: Observations from Emerging Conservation Professionals

By Fran Ritchie, Michelle Sullivan, Rebecca Gridley, Alyssa Rina, Jessica Waltheu, Emma Schmitt, Kimi Taira, Eve Mayberger, Alexa Belle, and Kari Rayner (for ECPN)

### Introduction

What is on the minds of emerging conservation professionals (ECPs) today? What new or different skills are required of us? What are our most pressing concerns and how do we develop as professionals beyond our formal training?

Although it is difficult to assess exactly how many members comprise the Emerging Conservation Professionals Network (ECPN), close to 900 AIC members have formally indicated interest in ECPN through their member profiles and are considered group affiliates. To better understand the current landscape for ECPs, ECPN requested interviews with 29 members representing our primary constituencies (pre-program individuals, graduate students, and recent graduates) from different geographic regions, North American training programs, and specializations. These interviews were conducted to provide an in-depth assessment of individual viewpoints and to reveal commonalities between these three groups.

Though limited in scope, we believe that the responses we received reflect issues common to our wider constituency. In addition to these interviews, our observations were informed through informal conversations with colleagues, discussions within ECPN's Facebook forum, and the results from Shelley Smith's survey "Conservation Education and Training for Emerging Conservators in the 21st Century" conducted in spring 2016. We hope this article will contribute to a better understanding of today's ECPs, illuminate recent trends, and highlight the strengths of emerging conservators.

ECPN members can be divided into three groups:

- Pre-program Candidate
- Graduate Student
- Post-graduate Conservator

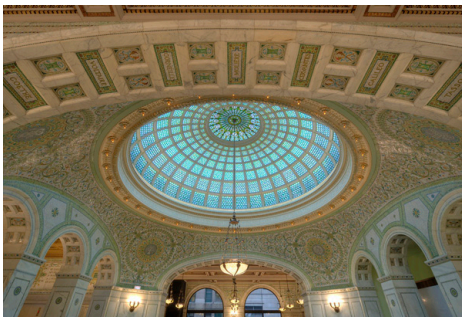
### Pre-program: Gaining Experience and Getting to Know the Profession

To capture the voice of this demographic, ECPN interviewed a range of pre-program candidates: individuals who recently completed their first internship; prospective applicants with two to four years of experience; and students admitted to graduate programs for Fall 2016.

To prepare for admission into competitive North American graduate schools, our pre-program interview respondents sought to familiarize themselves with the field. They gained experience in treatment, technical study, materials analysis, collections care, and preventive conservation by pursuing opportunities diverse in specialty, geographic location, and setting (e.g. private practice, museum, and regional facilities). Internships and technician jobs deepened their understanding of materials and treatment methodologies, as well as the ethics that guide practices in the field.

Securing pre-program experiences can be difficult and financially demanding. Respondents successfully obtained internships and technician positions by meeting local

Changing Horizons continues on page 3



©City of Chicago

### Meet us in Chicago!

AIC's 45th Annual Meeting in Chicago, IL, USA, May 28 - June 1, 2017, will have the theme "Treatment 2017: Innovation in Conservation and Collection Care." Learn more about the tours and workshops planned for the meeting on page 7!

# AIC NEWS

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Opinions expressed in *AIC News* are those of the contributors and not official statements of AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

**Deadline for January editorial submissions**

**([bnaugle@conservation-us.org](mailto:bnaugle@conservation-us.org)):**

**December 1, 2016.**

We reserve the right to edit for brevity and clarity.

## ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. Internships and Fellowships, Positions Available, and Classified Ads are placed at no cost. Display ad pricing: half page \$255; full page \$395. Deadlines for advertising copy/materials are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to AIC at [advertise@conservation-us.org](mailto:advertise@conservation-us.org).

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## *From the Board President*



Hello colleagues!

I am writing this month to share news about some new initiatives your board and committees have been working to develop. In response to numerous conversations with many of you about issues of concern in our field, we are reconfiguring the membership committee. A more complete review of these changes can be found in the *AIC News* column on page 6. Briefly, this new, expanded committee will encompass the following initiatives:

The **peer-review committee** will continue the traditional, very important work of the membership committee to review applications for professional status. The Membership Peer-Review Committee is an AIC standing committee written into the AIC Bylaws “for the purpose of reviewing Professional Associate and Fellow membership applications.” Changes in training, inconsistencies in the language describing professional membership categories, and changes in the profession itself have raised questions about current membership designations.

A **working group on membership designations** will examine in detail our membership categories, so that they reflect demographic changes in the field, as we develop mechanisms for incorporating collection care specialists and other professionals working in allied fields into our structure. Additional specificity in membership designations is required in order that our professional membership status accurately reflects the nature of the training and expertise appropriate to primary areas of expertise in the field.

A new **equity and inclusion working group** has been constituted to gather ideas and perspectives on the state of social, cultural, and racial literacy as it relates to the preservation of cultural heritage. The understanding and embracing of equity, inclusion, and diversity are inherent aspects of cultural heritage, and are fundamental to the health and longevity of our organization as they impact preservation/conservation initiatives and programs, membership, outreach, and education in the most fundamental way.

A **coordinating chair position** has been created to oversee the work of the expanded committee and to ensure coordination among its component groups. Cathy Hawks has agreed to serve as coordinating chair of the membership committee and is already in communication with the chairs of these groups to ensure communication continues and all efforts occur in concert.

We’re excited by all that will be accomplished by the expanded membership committee and look forward to the upcoming conversations. Please feel free to contact me or any other member of the board, including Eryl, with your thoughts, concerns, and ideas.

Although it seems very early, I want to wish everyone a very happy holiday season.

—Pam Hatchfield, AIC Board President, [phatchfield@mfa.org](mailto:phatchfield@mfa.org)

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## Who Is ECPN?

The Emerging Conservation Professionals Network (ECPN) is charged with working in conjunction with the AIC Board Director for Professional Education and the membership department to:

- Create and maintain a forum and network for AIC members who are entering the field of conservation. This includes:
  - Undergraduate students
  - Pre-program individuals
  - Graduate students
  - Conservators with fewer than seven years' experience, including graduate school or other training
- Assist AIC in enhancing ways to serve our members who are just entering the field of conservation and help members as they make the transition from student to conservation professional
- Foster communication among conservation students, entry-level conservators, and experienced conservators
- Enhance the dialogue between AIC and the graduate-level conservation training programs; increase involvement of emerging conservators within AIC
- Promote the importance of service and contribution to the profession
- Recommend and/or provide educational and professional development opportunities for emerging conservators; encourage attainment of AIC Professional Associate status to promote the importance of professional standing within the field

ECPN leadership includes nine officers and two AIC liaisons. All ECPN officers serve a two-year term except the Vice Chair who serves a one-year term and a second one-year term as Chair. The 2016-17 ECPN officers and liaisons are:

- Michelle Sullivan (Chair, 2016-17) and Fran Ritchie (Chair, 2015-16)
- Rebecca Gridley (Vice Chair)
- Jessica Walthew and Emma Schmitte (Professional Education & Training co-officers)
- Kari Rayner (Webinar Coordinator)
- Kimi Taira and Eve Mayberger (Outreach co-officers)
- Alexa Beller and Alyssa Rina (Communications co-officers)
- Stephanie Lussier (AIC Board Liaison)
- Katelin Lee (AIC Staff Liaison)

conservators and scheduling lab tours to discuss opportunities in person; monitoring the [Conservation DistList](#) and [University of Delaware's Jobs & Internship forum](#); applying to recurring institutional internship programs; and networking with professionals in related fields. Some interviewees noted that improving hand skills and knowledge of materials through studio classes proved advantageous when pursuing pre-program opportunities. Since these extracurricular pursuits can be costly and many internships are unpaid, most pre-program candidates worked multiple part-time jobs to supplement their income or relied heavily on financial support from family.

Interviewees broadened their understanding of the field by attending conferences, lectures, workshops and tours, and through formal or informal networking. Pre-program candidates joined local, national, and international cultural heritage organizations and used social media platforms to learn about such events. Online conversations with professionals at all levels about the logistics and realities of the field—graduate program applications, grant funding, job availability and security—were especially valuable to newcomers and individuals in geographic regions with few conservators.

The mentor-mentee relationships forged during the pre-program phase proved critical to becoming strong, well-rounded applicants. Mentors write letters of recommendation and provide valuable feedback as candidates prepare portfolios and complete mock interviews and presentations. Early mentors have a lasting impact: a graduate student interviewee warmly reflected on the influence of a pre-program mentor who inspired a “pay-it-forward” mentality.

**“So much of your success in this field depends on whom you meet when you’re starting out, and who is willing to invest in you when you have interest but no experience. My mentors instilled in me a sense of responsibility to the field, and a desire to help others interested in conservation to find their niche.”**

## Graduate Student: Formal Training and Foundational Skill Building

*To obtain a representative view of the current graduate student population, ECPN interviewed students from different North American training programs, areas of specialization, and stages of training. Respondents ranged from students who recently completed their first year of study to those completing the year-long capstone internship required by U.S. programs to conclude formal training.*

The ambitions of the graduate students interviewed mirrored those of our pre-program respondents; they had acquired an array of experiences and a deep understanding of the field before beginning their formal academic training. Though not typically required by the graduate programs, many students chose a specialty—and even an area of interest within it—prior to matriculation. With their focus narrowed, students planned major projects and selected internships with certain goals in mind, including filling gaps in their knowledge; honing specific skills; pursuing research; or gaining work experience in a new context (e.g. abroad, archaeological excavation, exhibition-driven museum lab, special collection library). Increased funding provided by U.S. programs allows graduate students to remain squarely concentrated on their training and minimizes the need for part-time jobs or burdensome loans.

**“Knowing what your ultimate career interests are can prepare you for independent studies, research, and internship opportunities that will help to further those interests. Graduate school moves incredibly fast. It is important to make the most of this short-lived time in a program.”**

A few students interviewed switched specializations or finalized their decision during their first year. Often, this decision had been postponed because the student had no pre-program experience in a given area of interest. Students highly valued the interdisciplinary approach inherent to conservation training, which allowed them to explore other concentrations. Most students selected their specialization based on the materials and research questions they found most compelling. Further specialty training was obtained during the immersive final year graduate internship required by US programs. The placements initiated the transition from student to professional.

When asked about the unexpected ways that graduate school prepares students for their careers, many interviewees identified public speaking and outreach. Students learned how to present their work to different audiences (e.g. fellow professionals or general public) in an effective and approachable manner. These skills extended to self-presentation when applying for summer and final-year internships. Current students found themselves in a transitional period: hardcopy portfolios are standard for graduate school applications, yet the use of digital and online portfolios for graduate-level internships has increased significantly in recent years. The requirements and expectations of institutions accepting interns can vary, which may dictate developing a portfolio in two formats (hardcopy and electronic), in addition to a PowerPoint presentation given during the interview.

Beyond training, graduate programs offered excellent mentorship and guidance to respondents. Although school is an immensely busy and intense time, students made a concerted effort to keep in touch with their pre-program mentors, because these individuals offer valuable perspective and help students feel connected to the profession outside of their program. The students interviewed felt the relationships built before and during school with instructors and supervisors established an important foundational network as they prepare to navigate the post-graduate landscape.

Looking towards the transition from student to professional conservator and acknowledging that success in the field requires flexibility, resourcefulness, and self-sufficiency, respondents expressed keen interest in incorporating workshops on grant-writing, starting private practices, and project management into program curricula. An introduction to leadership and management strategies was also suggested, as students look towards careers that may eventually include supervisory or advocacy roles.

### **Post-Graduate: Securing a Fellowship or Job**

*This demographic comprises professionals who graduated within the past three years and will soon be eligible to apply for Professional Associate (PA) peer-reviewed status within AIC.*

With the excitement of graduation comes the anxiety of finding post-graduate placements. The post-graduates interviewed by ECPN faced a range of situations when seeking employment. Some were fortunate to transition to a fellowship or position at their final-year internship site. Others applied for all available positions in the months leading up to, and following, graduation. Everyone interviewed experienced uncertainty about the scarcity of positions; however, if applicants remained flexible (e.g. open to relocating or short-term projects), most were able to secure placements within the field. While some respondents in larger

cities managed to avoid a transient lifestyle, most relocated several times throughout these early career years, reporting as many as six separate moves within five years.

Post-graduates noted a shift in the application and interview process following graduation, requiring adaptability to meet different expectations. The process could include a series of interviews (via phone, Skype, and/or in person), and the interview committee may include non-conservation professionals, requiring a more general approach to treatment and research description. Interview questions shifted in emphasis, inquiring beyond treatment and analytical skills to focus on qualifications such as experience with supervising interns, preventive conservation, and the ability to work inter-departmentally.

**“I am asked more about my project management and preventive conservation skills than before. It’s assumed that a few years out of school you have good treatment experience and the ability to evaluate your own skills and ask for help and advice when you need it.”**

This emphasis reflected the responsibilities that accompany the transition from graduate intern to professional conservator. Fellowships and jobs may require attending meetings, supervising others, and meeting exhibition deadlines; time management skills become critical. Post-graduates taking on contract or private work must learn how to navigate negotiations, budget, and other business skills not always covered in formal training.

Early career conservators interviewed continued to rely on their mentors for advice when facing these issues. Furthermore, mentors offer guidance navigating this transitional period by identifying job opportunities, advising on the application process, and making key introductions to other professionals.

Post-graduates expanded their network by volunteering for professional organizations and committees, and by attending and presenting at conferences and workshops. Some funding was provided through fellowship stipends, job travel budgets, AIC Specialty Groups, and grants that support ECPs (such as [FAIC’s George Stout Grant](#)). However, some respondents covered expenses themselves, believing these experiences are too important to miss.

**“Tenacity is required to pursue a career in conservation, as is tremendous patience, and an overall eagerness to learn. Positioning yourself in labs with mentors or in collections that you can connect with is critical and the only way to be successful in the field.”**

Post-graduates expressed concerns about their position in the larger preservation field, specifically with regard to job security, advocacy, and outreach. Our respondents hope to promote the value of a conservator’s skills on a broader institutional level by assuming preventive conservation and collection management roles, advocating for and creating diversity within the field, and increasing the visibility of the profession. Yet they feel they are competing with other post-graduates from arts administration and collections care programs that may include a conservation component. These concerns require reconsideration of the definition of a conservator and broadening the skill sets we value.

Although ECPs meet an array of challenges early in their professional careers—and much remains to be learned “on the job”—the post-graduates interviewed believed they have a lot to contribute and that their particular strengths will help them navigate this transition.

**“I feel I bring enthusiasm and willingness to take on challenging projects; experience with new techniques, technologies, and approaches to treatment; a desire to collaborate with colleagues in other departments and at other institutions; and a comfort with outreach—I enjoy leading tours, writing blogposts, and participating in museum social media to raise the profile of our department. As the most recent graduate in my department, I am typically the go-to for anything related to photodocumentation or scientific analysis.”**

### Conclusion

Naturally, concerns shift as emerging conservators progress through the early phases of their careers. However, through ECPN’s conversations with pre-program individuals, graduate students, and post-graduates, it became clear that some preoccupations are shared across these demographics. Nearly all ECPs cited their pre-program mentors as critical throughout their education and early career. They also reported anxiety over increased minimum qualifications paired with strong competition for fellowships and entry-level positions, as well as low salaries in the field.

Despite concerns about job prospects and receiving financial compensation commensurate with advanced training, ECP respondents are necessarily proactive and adaptable, willing to relocate for opportunities, and acquire new skills to gain a competitive edge. The word “collaboration” appeared frequently in the responses ECPN received. ECPs at all levels expressed strong interest in outreach, promoting diversity in the field, and the pursuit of collaborative work with specialists in allied fields and other conservation professionals, reflecting a belief that such projects are important for advancing and promoting the field at large.

**“How we interact with the public as well as with non-conservator colleagues can have a huge impact on our field to raise funds, build awareness of preservation, and to include conservators in institutional decision-making.”**

ECPN imagines that while things will continue to change, the dedication, drive, and passion we all share for preserving cultural heritage will always remain the same!

### Acknowledgments

The authors would like to thank the interviewees: Joy Bloser, Shannon Brogdon-Grantham, Amy Brost, Marci Burton, Madeline Corona, Kasey Hamilton, Saira Haqqi, Kat Harada, Amber Kehoe, Casey Mallinckrodt, Christina McClean, Jen Munch, Meaghan Perry, Chantal Stein, Amaris Sturm, Dawn Wallace; as well as those who wished to remain anonymous. Thank you to members of the Education & Training Committee: Suzanne Davis, Sue Donovan,

Brenna Campbell, Heather Galloway, Nina Owczarek, Susan Russick, and Caroline Roberts. Special thanks to AIC staff member Katelin Lee for her support, and to Shelley Smith for sharing results of her survey on conservation education and training.

### AIC and FAIC Resources for Emerging Conservators

As an ECP, it is easy to feel overwhelmed and unsure of where to turn for information or support. Whether you are just learning about the field of conservation, “burning the midnight oil” in graduate school, or submitting your first fellowship and job applications, AIC is here to help. Below is a list of online resources offered by AIC and FAIC that emerging (and established) conservators will find useful. From funding opportunities and job postings to ECPN’s webinar recordings and AIC publications, we’ve got you covered!

- Learn about ECPN’s structure, programs, and initiatives on the [AIC website](#)
- Browse [Resources for Emerging Conservators](#) on the AIC Wiki
- Explore careers in conservation through the Education & Training Committee [Become a Conservator](#) page
- Connect with over 3,000 ECPs worldwide through the [ECPN Facebook Group](#)
- Watch past ECPN webinars on [AIC’s YouTube Channel](#)
- Find open positions through [AIC’s Jobs, Internships, and Fellowships](#) page
- [FAIC’s Conservation Online \(CoOL\)](#) platform hosts many useful sites and archives including the [DistList](#), [AIC Publications Archive](#), [Associate of North American Graduate Programs in Conservation \(ANAGPIC\)](#), [Conference Student Papers archive](#), [Storage Techniques for Art, Science, and History \(STASH\) website](#), and much more!
- Continue your education by taking an [FAIC Professional Development Course or Workshop](#)
- Feeling rusty on redox reactions? Need a refresher on how to navigate the Teas chart? Brush up your skills with [FAIC’s Conservation Science Tutorials](#)
- Apply for an [FAIC scholarship or grant](#) to attend a conference, participate in a workshop, or pursue a research project. Remember the application deadline for the [George Stout Grant](#) is December 15! This scholarship is designated specifically for student members of AIC, including those who graduated up to two years ago.
- Follow AIC on social media through the blog [Conservators Converse](#), [Facebook](#), [LinkedIn](#), [Twitter](#), and [Flickr](#)

### Correction

A Buffalo State College Art Conservation Department internship listing in the September 2016 issue of *AIC News* was incorrect due an editorial error. The listing should be as follows:

Lyudmyla Bua	Barbara Goldsmith Conservation Laboratory, New York University, New York City, NY
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The *AIC News* regrets the error.

## AIC News

### Membership Committee News

Ongoing conversations among members have prompted changes to the structure of the Membership Committee that will hopefully yield more refined membership categories and will help encourage diversity in our profession. The Membership Committee will now encompass two working groups and a coordinating chair to assist our standing AIC Peer-Review Committee in their work by defining and refining membership issues.

- As per past practice, the **membership peer-review committee** will continue their traditional, and very important work of reviewing applications for professional designation. This committee is an AIC standing committee written into the AIC Bylaws “for the purpose of reviewing Professional Associate and Fellow membership applications.” As per recent discussions among members, changes in training, inconsistencies in the language describing professional membership categories, and changes in the profession itself have raised questions about current membership designations. Some of these issues were discussed at the AIC 2015 Members Business meeting; for a review of the minutes, see [www.conservation-us.org/governance](http://www.conservation-us.org/governance).
- A **working group on membership designations** has been formed to examine our current membership categories to ensure they reflect demographic changes in the field as we develop mechanisms for incorporating collection care specialists and other professionals working in allied fields into our structure. More specificity in membership designations is required so that our professional membership status properly reflects the nature of the training and expertise appropriate to the field.
- A new **equity and inclusion working group** has been constituted to gather ideas and perspectives on the state of social, cultural, and racial literacy as it relates to the preservation of cultural heritage. Understanding and embracing of equity, inclusion, and diversity are inherent aspects of cultural heritage, and are fundamental to the health and longevity of our organization as they impact preservation/conservation initiatives and programs, membership, outreach, and education.
- A **coordinating chair position** has been created to oversee the work of the working groups and the Membership Committee to ensure effective communication. Cathy Hawks has agreed to serve in this position and is already in communication with:
  - Board liaison to the committee, Sue Murphy
  - Chair of the membership peer-review committee, Peter Muldoon
  - Chair of the membership designations working group, Stephanie Lussier
  - Chair of the membership equity and inclusion working group, Jennifer Hain Teper

The membership designations working group includes representation from the Collections Care Network (CCN) and Emerging Conservation Professionals Network (ECPN). CCN is also analyzing a survey completed recently to gather information

about collection care, as well as management staff titles and responsibilities to help inform the conversation. Reviews of core AIC documents, *Defining the Conservator: Essential Competencies and Requisite Competencies for Conservation Technicians and Collections Care Specialists*, are also underway. The working groups and those who pursue specific projects as part of this overall endeavor will thoughtfully address all the issues surrounding membership designations and will organize periodic member-wide discussions on selected topics. During the review of membership designations, Professional Associate and Fellow applications will continue to be accepted and reviewed.

### Elections: 2017 Board of Directors

The AIC Nominating Committee encourages the AIC membership to submit nominations for qualified individuals as candidates for the 2017 AIC Board election.

- President (2-year term)
- Vice President (2-year term)
- Director, Professional Education (3-year term)
- Director, Specialty Groups (3-year term)

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

The Bylaws also require that the Nominating Committee chair receive completed nominations by *February 28, 2017* (three months prior to the June 1 AIC Business Meeting in Chicago, IL). Nominations should be submitted in writing, accompanied by a signed willingness-to-serve statement (form available from the committee chair) and a brief biographical sketch (format available from the committee chair). All completed nominations or queries regarding submission of a nomination are to be sent to Victoria Montana Ryan at [acs@artcareservices.com](mailto:acs@artcareservices.com).

### Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee election. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2017 candidate can be either a Professional Associate or Fellow Member of AIC.

Nominations are made to the chair of the Nominating Committee and must be received by February 28, 2017, three months prior to the June 1 Members Business Meeting in Chicago, IL. An electronic vote will be held in conjunction with the votes held for Board member positions. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

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

—AIC Nominating Committee, Victoria Montana Ryan  
([acs@artcareservices.com](mailto:acs@artcareservices.com)), Jodie Utter ([jodieu@cartermuseum.org](mailto:jodieu@cartermuseum.org)),  
Beverly Perkins ([beverlyp@centerofthewest.org](mailto:beverlyp@centerofthewest.org))

## Awards

### RECOGNIZE YOUR COLLEAGUES TODAY: AWARD NOMINATIONS DUE DECEMBER 15, 2016

Each year, AIC recognizes members and allied professionals for outstanding and distinguished contributions to the field of conservation. Visit the website at [www.conservation-us.org/awards](http://www.conservation-us.org/awards) for more information and award nomination forms. It only takes a few minutes to write a sponsorship letter that lets the awards committee know about the colleagues and institutions that deserve recognition for making significant contributions to our field. There is certainly someone you know who deserves recognition for accomplishments such as service to AIC or the conservation field, advocacy, education or teaching excellence, or producing a terrific publication. The awards committee encourages all submissions. The nomination deadline for all awards is December 15, 2016. Please email all completed nomination materials to [awards@conservation-us.org](mailto:awards@conservation-us.org).

### CAA AND AIC AWARD

The jury for the College Art Association/AIC Award for Distinction in Scholarship and Conservation is finalizing selection of nominations and will submit their recommendation to the boards of both organizations by November 14, 2016. Jury members for this distinguished award are Glenn Wharton (chair), Ellen Pearlstein, and Rebecca Rushfield.

## Annual Meeting

### Celebrate Chicago – Join us for the 45th Annual Meeting

Join us for the 45th AIC Annual Meeting in Chicago, May 28 to June 2, 2017. The theme for the meeting is *Treatment 2017: Innovation in Conservation and Collection Care*. We have received a record number of abstracts and have selected over 175 talks. There will be both general and specialty sessions focusing on the latest in treatment and collection care techniques. The opening general session will take place the morning of Tuesday, May 30. To view the selected talks, please visit our website.

The Annual Meeting is composed of two days of pre-conference workshops, tours, and pre-sessions that will be held on May 28 and 29. We will also be offering some post-conference tours on the evening of June 1 after the sessions wrap up, and on the morning of June 2. Spend your Memorial Day holiday in one of America's iconic cities and experience both career enhancing workshops/sessions and one-of-a-kind tours! Here is just a small sample of what is being offered:

- *Approaches to Contemporary Murals* – a two-day workshop that includes a tour of Chicago's murals
- *Illumination of Collections* – a one-day lighting workshop
- *An Afternoon at the University of Chicago* tour with Reception at the Smart Art Museum
- *The Essential Frank Lloyd Wright* – Home and Studio, Oak Brook and Bach House Tour
- *Art Institute of Chicago* – Behind the Scenes Post-Conference Tour

- *Improving communication between conservators, scientists, and allied professionals: Scholarly writing for conservation*
- A sunset *Architecture River Cruise* on Monday, May 29, that is not to be missed

And many more!

Visit the pre-session section of our website to view all the pre-session offerings. Many attendees at the 2016 meeting in Montreal viewed the pre-session events as a vital part of their conference experience. So just for this year, ditch the backyard barbeque and join us in Chicago for Memorial Day weekend.

No AIC Annual Meeting would be complete without the Opening Reception. This year we will gather for a night of food, friends, and fabulous art at the Art Institute of Chicago on Tuesday, May 30, from 6:30 – 9:30 p.m. Be sure to save some energy for the Specialty Group receptions on May 31. Find out where your group will be meeting at [www.conservation-us.org/annual-meeting-2017/events](http://www.conservation-us.org/annual-meeting-2017/events).

This year all sessions (except for tours and some workshops) will be held at the host hotel, the Hyatt Regency Chicago. Conveniently located on Wacker Drive within easy walking distance of downtown and Magnificent Mile sights, the Hyatt Regency Chicago is a perfect meeting location. We have secured a rate of \$165 per night, but our blocks fill up quickly. Reserve your room now to ensure you can enjoy close proximity to the conference events.

Chicago has so much to offer; it is almost an embarrassment of cultural riches. It took AIC years to secure a meeting location in Chicago, due to the city's popularity. Don't miss out; register today at the money-saving rate preview rate and celebrate with us in Chicago.

—Ruth Seyler, Meetings & Advocacy Director,  
[rseyler@conservation-us.org](mailto:rseyler@conservation-us.org)

## FAIC News

### CAP Assessor Applications Available, Pending Federal Review

As FAIC nears the launch of the new Collections Assessment for Preservation (CAP) program, we will accept applications from conservators interested in performing general conservation assessments for the program's small and mid-sized institutions through CAP's new website. Anyone wishing to receive a link to the Assessor Application via email when it becomes available should send a request to Emily Conforto, CAP Program Assistant, at [econforto@conservation-us.org](mailto:econforto@conservation-us.org).

CAP provides eligible museums with partial funding to support a two-day site visit and assessment report by an approved collections assessor and a building assessor. More information about the program can be found at [www.conservation-us.org/cap/assessors](http://www.conservation-us.org/cap/assessors). Assessors who previously worked with Heritage Preservation on the CAP program will need to re-apply.

### **FAIC Receives IMLS Grant for Connecting to Collections Care**

FAIC was one of 13 organizations to receive an Institute of Museum and Library Services (IMLS) Museum Leadership Grant this fall. The grant will help to support the Connecting to Collections Care (C2C Care) website, discussion forums, webinar series, and courses over the next three years.

C2C Care, a project originally developed by IMLS and the American Association for State and Local History, was run by Heritage Preservation until the fall of 2014, when FAIC stepped in to manage the resource. C2C Care is designed to provide information on collections care to small and mid-sized collecting institutions. The site has over 7,000 registered users, and more than 5,160 people have viewed the free webinars in the first nine months of 2016 alone. FAIC awarded its first Credly digital badges for participants in the recent Collections Management series of webinars.

The IMLS support will enable FAIC to continue to offer these valuable resources without charge to users. The grant requires a one-to-one match, which will be met by a combination of in-kind services, sponsorships from suppliers and manufacturers, and donations from individuals.

AIC members have been working closely with registrars, archivists, curators, and other allied professionals to ensure that the resources meet the needs of users and are useful, accurate, and timely. C2C Care Coordinator M. Susan Barger manages the project, guided by an advisory committee chaired by Rachael Perkins Arenstein. The Community Forum Advisory Group chair is Priscilla Anderson, and the Webinar Advisory Group is chaired by Sarah Norris. Volunteer monitors help ensure that questions posted to the forums are answered quickly and volunteer experts are on call to provide detailed responses as needed or to direct inquiries to the “Find a Conservator” listings. Many thanks to all those who have contributed their time and talents!

### **THE LEADERSHIP COMMITTEE**

- Rachael Arenstein – Chair, A.M. Art Conservation, LLC and AIC e-Editor, New York
- Eric Pourchot, Institutional Advancement Director, FAIC, Washington, DC
- M. Susan Barger, Online Community Coordinator, Santa Fe, New Mexico
- Sarah Norris, Chair of the Webinar Advisory Committee
- Priscilla Anderson, Chair of the Online Community Advisory Committee

### **WEBINAR ADVISORY COMMITTEE**

- Sarah Norris, Chair, Conservator, Texas State Library and Archives Commission, Austin, Texas
- Danielle Hall Bennett, Associate Registrar for Collection Management, Walters Art Museum, Baltimore, Maryland Board Member, Association of Collections Specialists (ARCS)
- Lori Benson, Independent Museum Professional and Instructor, Museum Study, LLC, Bath, Maine
- Heather Galloway, Conservator, Galloway Art Conservation, Cleveland, Ohio

### **ONLINE COMMUNITY COMMITTEE**

- Priscilla Anderson, Chair, Weissman Preservation Center, Harvard University, Cambridge, Massachusetts
- Laura Casey, Museum Services Coordinator, History Programs Division, Texas Historical Commission, Austin, Texas
- Gretchen Guidess, Associate Conservator of Objects and Textiles, Williamstown Art Conservation Center, Williamstown, Massachusetts
- Kelly Krish, Preventive Conservation Specialist, Image Permanence Institute, Rochester, New York
- John E. Simmons, Museologica Consultant, Bellefonte, Pennsylvania

### **FORUM MONITORS:**

Priscilla Anderson • Angela M. Andres • Sara Andrews • Louise Stewart Beck • Heather Brown • Miriam Centeno • Quinn Ferris • MaryAnn Gabriel • Charlotte Gamper • Rebecca Gridley • Anisha Gupta • Jen Hunt Johnson • Marianne Kelsey • Lissa Kramer • Erin Kraus • Robert Kreuger • Elizabeth LaDuc • Sara Levin • Erin McGovern • Liz McDermott • Athena Moore • Kaela Nurmi • Charlotte Parent • Nicole Peters • Anne Schaffer • Lindsay Schettler • Patricia Selinger • April Smith • Kesha Talbert • Malia Van Heukelem • Jessica Walthew • Margaret (Maggie) Wessling • Tammy Fishman Zavinski

### **FORUM EXPERTS:**

Priscilla Anderson • Barbara Appelbaum • Rachael Perkins Arenstein • Jackie Ben-Efraim • Danielle Bennett • Phillip Brutz • Roy Canizaro • Andrea Chevalier • Donia Conn • Mary E. Cunningham-Kruppa • Anne Downey • Kim R. Du Boise • Susan Duhl • Ramona Duncan-Huse • Patricia Elinger • Lisa Elkin • Tad Fallon • Dyani Feige • Katja Gibbsom • Lisa Goldberg • Mary Gridley • Sharlane Gubkin • Andrew Hare • Jamie Hascall • Scott M. Haskins • Deborah Howe • Ann Kearney • Tara D. Kennedy • Michelle Kinney • Rick Kerschner • Toni Kiser • Rachel Lapkin • Kathy Lechuga • Daniela Leonard • Anastasia Matijkiw • Laura McCann • Ingrid Neuman • Meg Newburger • Suzanne Quigley • Doug Sanders • Marie Schlag • George Schwartz • Sarah C. Steiner • Amy Sullivan • Jennifer Teper • Deborah Trupin • Malia Van Heukelem • Rob Waller • Gawain Weaver • Marc Williams • Shannon Zachary

For more information about C2C Care and a list of upcoming webinars, see [www.connectingtocollections.org](http://www.connectingtocollections.org). To make a donation to FAIC for this and other projects, please go to [www.conservation-us.org/donate](http://www.conservation-us.org/donate).

### **Photographic Chemistry Online Self-study Course Now Available**

Explore key elements of photographic chemistry that are essential to understanding the nature of silver-based analog photographs, their creation, and their deterioration mechanisms. These topics are critical for photograph conservators, but also of interest to photographers, artists, collectors, and other photography enthusiasts. This series of online self-study modules includes video lectures and quizzes on specific topics in the chemistry of photography. Each section contains about 10–20 units and each



unit includes a video lecture of 3–10 minutes in length and a brief self-assessment quiz. The cost of the course includes access to a discussion forum where participants can ask an expert questions about the content. Study at your own pace and repeat sections as needed!

The following sections will be open to participants from October 17, 2016, to March 17, 2017. Registrants will have access to all units in the sections they paid for during this time. Participants can access the modules on their own schedule and work at their own pace. Participants can register at any time during this period.

- Section 1: Light Sensitivity of Silver Salts
- Section 2: The Latent Image
- Section 3: Chemical and Spectral Sensitization

The fee for each section is \$19, which provides access to unlimited viewing of the online video lectures, access to unit quizzes and the discussion forum. Visit [www.conservation-us.org/photochem](http://www.conservation-us.org/photochem) for more details and registration information.

### Submissions for Salted Paper Prints Symposium Due December 16, 2016

FAIC is now accepting submissions to present at Salted Paper Prints Symposium on September 14–15, 2017.

The Weissman Preservation Center at Harvard Library and the Foundation for the American Institute for Conservation of Historic and Artistic Works (FAIC) will present a multi-disciplinary, two-day program that focuses on the preservation, characterization, use, and interpretation of the salt print process, a technique that is now over 175 years old. Scholarly presentations will include the technical history of the salt print process (both positive and negative images), historical applications of the process for copying and disseminating information, and innovative materials analysis.

The salted paper print process, publicly announced by William Henry Fox Talbot in 1839, became the first negative-to-positive photographic technique. The ability to make photographic multiples revolutionized the way information was recorded and disseminated in the mid-19th century. These photographs represent records of the scholarly, social, and artistic endeavors of the time and play an important role in educational research across disciplines.

While many salt prints have survived as beautifully preserved images with rich tonal ranges, they can also be prone to fading and color shifts. New conservation research has contributed to our understanding of these fragile items, and renewed interest in the historical and artistic aspects of salt prints has paralleled this preservation research.

Applicants are encouraged to submit abstracts or drafts of 300 words or less, and a brief biography or CV. Preference will be given to recent collaborative research that uses scientific and art historical evidence to shed light on the preservation of salt prints, their technical evolution and identification, and the cultural impact of this seminal photographic process.

Topics can include but are not limited to:

- Subject-Based Research Relating to Early Photography
- Chemistry, Materials, and Process

- Characterization and Variants within the Process
- Preservation and Conservation Treatment of Salt Prints
- Contemporary Uses/Issues (works by contemporary artists, imaging, exhibition, reading room guidelines, teaching, current areas of academic research)

To apply, visit the online submission portal: <https://faic.secure-platform.com/a/solicitations/home/1025>

You will be prompted to login to the system using a login ID and password. If you already have an account with AIC/FAIC (this should be the case if you are an AIC member or have participated in an AIC/FAIC program), use the same login information you use to access that account. If you do not have an account in the system, you can quickly create one before you begin your application.

All applicants will be notified by FAIC of their application status four to six weeks after the December 16 submission deadline.

### Deadlines Upcoming for FAIC Grant and Scholarship Applications

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

#### APPLICATIONS DUE ON DECEMBER 15, 2016

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

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

**FAIC / Kress Foundation International Travel Grant for Speakers** offer up to \$2,000 to attend the AIC Annual meeting for speakers traveling from outside the US or Canada. This application must be submitted by the session organizer for the session during which the speaker is participating.

#### APPLICATIONS DUE ON JANUARY 22, 2017

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

**APPLICATIONS DUE ON FEBRUARY 1, 2017**

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

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

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

**APPLICATIONS DUE ON FEBRUARY 15, 2017**

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

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

**FAIC/NEH Individual Professional Development Scholarships** of up to \$1,000 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities, including “Illumination of Collections,” “Cleaning and Conductivity,” “Archaeological Iron,” “Approaches to Contemporary Murals,” and “Salted Paper Prints Symposium and Workshop.” Visit [www.conservation-us.org/current-courses](http://www.conservation-us.org/current-courses) for more information on these programs.

**FAIC/Mellon Photograph Workshop Professional Development Scholarships** are available to international attendees of the upcoming FAIC Collaborative Workshops in Photograph Conservation: “Photographic Chemistry” and “Salted Paper Prints Symposium and Workshop.” The awards up to \$1,000 help defray expenses related to attendance, plus waive registration fees. Visit [www.conservation-us.org/current-courses](http://www.conservation-us.org/current-courses) for more information on these programs.

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

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

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

**FAIC Seeks Reviewers for Samuel H. Kress Conservation Fellowship**

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

The next application deadline for Fellowships is January 22, 2017, with review to follow. Application guidelines are available on the AIC/FAIC website at [www.conservation-us.org/grants](http://www.conservation-us.org/grants).

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

**RECENT FAIC GRANT AWARDS**

**Lecture Grant**

North Carolina Preservation Consortium	Unbroken Threads: Preserving Our Textile Heritage
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**Regional Angels Grant**

Western Association for Art Conservation	Old Pascua Museum & Yaqui Culture Center
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*JAIC News*

**Taylor & Francis Introduces New Digital Metrics and Information**

As many of you know, JAIC was integrated – along with several other journals published by Maney – into the wider Taylor & Francis (T&F) Group when Maney was acquired in 2015. You may have noticed some changes in JAIC’s online articles resulting from our move to T&F and I think it is pertinent to briefly explain some of them.

**ORCID**

One of these new aspects is the addition of the ORCID (Open Researcher and Contributor ID) person identifier. ORCID is a researcher disambiguation system that is currently gaining importance in the academic publishing business. ORCID provides an identifier for individuals to use with their name as they participate in “research, scholarship, and innovation activities” (<http://about.orcid.org/about/what-is-orcid/mission>). This service is provided to help people find information about authors and to simplify reporting and analysis. Authors registered in ORCID will have a symbol next to their name on the first page of their article(s). In addition, a link to the ORCID record will appear at the end of the article for each author listed. If the information about an author is public, you will then be able to find additional data as well as other publications by the same author.

**CROSSMARK SYMBOL**

Most or all online articles will now show the CrossMark symbol. This is a multi-publisher initiative from CrossRef ([www.crossref.org](http://www.crossref.org)) that provides a normalized way for readers to find the real and accurate version of a document. This is done

to maintain trust in the authority of electronic archives. After clicking on the CrossMark icon, users will be informed of the current status of a document and may also find additional publication record information about that specific document.

### ORGANIZATIONAL TABS

Every article published online will now have a set of tabs to organize figures and data, present references, provide information about citations, and show article statistics. Moreover, the article pdf and the readers' access options will be highlighted. In this way, T&F is hoping to make the journal more reader-friendly.

### ARTICLE METRICS

Article metrics will be clearly visible at the top of every article, including the number of views, the number of citations, and Altmetric ([www.altmetric.com](http://www.altmetric.com)) data. The latter are non-traditional metrics proposed as an alternative to traditional article metrics, including impact factor and h-index. They cover other aspects of the possible impact of a work. For example, it may include how many databases refer to an article, the number of article downloads, and may count comments or mentions in social and digital media.

These are fairly new tools used in the e-publishing business and the use of some of them is still a controversial topic. However, as conservators and heritage scientists, we must stay informed about the changes taking place in our journals as they will have an impact on the future of publishing in conservation.

—Julio del Hoyo-Meléndez, JAIC Editor-in-Chief,  
[jdelhoyo@muzzeum.krakow.pl](mailto:jdelhoyo@muzzeum.krakow.pl)

## Allied Organizations

### American Anthropological Association (AAA)

A recent discussion by members of the AIC's Objects Specialty Group on cultural sensitivity, cultural awareness, and sharing museum objects with communities prompted me to think about the ways we view and treat objects across disciplines, how we might better encourage collaborations between allied fields, and how we should best connect with communities in meaningful, mutually beneficial ways. Most who commented agree that the "actions of the conservation professional must be governed by an informed respect for the cultural property, its unique character and significance, and the people or person who created it" (*Code of Ethics and Guidelines for Practice* 1994). Where the allied field of anthropology can make a further contribution is in encouraging ongoing dialogue about approaches to collaborative, community-based work that does not privilege one form of knowledge over another, but rather is characterized by more reciprocal, mutually beneficial relationships.

The *AIC Code of Ethics and Guidelines for Practice* states that "cultural property consists of individual objects, structures, or aggregate collections" ([www.conservation-us.org/code](http://www.conservation-us.org/code)). Anthropologists working *with and for* Indigenous communities, for example, have increasingly acknowledged that "material culture" (often referred to as tangible heritage) cannot be teased apart from intangible heritage (the deep cultural knowledge



Collections Care Workshop at Mille Lacs Tribal Museum. Photo Courtesy of Convening Great Lakes Culture Keepers (CGLCK)

embedded in Indigenous science, traditional knowledge, stories, songs, etc.) (Atalay 2012). A re-examination of this dichotomy might inform our understandings of objects and help reshape approaches to conservation.

As a university professor, I train my museum studies and anthropology students to think beyond the physical care of objects and that collections care goes far beyond the realm of cleaning, organizing, labeling, and rehousing objects. "Care" of collections also means that we behave in a manner of respect informed by local communities (sometimes referred to as "source communities"). I teach them to think about not only ancestral remains as animate and aware, but also to view the objects made and used by those ancestors in this way.

While engaging local communities as collaborators holds great potential, such endeavors also bring additional challenges often not met in a "traditional" research setting. Scholars in many allied fields are grappling with these issues of "fair and equitable exchanges of knowledge relating to heritage" (see, for example, the IPinCH project at [www.sfu.ca/ipinch/](http://www.sfu.ca/ipinch/)).

As the American Anthropological Association (AAA) liaison for AIC's Collection Care Network, I thought it might be relevant to share some details pertaining to the upcoming association's annual meeting "Evidence, Accident and Discovery." This year's AAA annual meeting will be held in Minneapolis on November 16–20. The conference will offer more than 750 sessions reflecting the latest research across the discipline. This AIC 'Allied Organization' is the world's largest association for professional anthropologists, with more than 10,000 members. Founded in 1902, the AAA covers all four main fields of anthropology (cultural anthropology, biological/physical anthropology, archaeology, and linguistic anthropology). The Council for Museum Anthropology is sponsoring several relevant sessions that AIC members might be interested in learning more about:

- What Kinds of Evidence do Museum Collections Count For?
- Evidence and Discovery in (Re)Theorizing Native American Art and Material Culture
- Indigenous and Non-Indigenous Collaborations: Exploring Notions of Evidence, Knowledge, and Discovery (including a paper titled "From Object to Expert in Museum Collaborations")

## ALLIED ORGANIZATIONS

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See more at the AAA website: [www.americananthro.org/](http://www.americananthro.org/)

—*Holly Cusack-McVeigh, Ph.D., Assistant Professor of Anthropology and Museum Studies, Public Scholar of Collections and Community Curation, Indiana University-Purdue University Indianapolis, Department of Anthropology, [hmcusack@iupui.edu](mailto:hmcusack@iupui.edu)*

### REFERENCES:

Atalay, Sonya. 2012. *Community-Based Archaeology: Research with, by, and for Indigenous and Local Communities*. Berkeley: University of California Press.

IPinCH The Intellectual Property Issues in Cultural Heritage project. Accessed October 8, 2016. [www.sfu.ca/ipinch/](http://www.sfu.ca/ipinch/)

### American Library Association (ALA)

#### PARS AND ALCTS ORAL HISTORY WORKING GROUP:

The Preservation and Reformatting Section (PARS) of the Association of Library Collections and Technical Services (ALCTS) Executive Committee approved the formation of an Oral History Working Group. The charge of this group is to plan a viable program and procedures to perform interviews with preservation professionals, record interviews (audio and/or visual), and retain recordings according to digital preservation standards. For more information about the Oral History Working Group, please contact the chair Jeanne Drewes, Chief, Binding & Collections Care Division/Deacidification Program at the Library of Congress, [jdre@loc.gov](mailto:jdre@loc.gov).

#### PARS AND AMIA SERVICE PROJECT:

PARS co-sponsored with the Association of Moving Image Archivists (AMIA) a Preservation in Action (PiA) service project at the Orange County Regional History Center during the ALA Annual Conference in June. The seven volunteers received collection care training and successfully rehoused over 400 films.

#### INVITATION FOR OPEN DISCUSSIONS ON EXHIBITIONS AND LOANS:

At the upcoming ALA Midwinter conference in Atlanta (January 20–24, 2017), the scheduled session of the Conservators and Curators Discussion Group of Rare Book and Manuscript Section (RBMS) of the Association of College and Research Libraries (ACRL) will host an open discussion on the work between curators and conservators in preparing for exhibitions and loans. This session is a follow up to the panel “Library Collections in Loans & Exhibitions” they co-sponsored with PARS’ Book and Paper Interest Group at ALA Annual.

—*Laura McCann, Conservation Librarian, Barbara Goldsmith Preservation and Conservation Department, New York University Libraries*

### The Preparation Art Handling and Collections Care Information Network (PACCIN)

The Preparation Art Handling and Collections Care Information Network (PACCIN) will have a new membership program coming out in the near future! Membership benefits will include program discounts, research avenues, network opportunities, and professional growth. PACCIN is expanding its programs and

publications to provide more ways to support the collections care community.

The PACCIN website continues to provide featured articles, an active forum along with an archive of valuable material regarding a variety of topics. Our website ([www.paccin.org](http://www.paccin.org)) has two new features:

- A new videos library provides a variety of instructional topics and documentary highlights. We will be expanding on this collection of material in the future but anyone who has a video to share please contact us at [paul@paccin.org](mailto:paul@paccin.org).
- The Member Profile contains interviews with PACCIN members who represent the many related professions involved in collections care.

The next PACCIN Preparators Conference will be held next April 7–8, 2017, at the Modern Art Museum in Ft. Worth, Texas. Topics on technical information and professional development will be presented. Save the date and stay tuned for more detailed information coming soon!

—*Mark Wamaling, PACCIN Board Chair, [mwamaling@gmail.com](mailto:mwamaling@gmail.com)*

### National Park Service Updates NPS Museum Handbook (Collections Environment)

The National Park Service Museum Management Program is pleased to announce that the updated NPS Museum Handbook, Part I, *Museum Collections Environment* chapter is now available at [www.nps.gov/museum/publications/MHI/chap4.pdf](http://www.nps.gov/museum/publications/MHI/chap4.pdf).

A chapter in “Part I” of the Handbook, this resource was developed for over 385 National Park museums located throughout the USA. It provides guidance on how to achieve an optimal environment for different types of collections located in a broad range of climate zones and housed in various building types, including furnished historic structures. It includes:

- Sections on “Collections Environment Basics” and “Building Basics for Collections.”
- Easy-to-follow sequential steps (with recommendations) on how to manage and control the museum environment.
- Recommended temperature and relative humidity set points. These set points are expanded slightly from the earlier NPS recommended ranges to accommodate the range of climate zones in which park collections are housed, and that can also allow for greater energy efficiency.
- Updated light standards.
- Moderating climate fluctuations by containerizing collections in well-constructed and sealed metal cabinets.
- Rotating objects on exhibit to minimize light exposure.
- Guidance on flash photography and copying.
- Guidance on minimizing air pollution in spaces housing collections.

The NPS Museum Handbook includes the following: Part I, *Museum Collections* covers planning, preservation, and protection for the disciplines and materials represented in NPS collections, including writing a collections policy, storage, managing the museum environment, biological infestations, security and fire protection, curatorial health and safety, museum housekeeping, and emergency planning. Appendices include

techniques for the preservation of specific types of materials such as archeology, ceramics, leather and skin, metal, paintings, paper, textiles, and wooden objects.

Part II, Museum Records outlines procedures for museum documentation, including accessioning, cataloging, loans, deaccessioning, inventory, and discipline-specific cataloging guidelines, lot cataloging, marking, and photography.

Part III, Museum Collections Use provides guidance on access and use for interpretation, education, exhibition, and research. It covers legal issues, publications, two and three-dimensional reproductions, using museum objects in exhibits and in furnished historic structures, and providing access for research.

The NPS Museum Handbook covers a broad range of topics and provides guidance, policies and procedures for managing museum and archival collections. The Conserve O Grams provide practical and specific technical guidance on many of the topics that are extensively covered in the NPS Museum Handbook. The two resources are designed to be used in concert.

—Joan Bacharach, Senior Curator, National Park Service, Museum Management Program, 1201 Eye Street, NW, Washington, DC 20005, USA, [joan\\_bacharach@nps.gov](mailto:joan_bacharach@nps.gov)

## Health & Safety Committee

### Welcome “Fall”! Be Prepared for the Unexpected

As conservators are settling into school schedules, and beginning new internships and jobs, the Health & Safety Committee would like to remind you about the importance of laboratory and workplace safety training. Safety training is not just good sense — it is required for all employers.

#### WHO SHOULD HAVE SAFETY TRAINING?

Anyone who works in the conservation lab or studio should receive workspace-specific safety training in addition to safety training provided by the overall institution, unless they are under direct and constant supervision of someone with safety training for every moment that they are working. This includes new as well as current full- and part-time conservation employees, contractors, volunteers, interns, and anyone else who may have contact with hazardous materials or situations within the space such as custodians and art handlers.

#### HOW OFTEN SHOULD SAFETY TRAINING BE CONDUCTED?

Individuals should review their safety training annually or whenever new safety policies are implemented. Anyone newly entering the lab or studio should receive training as soon as possible.

#### WHAT SHOULD BE INCLUDED IN SAFETY TRAINING?

- Review and location of the **Chemical Hygiene Plan (CHP)**
- Locations and types of **Personal Protective Equipment (PPE)**
- Review of **hazardous materials handling and waste disposal**
- Locations and use of **first aid kits, eye washes, and showers**
- Review and location of the **Disaster Plan**

- Review of **Evacuation Routes**
- Review and locations of **Safety Data Sheets (SDSs) and Hazard Communication Protocols**
- Review of use of **fume extraction and ventilation** (including respirators, if used)
- Contact information for persons responsible for **safety protocols and emergency response** (for the lab, institution and city)
- Review of any **lab *and* institution specific safety plans** (such as handling pesticide residues or ladder/scaffolding use)
- Instruction on creating and using a **Job Hazard Analysis (JHA)**
- Review of **radiation use and safety** (if used)

#### EMPLOYER/SUPERVISOR RESPONSIBILITIES

- Create a work environment where workers feel comfortable and confident in performing tasks safely and in reporting safety concerns
- Provide safety training for all workers in the lab or studio
- Implement, review, and maintain all safety documents (CHP, SDS, Disaster Plan)
- Enforce safety protocols
- Maintain relationships with and request information from appropriate safety professionals
- Ensure workspace and equipment meets all city, state and OSHA safety guidelines
- Provide annual fit-testing for respirators if they are used

#### WORKER RESPONSIBILITIES

- Be proactive in your own health and safety
- Participate in employer-provided safety training
- Follow safety protocols
- Promptly inform supervisor of all safety concerns
- Request safety training if it is not provided to you

—Members of the AIC H&S Committee

Have a question about health and safety in your conservation work?  
Email [healthandsafety@conservation-us.org](mailto:healthandsafety@conservation-us.org).

## New Publications

Cardon, Dominique, ed. *The dyer's handbook: Memoirs on dyeing*. Ancient textiles series. Oxford: Oxbow Books, 2016. ISBN: 9781785702112. This book publishes a translation into English of an anonymous French manuscript held in a private collection, consisting of four essays produced around 1763, possibly written by Paul Gout of the Royal Manufactures of Bize, in the Languedoc Region of France. The original manuscript held swaths of sample dyed woolen cloth and included recipes for their coloring. The work has been published in French under the title *Mémoires de teinture*.

Coffey-Webb, Louise. *Managing costume collections: An essential primer*. Costume Society of America series. Lubbock, TX: Texas Tech University Press, 2016. ISBN: 9780896729568. This guide to the management of costume collections presents information on

organizational systems, record keeping, environmental control, and exhibitions and display. It speaks to a diverse spectrum of audiences ranging from personal hobbyists, vintage dealers, museums, historical societies, university theaters, and study collections while adhering to the needs of the Costume Society of America.

Krause, Susanne and Julia Rinck. *Buntpapier – Ein Bestimmungsbuch, Decorated Paper – A Guide Book, Sierpapier – Een gids*. Second, revised and extended ed. Hauswedell, Stuttgart, 2016. ISBN: 9783776205169. The second edition of a guide to decorated paper expands on the general technical and historical information of the first edition. It provides examples of additional paper types and is supplemented by an expanded image section.

Nishioka, Tsunekazu and Jiro Kohara. *The building of Horyu-ji: The technique and wood that made it possible*. Translated into English by Michael Brase. Japan library. Tokyo: Japan Publishing Industry Foundation for Culture, 2016. ISBN: 9784916055590. This volume was originally published in Japanese, under the title of *Hōryū-jō sasaeta ki*, by NHK Publishing, Inc., in 1978. Horyu-ji temple was originally built in the 7th century and has been designated a World Heritage Site as the earth's oldest wooden structure. Tsunekazu Nishioka was a master carpenter who worked on the repair of the structure in the mid-20th century.

Panayotova, Stella, ed. *Colour: The art & science of illuminated manuscripts*. London: Harvey Miller Publishers, 2016. ISBN: 9781909400566. This catalog was published to accompany the exhibition at the Fitzwilliam Museum from July through December 2016, featuring 150 manuscripts from its collections. The catalog showcases research undertaken by the Fitzwilliam's curators, scientists, and conservators on these objects.

Paterakis, Alice Boccia. *Volatile organic compounds and the conservation of inorganic materials*. London: Archetype, 2016. ISBN: 9781909492400. This book presents the author's research on VOCs (volatile organic compounds), frequently found in museums and galleries as a consequence of the off-gassing of materials used in the construction of show cases, storage cabinets, and containers, and also resulting from methods of exhibit preparation and cleaning. These compounds may present a health hazard and are potentially damaging to the objects in a collection. The author discusses methods for managing and mitigating the negative effects of these compounds on objects and the local environment.

Robinson, Sara C., Hans Michaelsen, and Julia C. Robinson. *Spalted wood: The history, science and art of a unique material*. Atglen, PA: Schiffer Publishing, 2016. ISBN: 9780764350382. This book covers the science, history, and the applications of spalting, i.e., wood coloration caused by fungi.

Weinryb, Ittai. *The bronze object in the Middle Ages*. Cambridge: Cambridge University Press, 2016. ISBN: 9781107123618. This book provides a concise overview of the use of bronze in sculpture in the Middle Ages, starting with mining, smelting, and the production of alloys, and ending with automata, water clocks, and fountains.

—Sheila Cummins, Getty Conservation Institute,  
SCummins@getty.edu

## People

**Emily Brown** is currently the Mellon Fellow in Decorative Arts and Sculpture at the Philadelphia Museum of Art, after working at the University of Pennsylvania Museum of Archaeology and Anthropology. Emily graduated from the University of Delaware Art Conservation Program in 2015 with specializations in objects and preventive conservation. She can now be reached at 215-684-7569, and her email address is [emily.brown@philamuseum.org](mailto:emily.brown@philamuseum.org).

**Geneva Griswold** has joined the Seattle Art Museum (SAM) as Associate Objects Conservator. Geneva will focus on the conservation and preventive care of SAM's pre-modern collections. Previously, she was the Andrew W. Mellon Fellow at the Fine Arts Museum of San Francisco and held positions at the Walters Art Gallery and the Getty Conservation Institute.

**Jessica Pace** recently became the Preventive Conservator at the Barbara Goldsmith Preservation and Conservation Department at NYU Libraries, where she manages the preventive conservation program for the library's archives and special collections. Prior to joining NYU Libraries, Jessica had worked as an Assistant Conservator at the American Museum of Natural History and a Project Objects Conservator at the Brooklyn Museum. Jessica can be reached at [jessica.pace@nyu.edu](mailto:jessica.pace@nyu.edu).

**Anna Serotta** has recently moved from the Brooklyn Museum to the Metropolitan Museum of Art (MMA), Objects Conservation Department, as Assistant Conservator. Following the retirement of Ann Heywood, Anna will be primarily responsible for the Egyptian Art collection. Anna received her conservation training at the Institute of Fine Arts, NYU, and went on to complete a fellowship at the MMA, contract positions at the Brooklyn Museum and the MMA, archaeological fieldwork in Egypt and the Mediterranean, and a Rome Prize fellowship at the American Academy in Rome. She can now be reached at 212 396-5378, and her email address is [anna.serotta@metmuseum.org](mailto:anna.serotta@metmuseum.org).

**Christina Simms** has moved from the National Air and Space Museum to McKay Lodge Conservation Laboratory, Inc. She can be reached at [xtinasimms@gmail.com](mailto:xtinasimms@gmail.com).

## In Memoriam

### Eric F. Hansen (1949-2016)

Eric F. Hansen (1949-2016) died in September after a protracted illness. Over the course of a long illness he maintained his courage, good humor, and amazing stamina.

A man of remarkably diverse interests, Eric maintained a lifelong fascination with subjects as varied as conservation science, anthropology, archaeology, art history, contemporary art as well as the history of Hollywood. Eric held two Master's degrees; one in Chemical Engineering and another in Materials Science; and a doctorate in Archaeology from UCLA. At UCLA, Eric studied the Maya, focusing on lime plaster technology and the site of Nakbe in Guatemala, working closely with Richard D. Hansen (no relation).

Eric began working at the Getty Museum prior to the formation of the Getty Conservation Institute (GCI). During his

many years at the GCI, Eric's research focused on the preservation of proteinaceous materials including human mummies, silk, and vellum, involving work with the Egyptian Antiquities Organization and the Israel Antiquities Authority's Dead Sea Scrolls. He later devoted his research to problems concerning painted surfaces in early European painting and ethnographic objects. Studies also included testing modern paints using artificial aging and the effectiveness of consolidants on stone and earthen architecture. Eric always published his work and was professionally active in the American Institute for Conservation of Historic and Artistic Works (AIC) – earning that organization's President's Award in 2006 – and the Western Association for Art Conservation (WAAC), as well as several international conservation organizations. With Mary Striegel, he founded the Research and Technical Studies Group of the AIC to promote practical collaboration between conservators and conservation scientists. He also became deeply involved in research focusing on earthen architecture and lime mortars and plasters as an extension of his work at Nakbe. He worked closely with Koenraad Van Balen of the Catholic University of Leuven in Belgium and Carlos Rodriguez-Navarro of the University of Granada in Spain.

After leaving the GCI, Eric became the Chief of the Preservation Research and Testing division at the Library of Congress. He oversaw an increase in scientific staff and the remodeling of the laboratories. Eric was particularly interested in non-destructive testing using such methods as multi-spectral imagery and in problems associated with digital storage media.

After retiring from the Library of Congress and returning to Los Angeles, Eric worked as a consultant for the Museums of New Mexico, Conservation Department, on developing and funding expanded conservation science facilities and capabilities, with the aim of preserving Southwestern United States archaeological and historical cultural artifacts and structures. He also joined the Advisory Committee for the Los Angeles County Arboretum and Botanic Garden's Historic Section, and provided valuable technical and professional advice regarding the Arboretum's four historic buildings and mid-century landscape garden features. This resulted in the use of a lime mortar formulation for the repair of the Arboretum's large travertine fountains.

A private memorial service will be conducted by Eric's family. Contributions toward a memorial tree dedicated in his memory can be sent to the Los Angeles County Arboretum & Botanic Garden at the address below or donations can be made in his memory to the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC).

—*Mitchell Hearnis Bishop, Curator, Historic Collection,  
Los Angeles County Arboretum & Botanic Garden,  
[Mitchell.Bishop@arboretum.org](mailto:Mitchell.Bishop@arboretum.org)*

Eric F. Hansen Memorial  
c/o Ms. Brittany Fabeck  
Los Angeles County Arboretum & Botanic Garden  
301 North Baldwin Avenue, Arcadia, CA 91007

FAIC  
1156 15th Street NW, Ste. #320, Washington, DC 20005  
[www.conservation-us.org/in-memory-of-eric-hansen](http://www.conservation-us.org/in-memory-of-eric-hansen)

### **Philip A. Klausmeyer (1963–2016)**

It is with great sadness that we report the untimely death of Worcester Art Museum Conservator and Scientist Dr. Philip A. Klausmeyer. Philip was a cherished family member, esteemed colleague, and friend. He passed away on Thursday, August 25, 2016 at the age of 53, surrounded by his loving family, after a 14-month battle with pancreatic cancer.

Philip worked at the Worcester Art Museum as both a paintings conservator and scientist while also serving as associate editor for *Studies in Conservation*. He also held a research appointment at Worcester Polytechnic Institute (WPI) where he brought museum conservators together with university scientists and students to explore the application of innovative technologies to conservation research. At WPI, Philip was exposed to cutting edge technologies, and it was here that he discovered the potential for laser shearography to assess the impact of environmental conditions on artworks.

In 1998, Philip received an M.S. in painting conservation from the Winterthur/University of Delaware Program in Conservation. He completed two summer internships at the Museum of the Pennsylvania Academy of Fine Arts and fulfilled his third year internship requirement at the Worcester Art Museum (WAM). Over the next five years, he completed several advanced fellowships at WAM, including two Samuel H. Kress awards. During this period, he also worked part time for two years as an assistant conservator at the Harvard University Art Museums, where he made significant contributions to the conservation treatment of John Singer Sargent's *Triumph of Religion* murals at the Boston Public Library.

In 2003, with the generosity of the Andrew W. Mellon Foundation under the leadership of Angelica Rudenstine, Philip was charged with establishing technical research capability at WAM while he simultaneously pursued an individually designed PhD in conservation science. Inspired by the research of University of Delaware Professor Richard Wolbers, Philip's dissertation focused on the use of immunosorbent assays in the detection of proteinaceous binding media found in art materials. Philip was awarded the PhD in 2009 from Clark University.

At the 37th Annual Meeting of the AIC (2009) in Los Angeles, in collaboration with Cultural Heritage Imaging, Philip introduced conservators to a newly-designed examination and documentation tool employing RTI (Reflectance Transformation Imaging). Far surpassing the quality of traditional raking light photography, RTI has now been widely embraced by conservators as the preferred method for documenting the surface topography of art objects.

In 2014, at the Smithsonian American Art Museum, Philip delivered his last professional paper (available on Youtube), which discussed mapping and quantifying induced strain in canvas paintings using laser shearography. This collaborative research with WPI has generated considerable interest among colleagues who are continuing to pursue laser shearography as a means for assessing the impact of environmental conditions on works of art.

Philip was innovative and kind, with a brilliant mind, and a deep love and admiration of those who surrounded him. He was a generous collaborator, a gifted practitioner, and a caring and compassionate mentor who inspired many with his positive spirit

and his commitment to their success. He leaves behind him a professional legacy many of us can only dream of, and a loving family who cherish his memory.

Philip was also a prolific artist, spending summer vacations on Cape Cod painting landscapes of the coastal dunes. A recipient of an Outer Cape Artists in Residency Consortium award, he was also a member of a non-profit organization dedicated to the preservation of dune shacks on the Cape Cod National Seashore. A fall 2017 exhibition of his artwork is planned at the Sprinkler Factory Gallery, a non-profit art space located in Worcester.

Philip was born in Kalamazoo, Michigan and raised largely in upstate New York, although his family ultimately settled in Massachusetts, where Philip received a B.A. in Art History and a B.A. in Studio Art from the University of Massachusetts Amherst. There also he met his wife of nearly 30 years, Amy J. (Constant) Klausmeyer. Philip and Amy raised their own family in Holden, Massachusetts, in a house they lovingly restored.

Philip is survived by his wife Amy; his two sons, Ethan of Holden and Noah of Boston; his parents, David and Suzanne (Hofmann) Klausmeyer of Lenox, Massachusetts; three brothers, David of Lenox, Massachusetts, Edward of New Marlborough, Massachusetts, and Stephen of Becket, Massachusetts; and a sister, Joanna Carothers of Marquette, Michigan.

In honor of Philip, his forward thinking, and his dedication to the connection between conservation practice and science, the Winterthur/ University of Delaware Program in Art Conservation has established a continuing competitive research grant to be awarded in support of a student's scientific research or attendance at a scientific conference. Donations in Philip's memory may also be made to the Art Conservation Department of the Worcester Art Museum.

A memorial event is being planned for April 2017 at the Worcester Art Museum. For further information, please contact [ritaalbertson@worchesterart.org](mailto:ritaalbertson@worchesterart.org) or [ajklaus@verizon.net](mailto:ajklaus@verizon.net).

—Rita Albertson ([RitaAlbertson@worchesterart.org](mailto:RitaAlbertson@worchesterart.org)), Amy Klausmeyer, Debra Hess Norris ([dhmorrison@art-sci.udel.edu](mailto:dhmorrison@art-sci.udel.edu))

*Reprinted in part from the ConsDistList Digest, Instance Vol. 2, Issue 2, 9/26/16*

### Shin Maekawa (1952–2016)

Shin Maekawa—a long-serving member of the Getty Conservation Institute (GCI) staff (1989–2016) and an integral part of the Institute's work from its early days—passed away on July 21, 2016, after quietly enduring an extended illness.

A native of Japan, Shin came to California for his university studies. After receiving a master's degree in mechanical engineering from UCLA, he worked for over a decade as an engineer for an American defense company. In 1989, wanting a change, Shin left a promising career in defense to join the scientific staff of the GCI. He would spend the rest of his life engaged in conservation.

The breadth of Shin's efforts at GCI was considerable, as was the international character of the diverse work he undertook. From Egypt, to Honduras, to China, to Italy, to Brazil, Shin carried out a variety of projects. Early endeavors included the development of environmental monitoring stations designed

to collect data that could aid in a heritage site's conservation—stations that he continued to refine throughout his career. Early on he also engaged in nitrogen anoxia research, leading to the development of oxygen-free museum display cases that he first designed for use with the mummy collection in the Egyptian Museum in Cairo, and later for the Constitution of India documents in New Delhi.

Shin went on to spearhead research into collections in hot and humid environments, focusing on the development of economical and sustainable strategies to reduce biodeterioration of collections housed in historic buildings in hot and humid regions. This led to a significant follow-up project on alternative climate controls for historic buildings, applying the techniques he had previously developed. All this work culminated in the 2015 publication *Environmental Management for Collections: Alternative Conservation Strategies for Hot and Humid Climates*, which he coauthored. The book received the American Publishers 2016 PROSE Award for Environmental Science.

Shin's work in the last few years of his life was emblematic of his career, in which his extensive expertise was applied in a variety of sites. He conducted environmental work at the tomb of Tutankhamen in Egypt, at Herculaneum in Italy, at the Qianlong Garden in the Forbidden City in Beijing, and at the iconic midcentury Eames House in Los Angeles.

In the midst of his professional tasks, Shin furthered his own education, earning a PhD in conservation science from Tokyo University of the Arts in 2004. His hope, upon retirement from the GCI, was to teach.

Shin quietly took great pride his work, telling colleagues that he was glad to be contributing to things in which he deeply believed. Indeed, his consistent dedication, quest for excellence, scientific creativity, and wry sense of humor were his hallmarks, characteristics greatly valued by the many conservation professionals who worked with Shin over a quarter of a century. His loss cuts deeply, both professionally and personally. The GCI has extended its condolences to Shin's wife Kayoko, his children David and Mika, and the rest of his family as it mourns the passing of one of its own.

—A version of this tribute originally appeared in the fall 2016 edition of *Conservation Perspectives*, The GCI Newsletter.

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## Worth Noting

### Specialist Certificate in Cross Cultural Materials Conservation, University of Melbourne

This course has been designed for professionals working in and with cultural collections, senior Indigenous knowledge-holders, and local government and museum collections managers. Through a series of seminars, practical sessions and site visits, students will examine questions about decision-making, risk, ethics, communication, resilience and development, around topics including:

- The role and the impact of cultural preservation on the wellbeing of communities
- Protocols and conventions relevant to cross-cultural engagement



- Community sensitivities, cultural contexts and community needs
- Principles, ethics, and methods across a range of cultural practices and communities
- Approaches to the long-term care of cultural material
- Applying cultural perspectives for best practice decision-making
- Using practical examples to understand the complexity and contexts of interventive decision-making
- Working collaboratively to apply knowledge-sharing principles.

Please see the website for dates, fees and application process, at [www.commercial.unimelb.edu.au/crosscultural/](http://www.commercial.unimelb.edu.au/crosscultural/).

To express interest please contact Pam Salvo, +61 3 8344 2702, [psalvo@unimelb.edu.au](mailto:psalvo@unimelb.edu.au)

### **New Interactive Photography Website from the Art Institute of Chicago**

The Department of Photography at the Art Institute of Chicago is delighted to announce a new website focused on the museum's [Alfred Stieglitz Photography Collection](http://www.artinstituteofchicago.org/alfred-stieglitz-photography-collection).

This new interactive collection focus brings to the public high-quality reproductions of all 244 photographs in the Stieglitz Collection: 159 by Stieglitz himself, and others by Ansel Adams, Paul Strand, Edward Steichen, and many others in his circle. It contains in-depth information assembled by conservators, curators, and other researchers. Among its features are:

- New conservation analysis on each work, with 44 receiving in-depth examination
- Over 900 images, including new object photography, contextual images, and photomicrographs
- A scholarly essay about the collection's history and entry into the Art Institute
- Essays on the twenty-one artists featured in its holdings
- Historical entries on the three galleries Stieglitz ran, and the two journals he edited
- Explanations of twelve separate photographic processes
- Context for nine different series within Stieglitz's own photography
- Seven thematic essays linking the works
- High-quality image downloads, and a downloadable PDF with information on each object

### **New Academic Program for Heritage Science and Conservation; South Africa Technical Conservation Studies Masters**

This nominally one-year, trimester based, postgraduate diploma in Technical Conservation Studies, is scheduled to launch on February 1, 2017. The program emphasizes bench skills and will offer preparation for commercial enterprise and/or employment in conservation to students from various undergraduate fields of study. The program is conducted in English at the campus of The South African Institute for Heritage Science and Conservation, Twee Riviere, Southern Cape region, South Africa. The program has been designed to equip students with a broad knowledge of conservation theory and practice and to impart hands-on, preparatory skills in four conservation specialties; metals conservation,

paper conservation, ceramics conservation, and stone and mortar conservation. Students will also have opportunity to undertake advanced level conservation work within the built environment, as well as in either paper conservation \*or\* metals conservation, depending on the student's preference. A research project (35 credits) concludes the program.

For more information, kindly view the program outline for 2017 at [www.sainst.org/documents/2017\\_Postgraduate\\_Diploma\\_Trimester\\_View.pdf](http://www.sainst.org/documents/2017_Postgraduate_Diploma_Trimester_View.pdf), or contact the Program Director, Dr. Christian Dreyer, at [academia@sainst.org](mailto:academia@sainst.org).

### **Conservation Studios at the Victoria and Albert Museum, London, Now Offer Public Tours**

Since March 2016, the Victoria and Albert Museum in London has piloted a scheme of public tours in the Museum's Conservation Department. The free tours, led by volunteer guides, offer the visitors insight into the activities of the Department. The tour, including the paper, books, sculpture, and textiles conservation studios, provides an opportunity to see the work that goes on behind the scenes examining, conserving, preserving and preparing collections for display in the Museum's galleries and exhibitions. The free one-hour tours are advertised on "What's On" on the V&A Website and take place every second and third Wednesday of the month at 11 am (see: <https://shop.vam.ac.uk/whatson/index/view/id/1947/event/Behind-the-Scenes---Tour-of-the-Conservation-Studios/dt/2016-10-25/free/1>)

—Victoria Oakley, ACR FIIC, Head of Objects Conservation Section, Conservation Department, Victoria and Albert Museum, London, UK, [oakley@vam.ac.uk](mailto:oakley@vam.ac.uk)

## **Grants & Fellowships**

*Note: more details about these fellowships can be found in the Positions, Fellowships & Internships section on page 28.*

### **Postdoctoral Fellowship: Getty Conservation Institute**

The Getty Conservation Institute's (GCI) postdoctoral fellowship is a two-year program designed to provide recent PhDs in chemistry and the physical sciences with experience in conservation science. The 2017-2019 Postdoctoral Fellow will be an integral part of the GCI Science's Technical Studies research area, and as such will work closely with conservation and curatorial colleagues from across the Getty, gaining experience in cultural heritage research as conducted within a museum environment. The application deadline is November 15, 2016. ([www.getty.edu/conservation/about/science/index.html](http://www.getty.edu/conservation/about/science/index.html)).

### **Graduate Internships: J. Paul Getty Trust Programs**

Getty Graduate Internships are offered in the four programs of the J. Paul Getty Trust: The J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation, as well as in Getty Publications, to students who intend to pursue careers in fields related to the visual arts. Training and work experience placements are available in areas

such as curatorial, education, conservation, research, publications, information management, public programs, and grant making. Applications for the 2017/2018 internship period are now available. The application deadline is **December 1, 2016**. To find out more and apply online, visit [www.getty.edu/foundation/initiatives/current/gradinterns/index.html](http://www.getty.edu/foundation/initiatives/current/gradinterns/index.html)

### Conservation and Scientific Research Fellowships: The Metropolitan Museum

Fellowships at The Met are an opportunity for scholars from around the world to use the Museum as a place for exchange, research, and professional advancement. Fellows are fully integrated into the life of The Met and, through weekly gatherings and discussions, take part in research sharing and workshops that explore the inner workings of The Met. Fellows are given a workspace and focused access to research facilities, labs, libraries, collections, and the time and space to think.

All fellows must be in residence at the Metropolitan Museum during the fellowship period. PhD candidates, postdoctoral scholars, and senior scientists and researchers are eligible to apply. Junior fellows are those applicants who have recently completed graduate-level training; senior fellows are well-established professionals with at least eight years of experience in the field and a proven publication record, or those who have their PhD in hand by the deadline date. Junior fellows work closely with Met staff to receive training on scientific research and conservation practices. Senior fellows work on a specific research project that makes use of the Museum's collection and/or resources. The deadline for all application materials, including transcripts and letters of recommendation, is **December 2, 2016, 5 p.m. (ET)**. [www.metmuseum.org/about-the-met/fellowships/conservation-and-scientific-research-fellowships](http://www.metmuseum.org/about-the-met/fellowships/conservation-and-scientific-research-fellowships)

### Smithsonian Postgraduate/Postdoctoral Fellowships in Conservation of Museum Collections Program

This fellowship program is offered by the Smithsonian Institution to provide opportunities for recent graduates of master's programs in art and archaeological conservation or the equivalent or conservation scientists, including those at the postdoctoral level, who wish to conduct research and gain further training in Smithsonian conservation laboratories for conservation of objects in museum collections. These fellowships are offered through the Smithsonian's Office of Fellowships and Internships. They are administered under the charter of the Institution, 20 U.S. Code section 41 et seq. Fellowship awards under this program are contingent upon the availability of funds. All applications must be submitted by **December 1, 2016**; notification of decisions will be made no later than April 1, 2017. All applications should be sent through the SOLAA system at <https://solaa.si.edu/>.

### Anne L. Poulet Curatorial Fellowship 2017-2019

The Frick Collection is pleased to announce the availability of a two-year predoctoral fellowship for an outstanding doctoral candidate who wishes to pursue a curatorial career in an art museum. The fellowship offers invaluable curatorial training and provides the scholarly and financial resources required for completing the doctoral dissertation. The fellowship is best suited to a student working on a dissertation that pertains to one of the major strengths of the collection and library. The Anne L. Poulet Curatorial Fellow will have an opportunity to work with curatorial and educational staff on research for special exhibitions and on the permanent collection. Frick curators and conservation staff will be available for consultation on the dissertation. The Fellow will be expected to give a public lecture on his or her topic. The Fellow will divide his or her time between the completion of the dissertation and activities in the Curatorial Department. Read more at [www.frick.org/careers/anne\\_l\\_poulet\\_curatorial\\_fellowship\\_2017%E2%80%932019](http://www.frick.org/careers/anne_l_poulet_curatorial_fellowship_2017%E2%80%932019). The application deadline for the fellowship is **January 16, 2017**.

## Conservation Training Programs (ANAGPIC)

### Current Research and Recent Post-Graduate Placements

#### BUFFALO STATE COLLEGE, ART CONSERVATION DEPARTMENT

Post-graduate placements for the Class of 2016 are:

Student	Post-Graduate Placement
Michiko Adachi	Sherman Fairchild Fellow, MFA Boston, Boston, MA
Janelle Batkin-Hall	Self-employed, greater Washington, DC, area
Kellie Boss	Fine Arts Conservation LLC, Los Angeles, CA, & Contract Conservator, Getty Museum, Los Angeles, CA

Abigail Merritt	Contract Conservator, Morgan Library & Museum, Sherman Fairchild Fellow, New York, NY
Michal Mikesell	Post-Graduate Fellow, Hirschhorn Museum & Sculpture Garden, Washington, DC
Liane Naauao	On maternity leave
Nicole Peters	Project Conservator, Anchorage Museum, Anchorage, AK
Julie Ribits	NEH Fellow in Paintings Conservation, Chrysler Museum of Art, Norfolk, VA
Christine Romano	Associate Conservator, Arthur Page Conservation, Washington, DC
Anne Schaffer	Samuel H. Kress Fellow in the Conservation of Paintings and Painted Surfaces, Smithsonian American Art Museum, Washington, DC

**UCLA/GETTY CONSERVATION PROGRAM**

Thesis titles for second-year fellows, Class of 2016:

Student	Thesis
Morgan Burgess	Digitizing Ceramic Conservation: Using 3D Modeling and Printing as an Approach to Loss Compensation
Marci Burton	A Technical Study of a Pre-Columbian Chilean Child Mummy Bundle from Arica, Chile
Mari Hagemeyer	Novel Conservation Techniques for Treatment of Gelatinized or Denatured Skin and Hide Materials
Hayley Monroe	Conditioning Basketry Elements with Water and Solvents; an Investigation into existing techniques
Lindsay Ocal	An Examination of Polychrome Ceramic Vessels from the Site of Amapa, Mexico
Michaela Paulson	Evaluation of the interaction of original adhesives, later coatings, and conservation treatment methods on the structural blue color of Kingfisher feathers in Chinese cloisonné feather jewelry

**WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION**

Class of 2016 - Post Graduate Placements

Student	Post-Graduate Placement
Sydney Beall	Postgraduate Fellowship in Paintings Conservation, Yale University Art Gallery, New Haven, CT
Miranda Dunn	Mellon Fellow in Paintings Conservation, Los Angeles County Museum of Art, Los Angeles, CA
Bianca Garcia	Mellon Fellow in Paintings Conservation, Balboa Art Conservation Center, San Diego, CA
Lauren Gottschlich	Engen Fellow, National Air and Space Museum, Washington, DC
Anisha Gupta	Mellon Fellow in Paper Conservation, Fine Arts Museums of San Francisco, CA
Jacinta Johnson	Mellon Fellow in Paper Conservation, Conservation Center for Art & Historic Artifacts, Philadelphia, PA
Pamela Johnson	On Contract, Hirshhorn Museum, Washington, DC
Jose Lazarte	Mellon Fellow in Paintings Conservation, Los Angeles County Museum of Art, Los Angeles, CA
Catherine Magee	Mellon Fellow, Walters Art Museum, Baltimore, MD
Alexandra Nichols	Samuel H Kress Fellow, Solomon R. Guggenheim Museum, New York, NY
Emily Wroczynski	Marshall Steel Fellow in Conservation, Colonial Williamsburg Foundation, Williamsburg, VA

Preservation Studies Ph.D. Program

Student	Doctoral Thesis
Maribel Beas	Preservation of Indigenous Cultural Landscapes in the Amazon Valley
Michael J. Emmons	Inscribing Early America: Material Culture, Marking, and Meaning, 1700-1870
Mariana Di Giacomo	The Effects of Preparation on Paleontological Scientific Analyses and Long-term Stability of Fossils
Maria João dos Santos Nunes Petisca	Investigations into Chinese Export Lacquerware: Black and Gold, 1600-1850
Shelley Smith	The Sculpture of Malvina Hoffman: The Intersection of Visual Ethnography, Art, and Art Conservation
Richard C. Wolbers	Segregation of Surfactants in Modern Artists' Acrylic Paints
Ying Xu	When Historic Preservation Encounters Minorities: Examining the Significance of Historic Architecture and Intangible Cultural Heritage of the Bapai Yao
Dr. Kristin DeGhetaldi	From Egg to Oil: The Early Development of Oil Painting During the Quattrocento (Most recent graduate, defense in May 2016)

Second-Year Students, Class of 2018

Student	Technical Study Project
Jacklyn Chi	A Technical Study of a Painted and Decorated Boughpot Made from Cellulose Based Materials
Diana Hartman	Technical Study of a Thickly Painted Expressionist Work on Hardboard Panel Made in 1973 by Artist Fay Peck
Ersang Ma	Technical Study of a Tibetan Drum from the Penn Museum
Ellen Nigro	Technical Analysis of a 19th-century Thai Panel Painting in the Doris Duke Collection at the Walters Art Museum
Jackie Peterson	A Handsome Compliment: The Technical Study of an Embroidered Silk Broadside
Mina Porell	Technical Analysis of an Oil-on-Panel Copy of Raphael's Holy Family (known as Madonna of Loreto), Attributed to Perino del Vaga
Caitlin Sofield	The Technical Analysis of Surface Coatings and Consolidants on an Architectural Eagle Sculpture
Amaris Strum	Technical Study of a Greek Black-Figure Ceramic Olpe Vase from the Collection of the Johns Hopkins Archaeological Museum
Claire Taggart	Technical Study of a Modern Plastic Piece by Keith Tyson: Automata No. 1 (Geno/Pheno)
Kelsey Wingel	The Technical Analysis of a William Williams, Sr. Self Portrait at Winterthur Museum

## Specialty Group Columns

### Architecture Specialty Group (ASG)

#### 2017 AIC Annual Meeting

New ASG Program Chair Andrew Fearon, Chair Emeritus Jennifer Schork, and I (as ASG Chair), are busy reviewing abstracts and planning the ASG and ASG/WAG joint sessions for Chicago next year, as well as a fantastic reception to be offered with WAG at the historic Glessner House Museum! There are some great abstracts this year, and we will have some exciting sessions, so please plan on attending! Authors should expect to be notified by the middle of November as to whether their submissions have been included in the program or not. We are also welcoming ideas for ASG events or tours during the Chicago meeting – please get in touch with either myself at [lafriedman@getty.edu](mailto:lafriedman@getty.edu) or Andrew Fearon at [afearon@mccollab.com](mailto:afearon@mccollab.com), if you know the city well and have suggestions.

#### Other Events

ASG was pleased to have helped sponsor a two-day Laser Cleaning Workshop for Art & Architecture, hosted by The University of Pennsylvania Graduate Program in Historic Preservation on October 6 & 7, 2016.

We are also proud to be a sponsor of the 6th Architectural Paint Research Conference, which will be hosted by Columbia University on March 15–17, 2017. For more information, please visit the conference webpage: [www.apr2017.org](http://www.apr2017.org).

Always free to contact me with any ASG-related questions, comments, or musings you would like to share, as well as any news items for the next newsletter.

—Leslie Friedman, ASG Chair, [lafriedman@getty.edu](mailto:lafriedman@getty.edu)

### Book and Paper Group (BPG)

#### 2017 AIC Annual Meeting

Thank you to all our members who responded to the Annual Meeting Call for Papers. The abstract review committee, led by Program Chair Victoria Binder and Assistant Program Chair Deb Cuoco, has been busily reading submissions and crafting an excellent program for our 2017 Chicago meeting.

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

#### 2017 BPG Budget

Operating a balanced annual budget (year's income = year's costs) is a priority for the BPG Executive Council; we continue to work with AIC staff to plan for the future, especially as rising costs outpace our income growth. Our most significant costs are the

BPG programming at the Annual Meeting, the BPG reception at the meeting, and for the publication of the BPG Annual. As always, the Executive Council will discuss BPG finances at the BPG Business Meeting in Chicago and we encourage members to read the business meeting minutes from each meeting, which are available to view on [Memberfuse](#) (from 2013 on).

#### Membership Designation

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

—Whitney Baker, BPG Chair, [bpg.whitneybaker@gmail.com](mailto:bpg.whitneybaker@gmail.com)

### Conservators in Private Practice (CIPP)

#### 2017 AIC Annual Meeting

The 2017 CIPP annual meeting session in Chicago is now in the planning! The theme for our workshop will be “Innovative Tools to Enhance Your Business,” and we expect it to be a fun presentation including innovative and useful gadgets, apps, technology, computer programs, and websites (for the conservator in private practice). Already on the docket is a presentation on magnification technology.

Digital photography equipment upgrades seem to be a re-occurring subject on our Listserv. For the workshop, we envision discussing uses of video and photos, and the legalities of image use of other people's property. Can you line-item this in a conservation project estimate? Is there a subcontractor/expert to offer this service or expertise as members of your “business team?” All presentations are focused on how to enhance your private art conservation practice.

Our meeting's presentations of useful information and the “latest finds” come from YOU! Make your participation in the AIC meeting in Chicago more meaningful and professional by participating with a presentation in the annual CIPP meeting. Call to discuss your ideas: Program Chair Scott M. Haskins, (805) 564-3438, [faclartdoc@gmail.com](mailto:faclartdoc@gmail.com) or Kerith Koss Schragger (212) 920-5535, [kerith.koss@gmail.com](mailto:kerith.koss@gmail.com).

—Scott Haskins, CIPP Chair, [faclartdoc@gmail.com](mailto:faclartdoc@gmail.com)

### Objects Specialty Group (OSG)

#### Participation in International Archaeology Day

October 15 was International Archaeology Day (IAD), which is sponsored by the Archaeological Institute of America and held each year on the third Saturday of October. This year, the Archaeological Discussion Group (ADG) registered AIC as a

Collaborating Organization. As a collaborating organization, AIC was listed on the IAD website along with other collaborators, and promoted IAD through the AIC and ADG Facebook pages, AIC's Twitter account, and through posts on the AIC blog. ADG co-Chairs Francis Lukezic and Molly Gleeson also posted on the IAD blog to promote how our members work with archaeologists and support archaeological projects and collections. To find out more about IAD and how you can participate next year, visit: [www.archaeological.org/archaeologyday/join](http://www.archaeological.org/archaeologyday/join). You can also contact ADG co-Chairs, Francis Lukezic and Molly Gleeson, with questions.

### **New Individual Grants for OSG Members to Attend AIC Annual Meeting**

The OSG is establishing a grant for OSG members to provide support for attendance at the AIC Annual Meeting. The grant is for \$500 per recipient, and we will prioritize students, recent graduates, and members who are presenting at the meeting. The application is open to all members who do not receive funding elsewhere. Up to four awards will be given at the discretion of the OSG officers. After an initial three-year trial period, the OSG leadership will evaluate the success of the program and its potential for long-term implementation, as dependent on current reserves and the group's priorities. OSG hopes that this award will help us spend down their reserves to a more comfortable/acceptable level, and will provide support for object-focused conservators to maintain their connection to the membership through attendance at the AIC Annual Meeting. Further, the redistribution back to the group recognizes that membership dues have helped to create the deep reserves and will serve to strengthen OSG participation. For further details and information on how to apply, please visit [www.conservation-us.org/osg-individual-grant](http://www.conservation-us.org/osg-individual-grant).

—*Laura Lipcei, OSG Chair, [laurali@rom.on.ca](mailto:laurali@rom.on.ca)*

### **Photographic Materials Group (PMG)**

#### **2017 PMG Winter Meeting – Registration Now Open**

We are working on the final details of our next biannual PMG Winter Meeting that will be held at the Nelson-Atkins Museum of Art in Kansas City on February 10–11, 2017. To register and find further information on the meeting schedule, such as the list of speakers, hotels, and reception, go to the Biannual PMG Winter Meeting's page on AIC's website. We would like to thank to all the authors who submitted abstracts and look forward to seeing you all in Kansas City.

#### **2017 AIC Annual Meeting**

Planning for AIC's 45th Annual Meeting, that will take place on May 28 – June 1, 2017, in Chicago, IL, is well under way. Thank you to everyone that submitted abstracts! At the time of writing, plans have not been finalized. More details about the program in Chicago will be shared in future *AIC News* columns, AIC's website, and via the PMG listserv.

### **Elections for New Officers and More**

The Nominating Committee is accepting names for the officer positions of Chair and Program Chair. We are also looking for a new coordinator for the Publications Committee and your personal input with the new PMG webpage.

Happy Holidays. Please support PMG, and don't forget to renew your membership!

—*Sylvie Pénichon, PMG Chair, [spenichon@artic.edu](mailto:spenichon@artic.edu)*

### **Paintings Specialty Group (PSG)**

Happy autumn and happy end to the election season!

#### **2017 AIC Annual Meeting**

Our Program Committee members, Kelly Keegan and Desi Peters, along with Erin Stephenson, have been reviewing the abstract submissions and we are all excited about the PSG as well as the joint PSG/RATS joint session. From what I have seen, it is going to be a super conference!

Please take a minute to weigh in on the future of the PSG and our reserves. If you had \$20,000 to make a lasting impact on our field, what would you do?

#### **PSG Listserv**

Recently, there has been some discussion between Chris Stavroudis and AIC about our listserv because we are trying to synchronize AIC's record keeping and our own service to group members. Please note that our list is for dues-paying PSG members only. The PSG has granted a few notable exceptions for those non-members who are important to the field, for example Mark Golden of Golden Artist Colors.

AIC has instituted a new policy to help the office keep listservs current with payment of dues. The new policy is that dues-paying list members may only use their official AIC email address. This is to make it easier for the office to prune listserv access for members who do not renew their AIC membership and/or specific specialty group memberships.

The problem for us is that a number of members have multiple email addresses. Many members wish to post from a home email address even though their official email address is for work. A few even are forced by their system administrators to have separate outgoing email addresses from their incoming address. All of these situations require separate email addresses within the listserv membership list. And with the new policy, they would all be removed.

List owner and "list parent" Chris Stavroudis is working on an arrangement with AIC staff so that he would take charge of removing non-PSG members from the list but not omit alternate addresses or those granted special non-member access by the PSG officers. Right now, we are keeping the list as is, but be prepared for a conversation about the who's and how's of the listserv at our business meeting in Chicago!

If you have any comments or suggestions, please let me know at either [noelle.ocon@ncdcr.gov](mailto:noelle.ocon@ncdcr.gov) or [noelle.ocon@gmail.com](mailto:noelle.ocon@gmail.com).

—*Noelle Ocon, PSG Chair, [noelle.ocon@ncdcr.gov](mailto:noelle.ocon@ncdcr.gov) or [noelle.ocon@gmail.com](mailto:noelle.ocon@gmail.com), with additional reporting from Kelly Keegan and Chris Stavroudis*

## Textiles Specialty Group (TSG)

### 2017 AIC Annual Meeting

Thanks to all our members who submitted abstracts for our next annual meeting in Chicago. Program Chair Laura Mina is enjoying the challenge of a record number of submissions! This is shaping up to be a great year with many impressive presentations covering a wide range of topics related to textile conservation.

In addition to 3 days of presentations about innovative treatments and research, TSG members can look forward to a joint reception with the OSG at the Chicago History Museum (CHM). The CHM exhibit “Making Mainbocher: The first American couturier” will be open during the reception. Many museums in Chicago have superlative textile and costume collections, and we hope you will join us for some special behind-the-scenes tours. Be sure to register early and purchase a ticket for the reception!

### New TSG Digital Resources

TSG Postprints Index: TSG member Robin Hanson has created new indices content to update the TSG Postprints index, and TSG Wiki Editor Jennifer Cruise has added this to the AIC Wiki. Thanks to Robin and Jennifer, TSG Postprints volumes 1-22 can now be searched by author, subject, or keyword through volume 22. You will find the indices on the AIC Wiki, Textiles Section, TSG Resources Page. You will also see that the digital version of Directory of Hand Stitches Used in Textile Conservation can also be found on the [TSG Resources page](#).

AIC Wiki: Have you spent time browsing the AIC Wiki? If not, you owe it to yourself to do this. Please also consider contributing content. There are many ways to contribute to our profession; the conservation wiki is one that you can do from your own office or studio any time of day or night. The textiles section can be found at [www.conservation-wiki.com/wiki/Textiles](http://www.conservation-wiki.com/wiki/Textiles).

### FAIC

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

—Kathy Francis, TSG Chair, [kfrancis@francistextile.com](mailto:kfrancis@francistextile.com)

## Wooden Artifacts Group (WAG)

I hope that you are all enjoying the fall! This month's column is just a short reminder regarding planning ahead for our next annual meeting.

### 2017 AIC Annual Meeting Update

AIC's 45th Annual Meeting will be held May 28 through June 1, 2017, in Chicago. Chicago is a fantastic city to visit and will certainly attract a large crowd, eager to learn and share knowledge about this year's theme “Treatment 2017: Innovation in Conservation and Collection Care.”

Our new incoming WAG Program Chair Genevieve Bieniosek

is in full swing developing our programming for the Chicago meeting. In addition to the WAG session, we will also be holding a joint session with the Architecture Specialty Group, led by Andrew Fearon. The abstract submission deadline has passed and we are now in the abstract selection process. The abstract selection committee consists of WAG Program Chair Genevieve Bieniosek, WAG Chair Tad Fallon, WAG Treasurer Anna Kosters, and ASG Program Chair Andrew Fearon. We have a great selection of papers and it is shaping up to be an informative meeting.

Please contact Genevieve Bieniosek (WAG Program Chair, [gbieniosek@gmail.com](mailto:gbieniosek@gmail.com)), or Andrew Fearon (ASG Program Chair, [afearon@mccollab.com](mailto:afearon@mccollab.com)) with any questions regarding the programming for the meeting.

As always, please feel free to contact me with any WAG related questions, concerns, or thoughts you would like to share.

See you all in Chicago, if not sooner!

—Tad Fallon, 2015-2017 WAG Chair, [tfallon1024@comcast.net](mailto:tfallon1024@comcast.net)

EMG and RATS did not submit columns for this issue.

## Network Columns

### Collection Care Network (CCN)

#### All About IPM!

The Integrated Pest Management Working Group (IPM-WG) has a long history of collaboration with AIC Specialty Groups, which have sponsored improvements to the [www.museumpests.net](http://www.museumpests.net) website and the growth of the PestList listserv. The IPM-WG is a proud supporter of the mission of AIC's Collection Care Network and welcomes the participation of AIC members involved in IPM-related activities as a liaison organization. AIC members who are IPM-WG participants have generously volunteered their institutions as hosts of the next two IPM-WG meetings where the work of updating and expanding the [www.museumpests.net](http://www.museumpests.net) website content is conducted.

Upcoming IPM-WG Meetings:

- March 16-18, 2017: Winterthur, DE sponsored by the Winterthur Museum, Gardens and Library.
- March 2018: Cambridge, MA sponsored by the Peabody Museum of Archaeology and Ethnology, Museum of Comparative Zoology and Harvard Herbaria.

The annual working group meeting allows conservators, entomologists, collection managers and pest management professionals to develop connections while working together on creating resources that are shared with the preservation community. We encourage you and your colleagues engaged with IPM activities at your institution to become involved with IPM-WG! For more information on how to participate in the 2017 meeting and to join the PestList, please visit [www.museumpests.net](http://www.museumpests.net).

—Rachael Perkins Arenstein, IPM-Working Group Chair and CCN Officer; Becky Kaczowski, Editor, Collection Care Network, [KaczowskiR@si.edu](mailto:KaczowskiR@si.edu)

ECPN did not submit a column for this issue.

## Courses, Conferences, and 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 information are available on the FAIC website ([www.conservation-us.org/current-courses](http://www.conservation-us.org/current-courses)).

#### FAIC 2016 Calendar of Events

**Photographic Chemistry for Preservation**, October 2016 - March 2017, Online course

Collaborative Workshops in Photograph Conservation series

Presented with support from The Andrew W. Mellon Foundation; created with funding from the National Endowment for the Humanities

**Illumination of Collections: Optimization of the Visual Experience**, November 10, 2016, National Gallery of Art, Washington, DC

Presented with support by a grant from the National Endowment for the Humanities

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

Conservation Center, American Art Museum, Washington, DC

Presented with support by a grant from the National Endowment for the Humanities

**What's New in the World of Wireless Monitoring**, December 8, 2016, 2:00-3:30 p.m. ET, Online course

A Connecting to Collections Care webinar ([www.connectingtocollections.org](http://www.connectingtocollections.org))

**Alliance for Response Webinars**, November 2016, titles and dates TBA

Presented with support by a grant from the National Endowment for the Humanities

#### FAIC Courses Planned for 2017

**The Conservation of Archaeological Iron**, Two presentations: April 18-21 and April 24-27, 2017, Williamsburg, VA

Presented with support by a grant from the National Endowment for the Humanities

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

Presented with support by a grant from the National Endowment for the Humanities

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

Presented with support by a grant from the National Endowment for the Humanities

**AIC Annual Meeting Workshops**, May 28-29, 2017, Chicago, IL

**Preventive Conservation**, Summer 2017, Annandale-on-Hudson, NY

Presented with support by a grant from the National Endowment for the Humanities

**Salted Paper Prints: Process and Purpose**

Workshop: September 13, 2017, Northeast Document Conservation Center, Andover, MA

Symposium: September 14-15, 2017, Harvard University, Cambridge, MA

Presented with support from The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation and a grant from the National Endowment for the Humanities

**Cleaning and Conductivity: New Methods for Treating Paintings, Works on Paper, and Textiles**, 2017 dates TBA, Amon Carter

Museum of American Art, Fort Worth, TX

Presented with support by a grant from the National Endowment for the Humanities

Visit [www.conservation-us.org/current-courses](http://www.conservation-us.org/current-courses) for more information.

**Calls for Papers, Conferences, Seminars, and Courses**  
are continually updated and can be found online at  
[resources.conservation-us.org/aicnews/calendar-listings](http://resources.conservation-us.org/aicnews/calendar-listings).

## Calls for Papers

### Submission Deadline: Nov 18, 2016.

Alberta Museums Association (AMA) and Western Museums Association (WMA), *2017 UNITE*, Edmonton, AB, Canada. (Conference Dates: Sep 20-23, 2017)

Info: [www.museums.ab.ca/what-we-do/annual-conference/conference-2017.aspx](http://www.museums.ab.ca/what-we-do/annual-conference/conference-2017.aspx)

**Submission Deadline: Nov 23, 2016.** New Jersey History and Historic Preservation, *Building a Place for History: 2017 New Jersey History & Historic Preservation Conference*, Edison, NJ, USA. (Conference Dates: Jun 7-8, 2017)

Info: [www.njpreservationconference.org/](http://www.njpreservationconference.org/)  
Contact: [michele.racioppi@dca.nj.gov](mailto:michele.racioppi@dca.nj.gov)

### Submission Deadline: Dec 16, 2016.

Foundation of the American Institute for Conservation (FAIC), *Salted Paper Prints: Process and Purpose*, Cambridge, MA, USA. (Conference Dates: Sep 14-15, 2017)

Info: [www.conservation-us.org/courses/professional-development-courses/current-courses/salted-paper-prints-symposium-and-workshop/salted-paper-prints-call-for-papers](http://www.conservation-us.org/courses/professional-development-courses/current-courses/salted-paper-prints-symposium-and-workshop/salted-paper-prints-call-for-papers)

**Submission Deadline: Feb 5, 2017.** ICON Furniture and Wood Group, *ICON Furniture and Wood Group Bi-Annual Symposium 2017*. (Conference Dates: May 12, 2017)

Info: Alex Owen, Chair, ICON Furniture and Wood Group, c/o Victoria and Albert Museum, London SW7 2RL, UK, [aowen.cons@gmail.com](mailto:aowen.cons@gmail.com)

## Conference Announcements

### GENERAL

**Nov 10-11, 2016.** International Council of Museum, *Expression and Sensibility: Art Technological Sources at the Rise of Modernity* (Stuttgart, Germany).

Info: <http://atsr7.abk-stuttgart.de/#registration>

**Nov 10-12, 2016.** Asociación de Conservadores y Restauradores de Bienes Culturales de Asturias (ARA), *Conservation and Restoration of Industrial Movable Heritage* (Asturias, Spain).

Info: [www.asturiasrestaura.com](http://www.asturiasrestaura.com)

**Nov 10-12, 2016.** International Trade Fair for Museum and Exhibition Technology, *MUTEK 2016* (Leipzig, Germany).

Info: <http://www.mutek.de/en/Visitors/Tickets/Ticketshop/>

**Nov 14-15, 2016.** Museum Next, *Transformation* (New York City, NY, USA).

Info: [www.museumnext.com/conference/museum\\_conference\\_usa/](http://www.museumnext.com/conference/museum_conference_usa/)

**Nov 15-18, 2016.** National Trust for Historic Preservation, *National Preservation Conference PastForward 2016*, (Houston, TX, USA).

Info: [www.PastForwardConference.org](http://www.PastForwardConference.org)

**Nov 16-20, 2016.** American Anthropological Association, *115th AAA Annual Meeting* (Minneapolis, MN, USA)

Info: [www.americananthro.org/](http://www.americananthro.org/)

**Nov 17-18, 2016.** Netherlands Organisation for Scientific Research and the Rijksmuseum, *NWO Science4Arts Symposium* (Amsterdam, Netherlands).

Info: <https://www.rijksmuseum.nl/en/science4arts>

**Nov 18-19, 2016.** Latinos in Heritage Conservation (LHC), *Reunión 2016* (Houston, TX, USA).

Info: [www.achp.gov/latinos-in-heritage.html](http://www.achp.gov/latinos-in-heritage.html)

**Nov 25, 2016.** Tate and The Clothworker's Foundation, *Picasso Picabia Ernst* (London, UK).

Info: [www.tate.org.uk/whats-on/tate-britain/conference/symposium-picasso-picabia-ernst](http://www.tate.org.uk/whats-on/tate-britain/conference/symposium-picasso-picabia-ernst)

**Nov 29, 2016.** Fitzwilliam Museum Cambridge, *Objects, collections, curation* (Cambridge, UK).

Contact: Anastasia Christophilopoulou, Tel: +44 (0) 1223 746643, [ac380@cam.ac.uk](mailto:ac380@cam.ac.uk)  
Info: Objects, Collections, Curation: A One-Day Conference

**Dec 5, 2015.** University of Cambridge Museums and The British Library, *Project Management in Collections Care* (London, UK).

Contact: Hollie Drinkwater, [collectionscarecourses@museums.cam.ac.uk](mailto:collectionscarecourses@museums.cam.ac.uk)  
Info: [www.museums.cam.ac.uk/project-management-in-collections-care](http://www.museums.cam.ac.uk/project-management-in-collections-care)

**Dec 5-6, 2016.** Integrated Platform for the European Research Infrastructure on Culture Heritage (IPERION CH), *Cultural Heritage and Data: The Role of Research Infrastructures* (Washington DC, USA).

Info: [www.iperionch.eu/home](http://www.iperionch.eu/home)  
Contact: [iperion@apre.it](mailto:iperion@apre.it)

### 2017

**Jan 5-8, 2017.** American Historical Association, *Historical Scale: Linking Levels of Experience* (Denver, CO, USA).

Info: [www.historians.org/annual-meeting](http://www.historians.org/annual-meeting)

**Jan 27-28, 2017.** Polytechnic University of Valencia (UPV) and Subdirección de Conservación, Restauración e Investigación IVC+R. de Cultura Arts Generalitat Valenciana, *Paintings on Copper (and Other Metal Plates): Production, Degradation and Conservation Issues* (Valencia, Spain).

Info: [conservacion&restauracion@upv.es](mailto:conservacion&restauracion@upv.es)

**Feb 1-4, 2017.** Colorado Preservation Inc., *2017 Saving Places Conference* (Denver, CO, USA).

Info: [coloradopreservation.org/saving-places-conference/2017-saving-places-conference/](http://coloradopreservation.org/saving-places-conference/2017-saving-places-conference/)

**Feb 3, 2017.** The Association for Preservation Technology International, *2017 APTNE Annual Symposium* (City to be determined).

Info: <http://aptne.org/>

**Feb 8-10, 2017.** The Australian Institute for the Conservation of Cultural Materials (AICCM), Objects and Electron Special Interest Groups, *The Shock of the New: Modern Materials, Media and Methods* (Melbourne, Australia).

Info: [kpalmmer@museum.vic.gov.au](mailto:kpalmmer@museum.vic.gov.au)

**Feb 15-17, 2017.** Museum Next, *Risk*, Melbourne, Australia.

Info: [www.museumnext.com/conference/museumnext-melbourne/](http://www.museumnext.com/conference/museumnext-melbourne/)

**Mar 7-8, 2017.** Cultural Heritage Imaging and The Metropolitan Museum of Art, *Illumination of Material Culture: A Symposium on Computational Photography and Reflectance Transformation Imaging* (New York, NY, USA).

Info: [culturalheritageimaging.org/What\\_We\\_Do/Projects/neh-training/symposium/index.html](http://culturalheritageimaging.org/What_We_Do/Projects/neh-training/symposium/index.html)

**Mar 16-18, 2017.** Integrated Pest Management Working Group (IPM-WG), *Annual Working Group Meeting* (Winterthur, DE, USA).

Info: [www.museumpests.net](http://www.museumpests.net)

**Mar 23-25, 2017.** Association for Preservation Technology, Rocky Mountain Chapter (APTSLC), *Mesa to Mountain: Preservation in the American West* (Salt Lake City, UT, USA).

Info: <https://rockymountainapt.com/events/apt-slc-2017-mesa-to-mountain-preservation-in-the-american-west/>

**Apr 6-10, 2017.** Ironbridge International Institute for Cultural Heritage, Collaborative for Cultural Heritage Management and Policy (CHAMP), Universidad Nacional de Tres de Febrero (UNTREF) & Asociación Amigos del Museo Nacional de Bellas Artes, UNESCO Chair of Cultural Tourism, MUNTREF sede Museo de la Inmigración, *Heritages of Migration: Moving Stories, Objects and Home* (Buenos Aires, Argentina).

Info: [heritagesofmigration.wordpress.com/](http://heritagesofmigration.wordpress.com/)

**Apr 7-8, 2017.** PACCIN Preparators Conference (Ft. Worth, Texas).

Info: to be posted at [www.paccin.org](http://www.paccin.org)

**May 7-10, 2017.** American Alliance of Museums, *AAM Annual Meeting* (St. Louis, MO, USA).

Contact: [proposal@aam-us.org](mailto:proposal@aam-us.org)



**May 14–17, 2017.** Museums Galleries Australia, *Museums & Galleries in their Cultural Landscapes* (Brisbane, Australia).  
Info: [www.mga2017.org.au/](http://www.mga2017.org.au/)

**May 17–19, 2017.** The Missouri Alliance for Historic Preservation (Missouri Preservation), (Hannibal, MO, USA).  
Info: <https://preservemo.wordpress.com/conference/>

**May 24–27, 2017.** Conservators of the Baltic States, *The 11th Triennial Meeting for Conservators of the Baltic States, Changing Contexts: from Environment to Ideas* (Estonia, Tartu).  
Info: [www.eestikonservator.ee/triennial2017/](http://www.eestikonservator.ee/triennial2017/)

**May 28–June 1, 2017.** American Institute for Conservation of Historic & Artistic Works (AIC), *45th Annual Meeting, Treatment 2017: Innovation in Conservation and Collection Care* (Chicago, IL, USA).  
Info: [www.conservation-us.org/meeting](http://www.conservation-us.org/meeting)

**Jun 6–10, 2017.** Canadian Association for Conservation of Cultural Property (CAC-ACCR), *43rd Annual CAC-ACCR Conference and Workshops*, Regina, Saskatchewan, Canada.  
Info: [www.cac-accr.ca/conferences](http://www.cac-accr.ca/conferences)

**Jun 7–11, 2017.** Society of Architectural Historians, *2017 Annual International Conference* (Glasgow, UK).  
Info: [www.sah.org/conferences-and-programs/2017-conference-glasgow](http://www.sah.org/conferences-and-programs/2017-conference-glasgow)

**Jun 8–9, 2017.** Association des Preventeurs Universitaires – Conservation du Patrimoine, (APrevU), *Conference on the Development of Preventive Conservation in France* (Paris, France).  
Info: <http://aprevu.com/2016/06/11/appele-a-contribution/>

**Jun 18–24, 2017.** Society for the Preservation of Natural History Collections (SPNHC), *SPNHC 32nd Annual Meeting* (Denver, CO, USA).  
Contact: Kelly Tomajko, [kelly.tomajko@dmns.org](mailto:kelly.tomajko@dmns.org)  
Info: [www.spnhc2017denver.org/](http://www.spnhc2017denver.org/)

**Sep 20–23, 2017.** Alberta Museums Association (AMA) and Western Museums Association (WMA), *2017 UNITE* (Edmonton, AB, Canada).  
Info: [www.museums.ab.ca/what-we-do/annual-conference.aspx](http://www.museums.ab.ca/what-we-do/annual-conference.aspx)

**Oct 11–14, 2017.** Association for Preservation Technology International (APT), *APT Ottawa 2017* (Ottawa, Canada).  
Info: [www.apti.org/](http://www.apti.org/)

**Oct 16–18, 2017.** International Academic Projects and the Tate Gallery, *Gels in Conservation*, London, UK.  
Contact: [info@academicprojects.co.uk](mailto:info@academicprojects.co.uk)

## 2018

**Jan 25–27, 2018.** University of Applied Sciences and Arts (HAWK), *Materials and Methods for the Consolidation of Cultural Heritage: An Interdisciplinary Dialogue*, Hildesheim, Germany.  
Info: [www.hornemann-institut.de/english/2353.php](http://www.hornemann-institut.de/english/2353.php)  
Contact: Dr. Angela Weyer, Director of the Hornemann Institute, HAWK University of Applied Sciences and Arts, Hildesheim/Holzminden/Goettingen, Hornemann Institute, Kardinal-Bertram-Strasse 36, 31134 Hildesheim, Germany, Tel: +49 5121 408179

**Fall 2018 (TDB).** Association for Preservation Technology International (APT), *APT Buffalo Niagara 2018* (Buffalo Niagara, NY, USA).  
Info: [www.apti.org/](http://www.apti.org/)

## ARCHITECTURE

### 2017

**Mar 15–17, 2017.** Architectural Paint Research, *6th International Architectural Paint Research Conference*, New York, NY, USA.  
Info: [www.apr2017.org/registration/](http://www.apr2017.org/registration/)

**Sep 14–16, 2017.** Ministerio de Economía y Competitividad, University of Politecnica de Valencia, Instituto de Restauración del Patrimonio, *SOS Tierra 2017: International Conference on Vernacular Earthen Architecture, Conservation and Sustainability* (Valencia, Spain).  
Info: <http://sostierra2017.blogs.upv.es/home/>

## BOOK & PAPER

**Dec 5–6, 2016.** University of Illinois, *2nd Biennial University of Illinois Conservation Colloquium, The Iron Gall Ink Dilemma: To Treat or Not to Treat* (Champaign, IL, USA). This event is free thanks to University of Illinois Dean of Libraries, Friends of the Library, and a Workshop Development Grant through FAIC.  
Info: [www.library.illinois.edu/prescons/Events.html](http://www.library.illinois.edu/prescons/Events.html)

**Dec 8–12, 2016.** The Fitzwilliam Museum, *Manuscripts in the Making: Art and Sciences* (Cambridge, UK).  
Contact: Paola Ricciardi, PhD, Research Associate, Department of Manuscripts and Printed Books, The Fitzwilliam Museum, Hughes Hall, Trumpington Street, Cambridge, CB2 1RB, Tel: +44 1223 748172  
Info: [www.fitzmuseum.cam.ac.uk/colour/conference](http://www.fitzmuseum.cam.ac.uk/colour/conference)

## 2017

**Jan 20–24, 2017.** American Library Association, *ALA Midwinter Meeting* (Atlanta, GA, USA).  
Info: <http://2017.alamidwinter.org/>

**May 3–5, 2017.** International Association for Book and Paper Conservators (IADA), *From Generation to Generation: Sharing Knowledge, Connecting People*, (Oslo, Norway).  
Info: [info@iada-home.orgx](mailto:info@iada-home.orgx)

## ELECTRONIC MEDIA

### 2017

**Feb 2, 2017.** Villa des Arts, *Conserving/restoring Works of a Technological Nature* (Paris, France).  
Contact: Muriel Verbeeck, CeROArt  
Info: <http://ceroart.revues.org/>

## OBJECTS

**Nov 7–10, 2016.** The Rijksmuseum, *Ship model conservation course: Understanding techniques for research and conservation*, Amsterdam, The Netherlands.  
Info: [www.rijksmuseum.nl/en/ship-models](http://www.rijksmuseum.nl/en/ship-models)

## PAINTINGS

**Nov 25, 2016.** Tate and The Clothworker's Foundation, *Picasso Picabia Ernst* (London, UK).  
Info: [www.tate.org.uk/whats-on/tate-britain/conference/symposium-picasso-picabia-ernst](http://www.tate.org.uk/whats-on/tate-britain/conference/symposium-picasso-picabia-ernst)

## PHOTOGRAPHIC MATERIALS

### 2017

**Feb 10–11, 2017.** American Institute for Conservation and Photographic Materials Group, *Biannual PMG Winter Meeting*, Kansas City, MO, USA.  
Info: [www.riksconservation-us.org/pmgmeeting](http://www.riksconservation-us.org/pmgmeeting)

## RESEARCH & TECHNICAL STUDIES

**Nov 8–11, 2016.** Getty Conservation Institute and Yale Institute for the Preservation of Cultural Heritage (IPCH) with the Stichting Restauratie Atelier Limburg (SRAL) and Bonnefontenmuseum, *XRF Boot Camp for Conservators* (Maastricht, the Netherlands).  
Info: [www.getty.edu/conservation/our\\_projects/education/xrf/2016\\_xrf.html](http://www.getty.edu/conservation/our_projects/education/xrf/2016_xrf.html)

**Nov 15–16, 2016.** New York Conservation Foundation and the Eastern Analytical Symposium, *22nd NYCF Conservation Science Annual* (Somerset, NJ, USA).  
Info: [http://easinc.org/wordpress/?page\\_id083](http://easinc.org/wordpress/?page_id083)

## COURSES, CONFERENCES, AND SEMINARS

Nov 27–Dec 2, 2016. Materials Research Society (MRS), *Fall Meeting – TC3 Materials Issues in Art and Archaeology* (Boston, MA, USA).  
Info: [www.mrs.org/fall2016](http://www.mrs.org/fall2016)

### TEXTILES

#### 2017

Jan 23–28, 2017. The Textile Conservation Workshop of the Museum fuer Islamische Kunst, Staatliche Museen zu Berlin, *Textile Wet Cleaning, Basic and Advanced* (Berlin, Germany).

Contact: Anna Beselin, Leitende Textilrestauratorin Senior Textile Conservator, Museum fuer Islamische Kunst, Staatliche Museen zu Berlin, Preussischer Kulturbesitz Textilwerkstatt – Archeologisches Zentrum Geschwister Scholl Strasse 6, D-10117 Berlin, Germany. Tel: +49(0)30 266-42-5225, Fax: +49(0)30 266-42-5202

Nov 6–11, 2017. North American Textile Conservation Conference (NATCC), *Embellished Fabrics: Conserving Surface Manipulation and Decoration, 11th North American Textile Conservation Conference*, Mexico City, Mexico.

Info: <http://natconference.com/>

### WOODEN ARTIFACTS

Nov 18–19, 2016. Stichting Ebenist, *13th International Symposium on Wood and Furniture Conservation, Material imitation and imitation materials in furniture and conservations* (Amsterdam, The Netherlands).

Contact: [info@ebenist.org](mailto:info@ebenist.org)

#### 2017

May 12, 2017. ICON Furniture and Wood Group, *ICON Furniture and Wood Group Bi-Annual Symposium 2017* (London, UK).

Contact: Alex Owen, Chair, ICON Furniture and Wood Group, c/o Victoria and Albert Museum, London SW7 2RL, UK, [aowen.cons@gmail.com](mailto:aowen.cons@gmail.com)

### NEW COURSE LISTINGS

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

### Advisory Council on Historic Preservation

Contact: Cindy Bienvenue  
Tel: (202) 517-0202

E-mail: [cbienvenue@achp.gov](mailto:cbienvenue@achp.gov)  
[www.achp.gov/106essentials.html](http://www.achp.gov/106essentials.html)

Nov 15–16, 2016. *Section 106 Essentials* (Houston, TX, USA)

### Adventures in Preservation (AiP)

1557 North Street  
Boulder, CO 80304 USA  
Tel: +1 (303) 444-0128  
E-mail: [trips@adventuresinpreservation.org](mailto:trips@adventuresinpreservation.org)  
[www.adventuresinpreservation.org/](http://www.adventuresinpreservation.org/)

#### 2017 Hands-on Sessions:

May 28–Jun 10, 2017. *Save the Crumbling Cracker House* (St. Joseph, MO, USA)

May 22–Sep 7, 2017. *Building Documentation in Kumayri Cultural Museum-Preserve* (Gyumri, Armenia)

Jun 4–17, 2017. *Restoring a Greenhouse to Grandeur* (Moray, Scotland)

Aug 13–27, 2017. *Chateau Conservation Projects* (Dole, France)

Sep 3–10, 2017. *Traditional French Upholstery* (Dole, France)

### American Academy of Bookbinding

117 North Willow Street  
Telluride, CO 81435 USA  
Tel: +1 (970) 728-8649  
E-mail: [aab@ahaa.org](mailto:aab@ahaa.org)  
[www.bookbindingacademy.org](http://www.bookbindingacademy.org)

Apr 24–May 5, 2017. *Fine Leather Binding in Miniature*

May 8–12, 2017. *Creating a Panel Cover Structure*

May 15–19, 2017. *Exploring Doublures*

May 22–26, 2017. *Gold Tooling*

May 29–Jun 9, 2017. *Fundamentals / Intermediate Fine Leather Binding*

Jun 19–23, 2017. *Binding Treatment-Cloth and Paper*

Jun 26–30, 2017. *Binding Treatment-Leather*

Jul 17–21, 2017. *Introduction to Bookbinding*

July 24–28, 2017. *Protective Box Making*

July 31–Aug 4, 2017. *By the Number: Edition Binding Made Elegant*

Sep 20–22, 2017. *Reflection and Impression: Gilding and Embossing on Paper*

Sep 25–29, 2017. *From Content to Concept to Object*

Oct 2–13, 2017. *Intermediate / Advanced Fine Leather Binding*

Oct 16–20, 2017. *Articulated Leather Binding*

Nov 6–10, 2017. *Roll, Tablet, Codex: The History of Early Book Structures*

Nov 13–17, 2017. *Basic Paper Conservation*

### The Centre for Photographic Conservation

233 Stanstead Road  
Forest Hill  
London SE23 1HU, England, UK  
Tel: +44(0)20-8690 3678  
E-mail: [xf59@dial.pipex.com](mailto:xf59@dial.pipex.com) or  
[cphotoconservation@cpc-moor.com](mailto:cphotoconservation@cpc-moor.com)  
[www.cpc-moor.com/](http://www.cpc-moor.com/)

Mar 20–23, 2017. *Preventive Conservation of Photographic Materials*

May 22–25, 2017. *Identification of Photographic Processes*

May 15–19, 2017. *Rediscovering Historic Photographic Processes*

### Cultural Heritage Imaging

2325 3rd Street, Ste. 323  
San Francisco, CA 94107  
E-mail: [training@c-h-i.org](mailto:training@c-h-i.org)  
<http://culturalheritageimaging.org/>

Nov 14–17, 2016. *Photogrammetry Training* (Cultural Heritage Imaging, San Francisco, CA)

Apr 4–7, 2017. *Photogrammetry training* (Yale University, New Haven, CT)

May 8–11, 2017. *Photogrammetry training* (University of Texas, Austin, TX)

Sep 12–15, 2017. *Photogrammetry training* (Museum Conservation Institute – Smithsonian Institution, Washington DC)

Oct 17–20, 2017. *Photogrammetry training* (San Francisco Museum of Modern Art, San Francisco, CA)

### The Getty Conservation Institute

1200 Getty Center Drive, Suite 700  
Los Angeles, CA, 90049-1684 USA  
Tel: +1 (310) 440-7325  
E-mail: [gciweb@getty.edu](mailto:gciweb@getty.edu)  
[www.getty.edu/conservation/about/education/](http://www.getty.edu/conservation/about/education/)

Nov 8–11, 2016. *XRF Boot Camp for Conservators* (Maastricht, the Netherlands)

Mar–Dec, 2017. *Managing Collection Environments: Preserving Collections in the Age of Sustainability* (US)

### The Institute of Conservation

Unit 3.G.2, The Leathermarket  
Weston Street  
London SE1 3ER UK  
Tel: +44 020 3142 6799  
E-mail: [admin@icon.org.uk](mailto:admin@icon.org.uk)  
<http://icon.org.uk/>

Nov 14–16, 2016. *Gilding* (London, UK)

Nov 17, 2016. *Bodleian Libraries and Hyperspectral Imaging* (Oxford, UK)

### International Academic Projects

1 Birdcage Walk, London, SW1H 9JJ, UK  
Tel: (44) 207 380 0800  
email: [info@academicprojects.co.uk](mailto:info@academicprojects.co.uk)  
[www.academicprojects.co.uk](http://www.academicprojects.co.uk)

Jan 1–Apr 30 2017. *Chemistry for Conservators* (Correspondence Course)

### International Institute for Conservation of Historic and Artistic Works (IIC)

3 Birdcage Walk  
Westminster  
London, SW1H 9JJ, UK  
Tel: +44 (0)20 7799 5500  
Fax: +44 (0)20 7799 4961  
E-mail: [yunsun.choi@tate.org.uk](mailto:yunsun.choi@tate.org.uk)  
[www.iiconservation.org/node/5961](http://www.iiconservation.org/node/5961)

Nov 28–Dec 2, 2016. *Masterclass: Adhesive, Coating and Consolidants* (London, UK)

### International Institute for Restoration and Preservation Studies

203 Seventh Avenue  
Brooklyn, NY 11215 USA  
US Tel: +1 (718) 768-3508 (Sep to May)

Italy Tel: +39 (342) 692-1504 (May to Sep)  
 E-mail: Prof. Max Cardillo at mcardillo@iirpsemail.org for academic information, or Polly Withers at pwithers@iirpsemail.org for application information  
 www.sangeministudies.org

**May 29-Jun 23, 2017. Session 1**  
 Program A – Touching the Stones: Restoration and Analysis of Historic Buildings  
 Program B – Restoration and Analysis of Archaeological Ceramics  
 Program C – The Craft of Making and Restoring Book Bindings

**Jun 25-Jul 4, 2017. Intersession**  
 Field Trip 1 – Preservation Tour: Siena, Florence and Rome

**Jul 10-Aug 4, 2017. Session 2**  
 Program D – Paper Restoration in Books and Archival Documents  
 Program E – Traditional Painting: Materials, Methods and Art Restoration Issues

**International Preservation Studies Center**  
 (Formerly known as the Campbell Center for Historic Preservation Studies)  
 Matthew Toland, Executive Director  
 203 E Seminary Street  
 Mount Carroll, IL 61053 USA  
 Tel: +1 (815) 244-1173  
 E-mail: toland@preservationcenter.org  
 www.preservationcenter.org  
**Jan 10-12, 2017. Wood Identification Workshop**

**The Leather Conservation Centre 16**  
 University Campus  
 Boughton Green Road  
 Northampton, NN2 7AN UK  
 E-mail: lcc@northampton.ac.uk  
 www.leatherconservation.org  
**Dec 11-14, 2016. Understanding Leather – From Tannery to Collection (Northampton, UK)**

**National Preservation Institute**  
 P.O. Box 1702  
 Alexandria, VA 22313 USA  
 Tel: +1 (703) 765-0100  
 E-mail: info@npi.org  
 www.npi.org

**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**

**New York University**  
 The Institute of Fine Arts  
 The James B. Duke House  
 1 East 78th Street  
 New York, NY 10075, USA  
 Main number: +1 (212) 992-5800  
 Fax: +1 (212) 992-5807  
 E-mail: ifa.program@nyu.edu  
 www.nyu.edu/gsas/dept/fineart/events/index.htm  
**All courses take place in New York City.**  
**Nov 7, 2016. Conservation Center Workshop**

**Nov 7, 2016. Art in an Ecosystem: Media Art Communities & Conservation**  
**Nov 17, 2016. Conservation Center: Summer Projects Series – Looking Closer**  
**Nov 21, 2016. Creating Digital Interactive Sculptures for the Long Run**  
**Nov 28, 2016. Media Conservation at MoMA**  
**Dec 5, 2016. Implementing Time-based Media conservation in Museum Practice**

**Northeast Document Conservation Center**

100 Brickstone Square  
 Andover, MA 01810 USA  
 Tel: +1 (978) 470-1010  
 E-mail: info@nedcc.org  
 www.nedcc.org  
**Webinars 2016:**  
**Nov 16, 2016. Caring for Rare Books**  
**Dec 1-2, 2016. Writing a Disaster Plan Course (2 sessions)**  
**Dec 7, 2016. Caring for Framed Collections**

**Webinars 2017:**  
**Jan 11, 2017. Caring for Textiles**  
**Jan 17, 2017. Selection for Digitization**  
**Feb 8, 2017. Environmental Monitoring**  
**Feb 15, 2017. Caring for Architectural Records**  
**Feb 21, 2017. Assessing Your Digital Preservation Readiness**  
**Mar 1, 2017. Writing Your Preservation Assistance Grant**  
**Mar 3, 2017. Writing Your Preservation Assistance Grant**  
**Mar 21, 2017. Funding and Fundraising**  
**Mar 28, 2017. Moving and Renovating: Collection Concerns**  
**Apr 4, 2017. Caring for Digital Media**  
**Apr 25, 2017. What is Preservation?**  
**Apr 26, 2017. Assessing Your Preservation Practices**  
**Apr 27, 2017. Writing a Preservation Plan**  
**May 9, 2017. Coping with Pests and Mold**  
**May 16, 2017. Creating Useful Digital Objects**  
**May 23, 2017. Caring for Scrapbooks**  
**May 24, 2017. Digitizing Scrapbooks**  
**Jun 1-Aug 24, 2017. Preservation 101 Course (10 sessions)**

**Society for the Protection of Ancient Buildings**

7 Spital Square  
 London, E1 6DY UK  
 Tel: +44 020 7377 1644  
 Fax: +44 020 7247 5296  
 E-mail: education@spab.org.uk  
 www.spab.org.uk/  
**Nov 15, 2016. The Care and Repair of Old Floors (Lancashire, UK)**  
**Nov 26, 2016. Old House Eco Course (Bath, UK)**  
**Jan 25, 2017. Construction and Performance of Traditional Building (London, UK)**  
**Feb 2, 2017. Building Conservation Philosophy and the SPAB Approach (London, UK)**  
**Feb 23, 2017. Dealing with Damp in Old Buildings (London, UK)**

**Mar 2, 2017. Understanding Historic (UK) Building Legislation (London, UK)**  
**May 6-7, 2017. Repair and Energy Efficiency (York, UK)**  
**May 8-12, 2017. Repair of Old Buildings Course: An Introduction to the SPAB Conservation Approach (London, UK)**

**University of Canberra**

Faculty of Arts and Design  
 Heritage, Museums and Conservation Program  
 University Drive  
 Bruce Campus  
 Bruce ACT 2617, Australia  
 E-mail: Mona Soleymani for course enquiries; FADAdmin@canberra.edu.au for bookings  
**Nov 24, 2016. Workshop in Paper Conservation (Bruce, Australia)**  
**Nov 25, 2016. Preserving Paper Records (Bruce, Australia)**

**University of Cambridge**

Fitzwilliam Museum  
 Trumpington Street  
 Cambridge, CB2 1RB, UK  
 Telephone: +44 (0) 1223 746642  
 E-mail: collectionscarecourses@museums.cam.ac.uk  
 www.museums.cam.ac.uk/care-conservation/collections-care-conservation-professional-events  
**Nov 22, 2016. Environmental Monitoring, refresher (limited seating)**  
**Dec 5, 2016. Project Management in Collections Care**

**West Dean College**

Conservation Short Course Organizer  
 West Dean, Chichester  
 West Sussex PO18 0QZ UK  
 DDI: +44 1243 818219  
 E-mail: cpd@westdean.org.uk  
 www.westdean.org.uk/BCM or www.westdean.org.uk/OMC  
**2017 Conservation Short Courses:**  
**Jan 30-Feb 2, 2017. Specifying Conservation Works**  
**Feb 6-9, 2017. Architectural and Structural Metalwork**  
**Feb 20-23, 2017. Conservation of Transport**  
**Feb 27-Mar 2, 2017. Conservation of Plastics**  
**Mar 6-9, 2017. Filling and retouching of three-dimensional objects**  
**Mar 27-30, 2017. Masonry Ruins**  
**Apr 3-6, 2017. Structural Repair**  
**Apr 24-27, 2017. Slate and Stone Roofing**  
**May 8-11, 2017. Timber**  
**May 22-25, 2017. Brick and Flint Masonry**  
**May 30-Jun 2. Plasters and Renders**  
**Jun 5-8, 2017. Conservation of Arms and Armour**  
**Jun 12-15, 2017. Historic Concrete**  
**Jul 10-13, 2017. Environment: Effective monitoring and management**  
**Sep 18-21, 2017. Conservation of Botanical Collections**  
**Sep 25-28, 2017. Stone Masonry**

### *Positions, Fellowships, and Internships*

#### **POSTDOCTORAL FELLOWSHIP: GETTY CONSERVATION INSTITUTE**

The Getty Conservation Institute's (GCI) postdoctoral fellowship is a two-year program designed to provide recent PhDs in chemistry and the physical sciences with experience in conservation science. The 2017–2019 Postdoctoral Fellow will be an integral part of the GCI Science's Technical Studies research area, and as such will work closely with conservation and curatorial colleagues from across the Getty, gaining experience in cultural heritage research as conducted within a museum environment. ([www.getty.edu/conservation/about/science/index.html](http://www.getty.edu/conservation/about/science/index.html)).

Applicants should have a recent (2010 or later) PhD in a relevant field, including but not limited to, computer/imaging science, analytical/physical chemistry, optical/electrical engineering or materials science. Experimental research experience and strong instrumental analysis skills are also desirable. Demonstrable aptitude for self-directed learning and for working across academic disciplines is critical, as are excellent written and verbal communication skills. Candidates should have an interest in the visual arts and a serious interest in pursuing a career in conservation science within the museum environment. The fellowship runs from September 2017 to August 2019. In addition to an annual stipend, the fellow will be provided an annual study trip allowance and generous benefits including travel to, and housing in, Los Angeles and full health benefits.

**DEADLINE:** November 15, 2016. A completed online application (which includes uploading a Statement of Interest; Doctoral Dissertation Plan or Abstract; Curriculum Vitae; Writing Sample; and Confirmation of Degree) must be received by the deadline. Two Confidential Letters of Recommendation must be sent separately from your recommenders to [GCIPostDoc@Getty.edu](mailto:GCIPostDoc@Getty.edu). Interested candidates should apply through the Getty's Job Opportunities webpage: <https://jobs-getty.icims.com/jobs/2835/gci-postdoctoral-fellow/job>

#### **GRADUATE INTERNSHIPS: J. PAUL GETTY TRUST PROGRAMS**

Getty Graduate Internships are offered in the four programs of the J. Paul Getty Trust—the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation, as well as in Getty Publications—to students who intend to pursue careers in fields related to the visual arts. Training and work experience placements are available in areas such as curatorial, education, conservation, research, publications, information management, public programs, and grant making. Applications for the 2017/2018 internship period are now available. The application deadline is December 1, 2016. To find out more and apply online, visit [www.getty.edu/foundation/initiatives/current/gradinterns/index.html](http://www.getty.edu/foundation/initiatives/current/gradinterns/index.html)

#### **CONSERVATION AND SCIENTIFIC RESEARCH FELLOWSHIPS: THE METROPOLITAN MUSEUM**

Fellowships at The Met are an opportunity for scholars from around the world to use the Museum as a place for exchange, research, and professional advancement. Fellows are fully

integrated into the life of The Met and, through weekly gatherings and discussions, take part in research sharing and workshops that explore the inner workings of The Met. Fellows are given a workspace and focused access to research facilities, labs, libraries, collections, and the time and space to think.

All fellows must be in residence at the Metropolitan Museum during the fellowship period.

All fellowships must take place between September 1, 2017, and August 31, 2018. Fellowships begin in September. PhD candidates, postdoctoral scholars, and senior scientists and researchers are eligible to apply. Junior fellows are those applicants who have recently completed graduate-level training; senior fellows are well-established professionals with at least eight years of experience in the field and a proven publication record, or those who have their PhD in hand by the deadline date.

Junior fellows work closely with Met staff to receive training on scientific research and conservation practices. Senior fellows work on a specific research project that makes use of the Museum's collection and/or resources.

**How to Apply:** All applications must be submitted online and in English. We will not accept applications or related materials via email, postal mail, or in person.

[www.metmuseum.org/about-the-met/fellowships/conservation-and-scientific-research-fellowships](http://www.metmuseum.org/about-the-met/fellowships/conservation-and-scientific-research-fellowships)

The deadline for all application materials, including transcripts and letters of recommendation, is December 2, 2016, 5 p.m. (ET).

#### **SMITHSONIAN POSTGRADUATE/POSTDOCTORAL FELLOWSHIPS IN CONSERVATION OF MUSEUM COLLECTIONS PROGRAM**

This fellowship program is offered by the Smithsonian Institution to provide opportunities for recent graduates of masters programs in art and archaeological conservation or the equivalent or conservation scientists, including those at the postdoctoral level, who wish to conduct research and gain further training in Smithsonian conservation laboratories for conservation of objects in museum collections.

These fellowships are offered through the Smithsonian's Office of Fellowships and Internships. They are administered under the charter of the Institution, 20 U.S. Code section 41 et seq. Fellowship awards under this program are contingent upon the availability of funds.

Applicants are strongly encouraged to contact staff members ([www.smithsonianofi.com/fellowship-opportunities/smithsonian-postgraduate-fellowships-in-conservation-of-museum-collections-program/](http://www.smithsonianofi.com/fellowship-opportunities/smithsonian-postgraduate-fellowships-in-conservation-of-museum-collections-program/)) to help identify potential advisers, determine the feasibility of the proposed research being conducted at the Smithsonian Institution, and the availability of relevant resources such as staff, collections, archives and library materials during the proposed tenure dates. Additional facilities may be available to museum or archives fellows for analytical work at the Museum Conservation Institute (MCI).

All applications must be submitted by December 1, 2016; notification of decisions will be made no later than April 1, 2017. All applications should be sent through our SOLAA system at <https://solaa.si.edu/>.