



Photo courtesy North Carolina Museum of History Collection

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## Please Read the Warning Label: Care of Historic Pharmacy Collections

*By Jennifer French, Objects Conservator, North Carolina Museum of History, Health & Safety Committee*

Historic pharmacy collections present a unique challenge for the conservators who are charged with maintaining them. Old medications can consist of substances that were once legal but are now illegal due to changing laws. They can contain ingredients that are either hazardous by their very nature, such as belladonna, hemlock, or mercury cyanide tablets, or have become hazardous due to degradation from time, i.e. ether, peroxides. Objects named “Radithor” and “Radon-Water” (the first “energy drinks”) and “Radione” (a tablet one could add to water) all contain a small amount of either radium or thorium, two highly radioactive minerals, and are known to have been sold in pharmacies in the early 20<sup>th</sup> century. Knowing what is in your collection, the various factors involved with keeping or disposing of a medical collection, and the disposal process itself is essential in maintaining historic pharmaceutical collections.

The 1970 Controlled Substances Act forms the legal framework for the regulation of illicit and licit substances that had been previously controlled under varying pre-existing laws. The act places these controlled substances into 1 of 5 schedules where inclusion is dependent on accepted medical use, potential for abuse, and safety or dependence liability (Pharmacist’s Manual, DEA).

- Schedule 1: No currently accepted medical use, high potential for abuse, and a lack of accepted safety for use of the drug under medical supervision. Examples: marijuana, LSD, heroin, peyote.
- Schedule 2: High potential for abuse which would lead to severe psychological or physical dependence. Examples: cocaine, morphine, opium, pentobarbital, amphetamine.
- Schedule 3: Potential for abuse less than substances in schedules 1 and 2; abuse may lead to moderate or low physical dependence or high psychological dependence.
- Schedule 4: Low potential for abuse relative to substances in Schedule 3.
- Schedule 5: Low potential for abuse relative to substance in Schedule 4 and are mainly preparations of limited quantities of narcotics.

Controlled substances placed in schedules 3-5 are also based on the amount of the active ingredient within the preparation. Example: Codeine could be included in schedule 3 or 5, depending on the dosage.

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and site visits to the Chazen Museum of Art and the Memorial Library in Madison

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**Deadline for November editorial submissions: October 1, 2018. Submit to [carmina@conservation-us.org](mailto:carmina@conservation-us.org).**

We reserve the right to edit for brevity and clarity.

## ADVERTISING

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

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

## AIC NEWS STAFF

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AIC President Peggy Ellis speaks and writes elegantly about advocating for ourselves and our services. If you missed her July 2018 "From the President" column in **AIC News**, please be sure to read and reread it. In the column, Peggy challenges conservators to consider "how we see ourselves and how outsiders see us." I will add to the challenge by encouraging each of you to join with AIC and the Foundation in advocating for yourself and for the field.



When we talk about advocacy, many of us immediately think about taking action on "the Hill." This year, as part of the arts and humanities cohort, we have been successful in ensuring increased budgets for NEH, NEA, and IMLS. More recently, we successfully killed an amendment proposed to decrease funding to NEH and NEA by 15% each. With the dedication of many, the arts and culture community has maintained strong bipartisan support. Please continue to respond to our advocacy alerts, ensuring that our voices are always heard loud and clear in Congress.

While essential, political advocacy is only one aspect of a wider outreach that is necessary to our growth as a field. We also need to advocate for positive change within the conservation field and the cultural heritage sector. Currently, the AIC and FAIC board of directors and staff are reviewing and updating the AIC and FAIC strategic plans, and advocacy (in its many facets) is front and center. We are, for instance, joining forces with many of you to address the lack of diversity in the field and to determine how AIC can become more inclusive. We are exploring how AIC and FAIC can best advance leadership in conservation so that more conservators will be "at the table" in their organization and others can better market their business.

Being able to better express our goals and our identity will be crucial for all of us as we engage with these strategic plans. As part of the Comprehensive Organizational Health Initiative grant from The Andrew W. Mellon Foundation, FAIC and AIC leadership are working with brand strategy experts to better position ourselves to engage those who care about cultural heritage but have no idea who we are. When approaching these people, we need compelling materials and messaging to help them understand the work of conservation professionals and how it is relevant to their lives.

You can be instrumental in helping us build our new "Friends" program by introducing us to your family and friends. The program will provide non-conservation professionals with an opportunity to learn about the field and support you and the field through FAIC. This type of advocacy—joining together to inspire those closest to you who then spread the word in outwardly growing concentric circles—is invaluable as we strive to increase awareness and support. We'll be in touch with you later in the autumn with all the details!

One way you can help in all our advocacy efforts is by sharing your conservation stories with us. These stories can be featured in FAIC newsletters, in grant proposals, and in outreach materials, including on social media. Our presence on social media is growing steadily and it will continue to expand as more and more people become intrigued by new stories about saving our shared cultural heritage. Please share new projects, successful endeavors, and what inspires your commitment to cultural heritage with us by emailing FAIC Outreach Coordinator Katelin Lee at [klee@conservation-us.org](mailto:klee@conservation-us.org).

My vision for the future is that cultural heritage conservation, the work of conservation professionals, and AIC and the Foundation are instantly recognizable and valued by all!

—**Eryl P. Wentworth**, *Executive Director*, [ewentworth@conservation-us.org](mailto:ewentworth@conservation-us.org)



Care of Historic Pharmacy Collections continued from front page

The decision to keep or dispose of historical pharmaceuticals should not be a quick one. Upon discovery of such materials, it may seem reasonable to dispose of these medications or drugs immediately. However, making informed decision means engaging appropriate stakeholders, such as curators, conservators, collections managers, industrial hygienists, and/or public health officials. Several factors should be considered:

1. **What is the purpose of the collection? Would the disposal of the pharmaceuticals affect how the collection/exhibit is viewed or interpreted?** For example, the removal of medications from their containers within a large exhibit may not have as much of an impact on interpretation as would the removal of medications from a travelling doctor's saddlebag collection. Furthermore, many visitors enjoy seeing the original pharmaceuticals in their original bottles and boxes; removing them could detract from their experience. Alternatively, some believe what visitors like to see are the boxes and bottles with their colorful and unique labels on display; the actual medications are secondary to the experience. Removing medications completely is a safer route as they can change over time resulting in a more concentrated, toxic mixture.
2. **What exactly is in the collection?** A detailed inventory is essential; such an inventory typically includes the trade name, any active ingredients and their potentially hazardous nature, type of medication (tablet, liquid, etc.), and volume or quantity. Record the type of container, including specific information about component parts such as stoppers (cork or screw top lid) and any trademark/date information. Refer to Box 1 for definitions of traditional measurements found on historic medication labels.

Generally, the amount of active ingredient within a tablet or liquid is but a small portion of the overall medication; the active ingredient is approximately 5-10% of the total; the rest comprises binders and ingredients to make the medication more palatable or easier to swallow or digest. Do not assume that the amount of the active ingredient makes it any less hazardous or has diminished in strength over time; poor environment and/or storage/display conditions can alter the physical nature of the preparation and increase its toxicity. However, the actual amount of the active ingredient should factor into your deliberations.

**Box 1. THE MINIM AND THE GRAIN**

When conducting an inventory of your collection, the term *minim* may be seen on liquid containers (e.g., "2 minim chloroform") or *grain* on tablet containers. According to the Oxford English Dictionary, minim is derived from the Latin word "minimus" meaning "smallest." It measures 1/60 of a fluid dram which itself is equal to 3.7mL or 0.125 fluid ounces. The grain is a traditional unit of measurement that was equal to 1 grain of barley and is currently defined as weighing 64.79mg.



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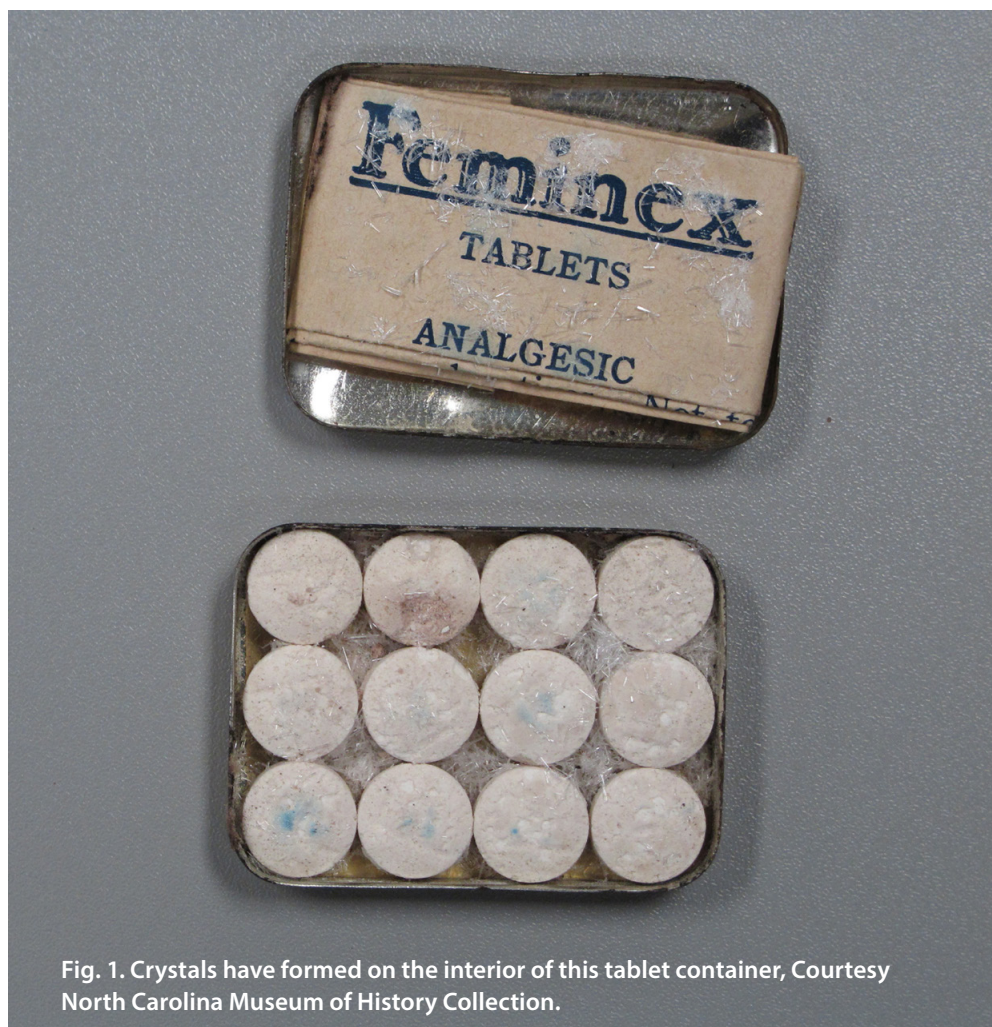


Fig. 1. Crystals have formed on the interior of this tablet container, Courtesy North Carolina Museum of History Collection.

## Box 2. WHEN TO CALL THE BOMB SQUAD

Some medications contain ingredients that are explosive or become so when they deteriorate. The following is a partial list of ingredients that, if found in your collection, should not be touched or moved from where they were discovered; contact your local law enforcement/fire department for immediate removal and disposal of:

- **Picric acid.** Found in bandage gauze or bottles in early first aid kits (as an antiseptic) and some feminine products, picric acid is flammable as a liquid and explosive when it forms picrate salts after evaporation, especially when in contact with heat or friction.
- **Ether** that has crystallized due to deterioration.
- **Hydrogen Peroxides.**
- **Nitroglycerin.**

3. **What is the condition of the collection? Can the right environment be maintained to prevent degradation?** Proper display and storage of pharmaceutical collections will reduce the potential of the pharmaceuticals' deterioration. Medications should be stored or displayed in a cool, dry environment with a relative humidity between 40-50% and at a temperature below 65°F°.

Any medications that show signs of degradation, such as powdery or crystalizing tablets (see figure 1); residue buildup around the tops of bottles or greasy residues on the sides or bottom of the container; broken glass bottles with residue on the interior glass; corroding screw top lids or broken cork stoppers; or tubes that have split along the sides should be removed from the collection and discarded safely. Care must be taken when handling paper bags or cardboard boxes that contain tablets or powders; these containers can become brittle or fragile over time, resulting in spillage and exposure.

For information on pharmaceuticals that may contain or become explosive, refer to Box 2.

4. **How secure is your collection?** Pharmaceutical collections should be displayed and stored in a secure cabinet or exhibit case. It is the norm to have key- or card-controlled access to storage and to secure displays in such a way as to impede the public's access to the medications. Schedule 1 and 2 pharmaceuticals require even more stringent storage requirements, as dictated by the US Drug Enforcement Administration's "Security Requirements for Non-Practitioner" in the *Controlled Substances Security Manual*. If your museum cannot abide by this, then disposal is recommended.
5. **Do you and your museum want to be responsible for the pharmaceuticals in your collection?** Museums often are "perceived to have an ethical and, increasingly, a legal responsibility for the safety of the caretakers" (Hawks and Makos, 2000) of these collections. Ensuring the safety and security of the collection, the museum staff, and the visiting public is an institutional responsibility, and caring for a pharmaceutical collection likewise carries a fiscal responsibility.



## Identification of Historical Medications

When dealing with historic medical collections, the most important concern—and the largest obstacle—is the identification of what is in the collection and the determination of any hazardous ingredients. Before the implementation of the Harrison Act in 1914, many historical medications did not always have the ingredients written on the label and were sold under trade names. Labels also fall off or become obscured due to time or spillage of the medication on the outside of the container, making reading of the label difficult.

Identifying components of historical medications can be accomplished using a number of analytical tools:

- Gas chromatography-mass spectroscopy (GC-MS) and high-performance liquid chromatography (HPLC) can be used to separate, identify, and quantify components of the unknown medication.
- Fourier Transform Infrared (FT-IR) can identify organic and some inorganic materials within the medication based on the infrared absorption bands detected.
- Simple spot tests or spot test papers as described in *Material Characterization Tests for Objects of Art and Archaeology* can also help narrow the identification process.
- For those that do not have access to chemical analysis, there are several references that can be used for identification.
  - *Gosselin's Clinical Toxicology of Commercial Products* 5<sup>th</sup> edition (1984) provides the formularies for over 5,000 pharmaceuticals.
  - *The Merck Index*, *The United States Pharmacopeia-National Formulary*, and the *Physicians' Desk Reference* can also have information on medications under trade names; you may need to refer to older editions of these references to obtain information on some medications.
  - The *Physicians' Desk Reference* has an online presence; however, it is free only to physicians and medical/pharmacy students.
  - For a complete list of hazardous pharmaceuticals/drugs as described by the schedules of the Controlled Substances Act, please refer to [www.deadiversion.usdoj.gov/21cfr/cfr/2108cfrt.htm](http://www.deadiversion.usdoj.gov/21cfr/cfr/2108cfrt.htm).
- The [American Institute of the History of Pharmacy](http://www.aic-history.org) and your local pharmacy school can provide consultant services. AIHP is based at the University of Wisconsin-Madison School of Pharmacy, and this institution answers requests from a wide range of organizations, such as professional associations, teachers, libraries, museums, pharmacy schools, communications media, and scholars in the field.
- A pharmacy school can provide access to their medical library and partnership wherein an intern can assist with the identification of hazardous ingredients within a large pharmaceutical collection.

## Disposal of Pharmaceutical Collections

If the decision has been made to dispose of your pharmaceutical collections, you must do so in accordance with local, state, and federal laws. If it is possible to do this safely and the condition of the pharmaceutical allows, liquids and tablets can be removed from their container and placed in separate receptacles that are labelled prominently for hazards and disposal. This work should be carried out in a fume hood, while wearing proper personal protective equipment (PPE) to prevent exposure to any airborne hazards or spillage. Take care as tablets may look intact and unchanged, but upon being touched, they deteriorate into either a powder or a greasy residue that cannot be removed. In cases where the cork is stuck in the bottle, the decision to remove the cork (knowing that it might be damaged beyond use or repair) needs to be made in discussion with the curator to determine the importance of that medication and whether it is worth removing the cork. An acceptable alternative might be to attempt removal of liquid contents by inserting a hypodermic needle through the cork.

Where the collection is being used for research purposes or there is a desire to keep both the pharmaceutical and the container to retain the context of the object, some or all of the removed material can be retained in a separate, well-labeled container that is then stored with the original container. This decision should be made in consultation with curatorial and collections staff and documented within collection management records, noting the particular hazards of the pharmaceutical. It should be noted that any supplies used in the removal and cleaning of the pharmaceutical should be treated as hazardous and need to be disposed of in the same manner as the medication due to contamination.

For radio-pharmaceuticals (e.g., contains radium or thorium), removal depends on whether radiological



Collection of historic pharmaceutical bottles. Courtesy North Carolina Museum of History Collection.

material is in the container or not. Some of these “remedies” have little to no radioactive material in them while others contain a significant amount of radioactive material. A Geiger counter can assist you in determining if radioactive material is present. The most crucial concerns involving radio-pharmaceuticals are for substances that can be ingested or inhaled via contamination in handling and gamma radiation exposure emissions that can affect staff and visitors. This can be addressed by placing these objects behind glass or plexiglass, separated from other radioactive materials, and as far away from visitors as possible.

Radioactive contents can be removed from the container and disposed of in accordance with local, state, and federal regulations. Contacting your state radiation control board prior to content removal will ensure that you are in compliance. The Conference of Radiation Control Program Managers (CRCPD) has a list of contacts by state ([www.crcpd.org/mpage/StateContactDirector](http://www.crcpd.org/mpage/StateContactDirector)). Glass and metal containers can easily be cleaned with water or a slightly acidic solution; porous materials, such as cloth, paper, wood, leather, and cork, are very difficult to clean of contaminated material, however some recommend that they can still be displayed due to relatively low amounts of radiation remaining within the material.

For other pharmaceuticals, the Museums and Galleries of New South Wales, Australia, has suggested that screw top lids can be made secure by injecting silicone sealant diluted with petroleum distillates into the threads of the lid. In theory, this would prevent the contents of the bottle from being removed and allow the whole object to be exhibited. However, the efficacy of this method has not been evaluated, and it is unclear how the sealant might interact with the bottle’s contents. Additionally, future removal of the medical preparation (thus reversibility) of this method is not straightforward.

Contacting your local or state health department, state board of pharmacy, or state public health office is a good first step; they will be able to assist you in determining the best way to dispose of your pharmaceuticals.

- For tablets, you can ask if they can be disposed of through a drug take-back program. This will ensure proper disposal by law enforcement and is a low-to-no-cost disposal measure.
- For liquids, powders, deteriorated tablets that cannot be removed from the container, and any material containing possible blood-borne pathogens, a third-party vendor licensed to handle pharmaceutical disposal is required. Two companies known to accept old medications are [Chemtron](#) (based in Ohio, but have worked throughout the United States) and [Veolia North America](#). Your local or state health department or public health office may also have a list of hazardous waste vendors to contact.

With any disposal, you will need an inventory of what you are discarding, the active ingredient (especially for those medications that are under trade names), and the amount of the material you are disposing. This is a requirement for any pharmaceuticals that are thrown away via law enforcement or through a third-party vendor.

Early vaccination kits from the late 19<sup>th</sup>/early 20<sup>th</sup> centuries also can be found in historic pharmacy and medical collections. Use caution in handling the contents of these kits as they may contain remnants of vaccination samples such as smallpox scabs. These materials have the potential to be very hazardous and

need to be disposed of properly by contacting the Center for Disease Control (CDC) at 1-800-CDC-INFO for removal and disposal.

The handling of pharmaceutical collections should always involve the use of proper PPE. The use of nitrile or latex gloves is essential to prevent the possible absorption of unidentified residues and/or powders on the containers into the skin. Lab coats are recommended to prevent transfer to clothing; dust masks or respirators should be worn, fitted with N95 or P100 filters, especially if the materials are powders or have deteriorated into powders.

By enacting good housekeeping practices and creating a secure environment for display and storage, it is possible to maintain pharmaceutical collections with minimal removal of the actual medications from their bottles and boxes. When disposal is required, collaboration with museum staff and public health officials is key to ensure that the medications are disposed of properly while maintaining the integrity and importance of the collection.

## Personal Communications

The author wishes to thank the following individuals for their time and contributions for this article:

- Thomas Braun, Minnesota Historical Society, St. Paul, MN
- Anna Dhody, Mutter Museum of the College of Physicians of Philadelphia, Philadelphia, PA
- Paul Frame, Health Physics Instrumentation Museum, Oak Ridge Associated Universities, Oak Ridge, TN
- Alan Hawk, Historical Collections National Museum of Health and Medicine, Silver Spring, MD
- Sharon Robinson-Calver, Museum of London, London, UK
- James Wittes, PharmD, Wake County Health Services, Raleigh, NC

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### Need help?

Have a question about health and safety in your conservation work? Send it to us at [Health-Safety@conservation-us.org](mailto:Health-Safety@conservation-us.org).



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## AIC News

### Commemoration of ECPN's 10th Year Anniversary

This year marks ECPN's 10th year anniversary! To commemorate the occasion, visit the **ECPN column** on pages 25-6 to read reflections on important moments and celebrate the incredible work of ECPN officers, past and present.

### Specialty Groups and Volunteer Leadership Now on the Online Community

Since June, AIC's volunteer leadership have been using AIC's online community (on the Higher Logic platform) to conduct business, share documents, and more. As of August 29, all specialty group communities have been launched on the online community, while the listservs hosted on CoOL are being shut down. We look forward to continued collaboration on this platform!

### AIC News Archives Going Online

Past volumes of *AIC News* are being added to our online archive, beginning with the first issues from 1975. Visit the *AIC News* online archives to download and read through these interesting snapshots of AIC's past.

### Renew Your Membership Online to Win

We will soon be opening up membership renewals for 2019, so take advantage of early fall planning to get your renewals taken care of! Whether you would like to pay in the new fiscal year or you'd like to deduct your membership fees on this year's tax forms, this is a great time to renew. It will also ensure that access to your online communities remains uninterrupted!

You pay online for books, supplies, and annual meeting registration. Why not extend this to your AIC membership renewal? Nearly all our meeting attendees register online with a credit or debit card, but only 5 of every 8 members pay online for their membership renewals. In addition to saving time, online payments also help you (and AIC) save money, are eco-friendly, and free up staff to dedicate more time to member service. Help us meet our goal of 90% online renewals for 2019!

If renewing online is confusing or takes too long, give us a call at (202) 991-0643. We can help you renew your membership over the phone and clear up any special issues you may have been encountering. It takes just a few minutes for us to find your account and enter your card number.

Online renewal comes with another benefit: an entry into our Annual Meeting contest. We will hold a drawing at the end of 2018 to award three prizes, and all members who renew online by December 15th will be entered.

- The grand prize is a free registration to the 2019 AIC Annual Meeting in New England, plus two FREE nights at the host hotel
- We also offer two second-place prizes: each one is a free membership (two members will win)
- You must renew online by Saturday, December 15, 2018, for this opportunity!

We will announce the winners in the January issue of *AIC News*, or in our membership e-news. Last year's winners were Janelle Batkin-Hall (grand prize), and Rhonda Wozniak and Rebecca Kennedy (second place prizes).



Note: Your 2019 dues order reflects your 2018 (and sometimes previous years') membership selections, including specialty groups. When renewing online, you have the option to add specialty groups—but not to remove them yourself. To remove a specialty group, change your membership type (when transitioning out of school or into retirement, for example), or make other changes, please email [membership@conservation-us.org](mailto:membership@conservation-us.org).

To renew, visit [www.conservation-us.org/renew](http://www.conservation-us.org/renew).

## AIC Board Elections

The AIC Nominating Committee encourages members to submit nominations for qualified individuals as candidates for election to the following positions:

- President
- Vice President
- Director, Communications

The Nominating Committee must receive completed nominations by February 15, 2019, three months prior to the May 17 Members Business Meeting in New England. The AIC Bylaws require that candidates for president and vice president be Fellows, while the director, communications can be either a Fellow or Professional Associate. The nominees for all positions 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, or in other capacities.

Committee members will be pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates. Please contact Beverly Perkins ([beverlyp@centerofthewest.org](mailto:beverlyp@centerofthewest.org)), Fran Ritchie ([franritchie@gmail.com](mailto:franritchie@gmail.com)), or Penley Knipe ([penley\\_knipe@harvard.edu](mailto:penley_knipe@harvard.edu)).

## Nominating Committee

The Nominating Committee is seeking nominations of qualified members as candidates for the Nominating Committee election. The committee, composed of three members each serving a three-year term, has one vacant position each year. The 2019 candidate must be a Fellow member of AIC. Following the procedures in the AIC Bylaws, nominations are made to the chair of the Nominating Committee and must be received by February 15, 2019, three months prior to the May 17 Members Business Meeting in New England. An electronic vote will be held in conjunction with the votes held for board member positions.

**—AIC Nominating Committee: Beverly Perkins ([beverlyp@centerofthewest.org](mailto:beverlyp@centerofthewest.org)),  
Fran Ritchie ([franritchie@gmail.com](mailto:franritchie@gmail.com)), and Penley Knipe ([penley\\_knipe@harvard.edu](mailto:penley_knipe@harvard.edu)).**

## Fall 2018 IAG Meeting

The 2018 meeting of the Internal Advisory Group (IAG) will take place on Friday, November 30, in Washington, DC. The Washington Marriott Georgetown, located at 1221 22nd Street NW, is serving as the host hotel. Additional information will be provided in advance of the meeting date.

## Nominate your Deserving Colleague for Award Recognition

AIC strives to recognize members and allied professionals for outstanding and distinguished contributions to the field of conservation.

Please take time to commend someone you know who deserves recognition for accomplishments such as service to AIC or the conservation field, advocacy, education/teaching excellence, or producing a terrific publication. Help us celebrate their achievements by nominating them! It only takes a few minutes to write a sponsorship letter. The awards committee encourages all submissions from all members.

To learn more about our awards categories, including information on past winners and how to submit a nomination, visit [www.conservation-us.org/awards](http://www.conservation-us.org/awards).

**The nomination deadline for all awards is December 15, 2018.**

Have questions? Don't hesitate to email [awards@conservation-us.org](mailto:awards@conservation-us.org).



### Awards Questions?

Contact the Awards Committee to submit nominations or to ask questions at [awards@conservation-us.org](mailto:awards@conservation-us.org).



## Emergency Committee Webinars

The AIC Emergency Committee organized a two-part webinar series on managing moisture for preservation, with programs hosted in July and August. Jeremy Linden presented on “[Managing Moisture in Non-Mechanized Environments and Disaster Situations](#)” on July 31 and “[Mechanical Control of Moisture in Cultural Heritage Settings](#)” on August 21. Recordings of these free programs are available on AIC’s YouTube channel.

# Annual Meeting News

## Join us for AIC’s 47<sup>th</sup> Meeting in Uncasville, CT

### 2019 AIC ANNUAL MEETING CALL FOR PAPERS DUE SEPTEMBER 15, 2018

The meeting, taking place in New England, May 13–17, 2019, at the Mohegan Sun in Uncasville, CT, will explore the topic of **“New Tools, Techniques, and Tactics in Conservation and Collection Care.”**

Are conservation professionals innovators? We think so. From developing new approaches to conservation treatment and preventive care, to utilizing cutting-edge technological research, to examining how cultural heritage is defined and valued, conservation professionals are innovative, dynamic, forward-looking agents of change. And, how does collaboration with related fields and allied professionals influence the dynamics of the conservation – innovation process?



### Annual Meeting

Annual Meeting information is regularly updated online.

Visit [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings) to plan for 2019 or review past meetings.

### CALL FOR PAPERS

We seek papers that explore all types of new work: practical, method-focused treatment projects; advances in collections care and management; discoveries in conservation science; and conservation initiatives that intentionally have a positive impact on communities. In 2019, let’s come together to share new ideas for solving conservation and collections care problems large and small.

Abstract submissions should be no more than 500 words with an additional 300-word speaker biography and are due on or before September 15, 2018.

### OPENING GENERAL SESSION

**For 2019, AIC is revamping our Opening General Session.** The format will be short, idea-focused presentations that address the opening session’s theme of “Advance and Inspire.” Talks should be 15 minutes in length or less, and presentations can include a few slides, in a style similar to TED talks. The program committee is seeking a diversity of voices and perspectives in the opening session, as well as talks that will foster learning or inspire conversation. For more information and to submit a talk for the Opening General Session please visit our **Call for Submissions Overview** page.

### CONCURRENT GENERAL SESSION

From 2:00-5:30pm on Thursday, May 16, 2019, AIC will offer multiple tracks of general session talks centered around the meeting theme, “New Tools, Techniques, and Tactics in Conservation and Collection Care.” For the Concurrent General Sessions, we are holding calls for four topic-focused sessions (chaired by members who responded to the previous call for session proposals) plus one open call. The topic-focused sessions are:

- New Tactics: The evolving role of the conservator of contemporary art
- New Tools and Techniques: Let’s talk about gels!
- Imaging Tools, Techniques, and Tactics
- New Tactics: Practical approaches to technical research in low-tech settings

For more information and to submit a talk for the Concurrent General Session please visit our [Call for Submissions Overview](#) page.

## SPECIALTY CALLS FOR PAPERS

As part of our combined abstract submission process, you may submit the same abstract for up to three Specialty Sessions, Concurrent General Sessions, or the Poster Session. The specialty sessions follow the overall theme for the meeting, but often craft a particular focus for their sessions. Please refer to our Specialty Call for Papers page for more information. Be sure to check the page regularly, because it will be updated as new information comes in.

## PRE-SESSION SYMPOSIUM: 'GLOBAL RELEVANCE / LOCAL ACTION: CONSERVATION AT WORK IN COMMUNITIES'

Building on the success of the 2018 pre-session symposium "Whose Cultural Heritage, Whose Conservation Strategy?," the Equity and Inclusion Committee announces the Call for Papers for the 2019 "Global Relevance / Local Action: Conservation at Work in Communities" pre-session symposium.

This symposium focuses on cultural preservation initiatives designed to include local communities. The symposium will feature both submitted presentations and invited speakers, including colleagues from the local area. Facilitated, audience-engaged discussions will also be an important part of this program. We are currently seeking abstract submissions, which may focus on case studies and/or on exploration of successful ideology and methodology for community-focused work. Suggested topics include, but are not limited to: engaging and sustaining community involvement; finding relevance for local audiences; preserving intangible heritage; and community-based participatory research, conservation, or collections care. Abstract submissions are invited for talks, which should be no more than fifteen minutes in duration, and for panels, which can be up to forty-five minutes in length and include up to five panelists.

Abstract submissions for all calls should be no more than 500 words, contain an additional speaker biography of up to 300 words, and must be submitted on or before September 15, 2018.

## Take Advantage of All that New England Has to Offer

Veteran AIC members know that it is rare for AIC to be able to meet in the northeast. For the 2019 Annual Meeting we will be taking advantage of this opportunity by offering 2 full Pre-session days of tours, workshops, and symposiums. In addition, we will be offering several post-conference tours. Visit our pre-session pages for a sneak peek at these amazing opportunities.

We look forward to seeing you and hearing your presentations at the 2019 AIC Annual Meeting!

# FAIC News

## Friendraising

### With a Little Help From my "Friends"

We will soon be launching a "Friends" program, as you may have seen in previous articles about the Mellon-funded Comprehensive Organizational Health Initiative (COHI), or in our "From the Executive Director" columns in the past few newsletter issues. (See the [letter from Eryl Wentworth](#) on page 3 of this issue.)

Many of us find that once we explain what conservation is, we have a rapt audience. Our social media audiences certainly suggest that there are plenty of people interested! We want to activate those people and bring them into the fold – and in doing so, we hope to grow a network of advocates for conservation. We hope to better inform our families, our friends, and cultural heritage audiences, who can then give back and support the field through their membership.

Our goals are:

- To help raise awareness of conservation
- Provide an opportunity for non-conservation professionals to learn more about the field
- Support FAIC's programs

Members in the "Friends" program will be making a donation to FAIC and receiving information about relevant topics in conservation, ranging from tips on caring for their heirlooms to advice on when to consult a conservator. We'll be sharing more about this program soon, so stay tuned!



## Emergency Programs

### Washington, DC, Alliance for Response

With funding from the National Endowment for the Humanities (NEH), FAIC is organizing a kick-off forum to launch an Alliance for Response network in Washington, DC. Alliance for Response aims to bring together cultural stewards and emergency professionals on the local level in order to collaborate on disaster preparedness and response initiatives. The program began at Heritage Preservation in 2003 and has been managed by FAIC since 2015. While there are 30 Alliance for Response networks nationwide, this project represents the first opportunity to bring a network to the nation's capital.

Steering Committee members include AIC members Rebecca Kennedy, Nora Lockshin, Andrew Robb, and Katie Wagner. The kick-off forum will be held on October 15, 2018, at the Cleveland Park branch of the DC Public Libraries. Invitees include representatives from the DC Office of Emergency Management, local first responders, and collections care professionals from sites across the District of Columbia.



The Cleveland Park branch of the DC Public Libraries, site of the first DC Alliance for Response network forum (courtesy of Jessica Unger).

### FAIC at the Association of Tribal Archives, Libraries, and Museums

On October 8-9, 2018, FAIC will present a workshop on Risk Evaluation and Planning for Tribal Cultural Institutions at the annual meeting of the Association of Tribal Archives, Libraries, and Museums in Prior Lake, MN. The workshop will build off an emergency planning primer developed by project contractor and AIC PA Rebecca Elder, and the course will be taught by Rebecca in conjunction with AIC PA Robert Herskovitz and AIC member Saira Haqqi. Support from the Department of the Interior has made this work possible.

## Funding Opportunities & Professional Development

### FAIC Samuel H. Kress Conservation Publication Fellowship Applications Due November 1

FAIC Fellows or Professional Associates working on book-length manuscripts are encouraged to apply for the FAIC Samuel H. Kress Conservation Publication Fellowship. The \$30,000 fellowships are designed to give conservation professionals release time from their professional responsibilities to complete a manuscript for publication. The maximum fellowship length is eighteen months, so candidates should have all basic research completed prior to the start of the fellowship. Successful applications typically include a detailed outline of the work as well as one or more completed sample chapters.

You can see past Fellows' publications at [www.conservation-us.org/grants/publication/kress-publication-fellowship-books-in-print](http://www.conservation-us.org/grants/publication/kress-publication-fellowship-books-in-print).

Guidelines and a link to the online application are available at [www.conservation-us.org/grants/publication](http://www.conservation-us.org/grants/publication). For more information about the publication fellowships, contact Tiffani Emig, Programs Director & Administrative Manager, at [temig@conservation-us.org](mailto:temig@conservation-us.org) or (202) 750-3346.

### FAIC Grant and Scholarship Applications Due September 15

Applications are due September 15 for requests for funding in seven categories that support projects by AIC members and allied professionals. Guidelines, links to application forms, and tips for submitting applications and letters of support are available at <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.

**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.



Curious about  
FAIC's Emergency  
Programs?

Visit [www.conservation-us.org/emergencies](http://www.conservation-us.org/emergencies) to find information about disaster preparedness, mitigation and response, training opportunities, and how to get involved in your own community.

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

**FAIC/NEH Individual Professional Development Scholarships** of up to \$1,000 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at the "Analysis of Weave Structures in Museum Textiles: Textile Basics and Non-Woven Structures" workshop, supported by a grant from the National Endowment for the Humanities. Visit <http://www.conservation-us.org/current-courses> for more information on these programs.

**FAIC Lecture Grants** provide 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** give up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.

**FAIC Small Meeting Support Grants** are intended to help defray the costs, up to \$2,500, to develop and hold small meetings of AIC members.

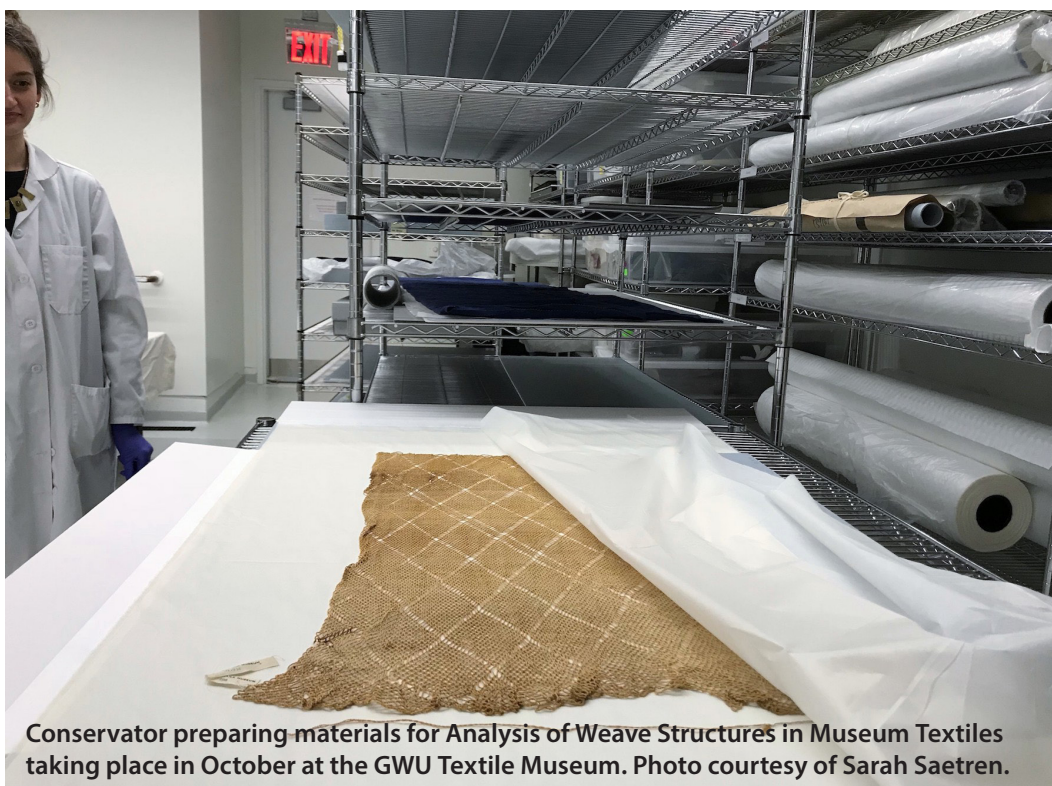
Please note that the review process takes up to eight weeks following the application deadline. For more information, contact Sarah Saetren at [faicgrants@conservation-us.org](mailto:faicgrants@conservation-us.org) or (202) 661-8071.

## FAIC Grant and Scholarship Applications Due December 15

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

**FAIC / Tru Vue AIC Annual Meeting International Scholarships** grant 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** give 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.





## 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/currentcourses](http://www.conservation-us.org/currentcourses)).

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

### Photographic Chemistry for Preservation

FAIC Online Learning

### Gels for Paper Conservation\*

September 19-21, 2018, University of Pennsylvania, Philadelphia, PA

### Analysis of Weave Structures in Museum Textiles: Textile Basics and Non-Woven Structures\*

October 8-10, 2018, George Washington University Textile Museum, Ashburn, VA (See photo above)

### Wood Identification

January 28 - 30, 2019, New Orleans Jazz Museum, New Orleans, LA

### Stressed About Pests? Integrated Pest Management for Heritage Preservation Professionals

February 28 – March 1, 2019, San Francisco Museum of Modern Art, San Francisco, CA

## JAIC News

### The Mechanics of Writing for JAIC, Part II

Writing journal articles is never easy. But as professionals, we are obliged to document our methods and discoveries. Because our articles are passed down to future generations as an archive of our current technology, it is critical that we write as clearly and completely as possible. Regardless of the type of paper you are writing for *JAIC* or its length, there are required elements.

The steps in writing a paper are difficult and can lead to frustration. It may help to break your paper into smaller sections, each with a specific focus. Here are some general guidelines.

- The **title** provides the basis on which a prospective reader decides his or her interest in your article. It should be informative but concise and contain as many index words as possible. After the title comes the author(s) name(s). The decision as to which names to include and in what order requires fair-mindedness and objectivity (see Judith Bishoff's article in *AIC News* Vol. 25, No. 3, May 2000).
- The **abstract** provides your reader with a complete summary of your paper by clearly delineating its purpose, scope, results, and major conclusions. It should be a stand-alone document. Remember, an abstract is a sales tool. If a potential reader does not find your abstract compelling, they may not read any further. The abstract also is your paper's only component translated (into French, Spanish, and Portuguese) and available to a non-English speaking audience.
- The **introduction** supplements the title and abstract without duplicating them. It first orients your reader and connects your work with current practice in the field. Providing a literature review with sufficient references to place your work in the continuum of relevant past work is a good way to do this. The introduction then states your article's purpose and provides a rationale for its existence.
- The **body** of your paper contains its substance along with the data crucial to validating your paper's premise. For a technical study, the body includes a description of your research methods followed by your results. It must have enough detail, so your reader can duplicate your procedure. For non-methodology articles, the body can be divided into subsections based on time periods, materials, practices, problems, substrates, or other categories. Each subsection will have a specific focus with a well-defined beginning, middle, and end, and should flow logically.
- **Illustrations** help maintain your reader's involvement, provide focal points, organize data sets, and make comparisons. Examples include images, tables, charts, diagrams, drawings, and graphs. All illustrations need complete captions with appropriate credits.

- The **discussion** section presents a critical examination of your paper, research, and concept. The discussion section compares and contrasts your data, ideas, and procedures. It can consider the pros and cons, describe limitations, discuss the effects of various parameters or conditions, and/or specify areas for further study. Questions like “What mistakes were made and how can they be avoided?” and “Could other techniques have worked as well or even better?” can be introduced at this point.
- The **conclusions** summarize your paper’s purpose and significant findings. General truths or concepts that have been determined from your study are profiled and placed into the context of their benefits or applications to conservation.
- The **references** and **suppliers** sections complete your article. We cannot add new information to the profession without first documenting what already exists. Even though it may seem tedious to check citations and obtain phone numbers, the contents of these two sections are important as they provide the threads that tie your paper into the fabric of conservation literature.

Remember, the research and ideas presented in your article only become important when they are transferred to practice, thereby allowing your reader to learn from your experience as author. When this happens, your article becomes an essential factor in professional development and growth.

Let’s look at some of the most frequent problems encountered in journal submissions. Problems may distract reviewers and editors from recognizing an article’s merit.

- Articles in professional journals must be written in the third person. I, me, mine, we, us, and ours indicates that the writer is presenting a personal experience. While personal tense is appropriate in essays, prose, presentations, letters, and emails, it is never appropriate in a professional publication. The purpose of a professional publication is to allow the author to step back and objectively present his or her topic.
- Citations should be included as needed, using the correct format. As a general rule, all ideas or facts you present that you did not produce need to have an associated citation. Because next issue’s JAIC News column will focus on citations, we won’t get into the specifics of citation formatting in this column.
- Tables and figures must contain sufficient explanatory information. They are an excellent means of presenting and/or comparing materials and results. It is critical, however, that they include sufficient information for your reader to understand them without having to refer to the text. Units must be supplied for all numbers. Explanatory notes can be added to explain abbreviations or give sources for your data. In a figure, axes must be labeled and all symbols identified in a key. Dimensions must be provided for photographs and micrographs.
- Details must be provided for all work mentioned in your article. Your paper must contain enough information for your work to be reproduced by others. For example, a sentence like “a replacement part was made and installed” should be followed with explanatory steps such as material selection, method of construction, shaping, adhesion, and visual reintegration. Optimally, a photograph should also be included. Likewise, a statement like “FTIR was used to determine the sample contained protein” needs an accompanying paragraph on sample selection and preparation methodology, analysis technique, instrument type, and all selectable parameters. A second paragraph discussing the analytical results and degree of certainty in the identification should also be included. In many cases this requires a figure showing the spectra for the sample compared to a known reference material.
- Numbers must accurately represent any measurement errors. Every number obtained by a measurement, as opposed to counting, should be written to reflect the error in the measurement where the right-most digit contains the uncertainty. More sensitive equipment will produce numbers with greater accuracy. For example, a pH measurement taken with indicator paper may be written as 6 (1 significant figure) while the pH of the same solution obtained with an electrode may be accurately written as 6.37 (3 significant figures). All calculations must reflect the error of the least accurate measurement. For further explanation see the following website: <http://chemed.chem.purdue.edu/genchem/topicreview/bp/ch1/sigfigs.html#add>.
- Submissions must follow JAIC Guidelines and Style Guide. The JAIC Style Guide is found on the AIC website at <http://www.conservation-us.org/jaic-style-guide>. All submitted articles will be checked against these guidelines and authors will be asked to correct deviations.

The author is indebted to former JAIC editor-in-chief Michele Derrick, Schorr Family Associate Research Scientist at the Museum of Fine Arts, Boston, who wrote a series of columns for *AIC News* a decade or more ago about the peer-review process, publishing in a peer-reviewed journal, and other related topics. She graciously agreed to allow reuse of that information; much of what appears in this article has been excerpted and updated from her original articles.

—Robin Hanson, JAIC Associate Editor for Textiles, [rhanson@clevelandart.org](mailto:rhanson@clevelandart.org)

# New Publications

Banik, Gerhard, and Irene Brückle, eds. 2018. *Paper and water: A guide for conservators*. Munich: Siegl. ISBN: 9783935643917. This volume is the second revised and enlarged edition of the first edition published by Butterworth-Heinemann in 2011. The original manuscript was funded by a FAIC/Samuel H. Kress Conservation Publication Fellowship. Drawing on paper industry and scientific research, this book examines the relationship between paper and water. The findings are presented in relation to the processes of conservation.

Panayotova, Stella, and Paola Ricciardi. 2017. *Manuscripts in the making: Art & science*. Turnhout: Harvey Miller. ISBN: 9781909400108. This book contains the papers delivered at the international conference held in Cambridge in Dec. 8-10, 2016, in conjunction with the Fitzwilliam Museum's bicentenary exhibition "Colour: the art and science of illuminated manuscripts" (July 30, 2016 – January 2, 2017).

Pandozy, Stefania, and Mathilde De Bonis, ed. 2017. *Etica e pratica della conservazione: manuale per la conservazione dei beni etnografici e polimerici (Ethics and practice of conservation: Manual for the conservation of ethnographic and multi-material assets)*. Città del Vaticano: Edizioni Musei vaticani. ISBN: 9788882713713. This volume is a manual for the restoration of ethnographic material, based on the professional practice of the Polimerico Restoration Laboratory of the Vatican Museums. The first part deals with ethical issues, drawing on 16 case studies of the Vatican Polimerico Restoration Laboratory. The second part looks at case studies from restoration laboratories around the world and presents comparisons. The third part outlines current methodology and best practices.

Pinna, Daniela. 2017. *Coping with biological growth on stone heritage objects: Methods, products, applications, and perspectives*. Oakville, ON: Apple Academic Press. ISBN: 9781771885324. This book offers hands-on guidance for addressing the specific challenges involved in conserving historical monuments, sculptures, archaeological sites, and caves that have been attacked and colonized by micro- and macroorganisms.

Spiridonova, L. V., M. V. Denisova, and T. Arapova. 2017. *Ėrmitazhnaia ėntsiklopediia tekstilia: restavratsiia: katalog vystavki (The Hermitage encyclopedia of textiles: Conservation: Exhibition catalogue)*. Sankt-Peterburg: Gosudarstvennyi Ėrmitazh. ISBN: 9785935727338. This volume accompanied an exhibition held at the Gosudarstvennyi Ėrmitazh in St. Petersburg (July 28 – October 15, 2017). The exhibition demonstrated ways to solve challenging conservation tasks and traced changes in approaches to the conservation and restoration of textile artifacts.

Tétreault, Jean. 2017. *Products used in preventive conservation*. Ottawa, ON: Canadian Conservation Institute. ISBN: 9780660238425. This volume is no. 32 in the CCI's Technical bulletin series. It provides a critical review of products typically used for the display, storage, and transportation of objects.

# People

**Erik Farrell** recently joined the Mariners' Museum and Parks as an Archaeological Conservator, where he will work on the marine archaeological collection from USS *Monitor*. Previously, Erik served as a Conservator for the *Queen Anne's Revenge* Conservation Laboratory, focusing on the conservation of artillery and other ordnance from the shipwreck. His new email is [efarrell@marinersmuseum.org](mailto:efarrell@marinersmuseum.org).

**Thomas Primeau** has moved from the National Archives to become Paper Conservator at the Philadelphia Museum of Art.



The screenshot shows the AIC Online Community website. The header includes the AIC logo and navigation links: Home, Communities, Events, Browse, Participate, Blog, and Help/FAQs. Below the header, there's a 'Blog' section with a 'Subscribe via RSS' link. A featured post titled 'What is Life Cycle Analysis (LCA) and How Does it Help Heritage Professionals?' is highlighted, mentioning Sarah Nunberg as the author.

## Don't miss AIC's new blog, hosted in the AIC online community!

Blog posts include featured posts by members on a variety of topics; classified ad posts such as position announcements and items for sale or free; calls for papers and conference announcements; and new publications.

Any AIC member can post to this blog. You can select the audience for your article, including the public or AIC members only. It's easy once you log into the community at [community.conservation-us.org](http://community.conservation-us.org). Click on "Blog" to begin. You can read the handy instructions on "How to Post" or dive right in by clicking "Write a Blog Post." You can read through all posts by navigating to the "Blog Home."



# In Memoriam

## Bruno P. Pouliot (1958 – 2018)

Bruno P. Pouliot, age 60, passed away peacefully on May 23, 2018. Bruno was a beloved teacher, mentor, advisor, colleague, and friend. Bruno was—and will always be—a gift to us all. Many in the conservation community will agree that he was an angel on this earth.

Bruno graduated in 1983 from the Queen's University art conservation program. For more than twenty years, Bruno served as an objects conservator at Winterthur Museum, Garden & Library and affiliated professor in the Winterthur/University of Delaware Program in Art Conservation. His early career included museum internships and training in the Canadian West, California, France, and West Africa. For over a decade, he served as the single objects conservator in the Prince of Wales Northern Heritage Centre in his beloved Yellowknife and the McCord Museum in Montreal. At Winterthur, Bruno led the objects conservation laboratory. He expanded the objects conservation curriculum for the first-year students to include the natural sciences and modern materials and strengthened our teaching in preventive conservation. He served as a major supervisor for the Winterthur/University of Delaware objects majors and minors and contributed to their extensive seminar series and professional success.

He served as French editor for the abstracts of the *Journal of the American Institute for Conservation (JAIC)*, and as editor for the *Art and Archaeology Technical Abstracts Online*. His many lectures and publications focused on the lacquering of silver, the conservation of basketry, hornware, shell, leather, and tinplate, stain reduction on ceramics, and ethical constructs associated with Indigenous heritage. In 2010, he received the AIC Sheldon & Caroline Keck Award for excellence in the education and training of conservation professionals. On April 30, 2018, Bruno was presented with the AIC Robert H. Feller Lifetime Achievement Award, celebrating his exceptional contributions to our field—an award he received with grace and happiness.

Bruno's meticulous research, seminars, and publications have advanced our understanding of organic and inorganic materials. During his lifetime, Bruno educated, inspired, and empowered generations of emerging, mid-career, and senior conservators. He was a gifted scholar and teacher with infectious enthusiasm for his work – and for life. His scholarship has deepened our appreciation for the power of preventive conservation and the profound cultural significance of the art and artifacts under our care.

Working with Bruno since 1997, more than 200 graduate students in the Winterthur/UD Program in Art Conservation (and legions worldwide) count Bruno as a treasured advisor. Eighty of these students majored in objects conservation with Bruno as their primary teacher and mentor. Most importantly, they witnessed the sheer power of collaboration and trust, tempered by love and humility. Bruno's excitement for the practice of art conservation was contagious. He was caring, inquisitive, motivating, and worldly. Bruno's reach was global; he lived, worked and traveled worldwide from the Canadian Arctic to Africa.

We have all been enriched by his character and skills; in many ways, we are ALL his students. For we have been touched, transformed and often transfixed by Bruno's extraordinary humanity, by his kindness, grace, resilience, and compassion for others. Following his cancer diagnosis and surgery last June, Bruno made it his mission to do something good for someone every single day. While we admired his resolve, there was little doubt that Bruno had lived his entire life helping and empowering others daily.

Bruno's fondness for and dedication to his students is legendary; so too was his appreciation for the beauty and grandeur of nature. Bruno loved his garden and those who visited were treated to the beauty of the many plants and flowers that he carefully cultivated. In all honesty, when I visited I preferred his top-flight cappuccino maker – but I learned gradually under Bruno's watchful eye to appreciate nature's splendor.

Bruno's favorite band was *Sleeping at Last* and he especially loved their song "In The Embers," whose opening lyrics will bring tears to your eyes:

We live and we die  
Like fireworks  
Our legacies hide in the embers  
May our stories catch fire  
And burn bright enough  
To catch God's eye.  
We live and we die.

Bruno's joyful character continues to burn brightly, catching fire in our heart and soul. For as we connect with each other and the nature that surrounds us, we are forever encircled by Bruno's energy, by his confidence, by his love and by his power. His compassionate and generous spirit will always surround us.

Bruno is survived by his wife of 42 years, Sylvie Martin, his twin daughters, Camille and Noemie, and his many brothers and sisters: Rita, Pauline, André, Marie, Antoine, Daniel, Gaétan, Jeanne, Pierre, Claude, Jérôme, Jacynthe, Bastien, and numerous loving cousins, nieces, and nephews. His parents Albert-Aimé and Jeannine Pouliot and his sister Christiane preceded him in death.

He lives on in the conservation community through the students he mentored and the colleagues he worked with. Gifts in his memory may be made to the Louise and David Roselle Exhibit Endowment Fund. Winterthur Museum, Garden and Library addressed to the Development Office, 5105 Kennett Pike, Winterthur DE 19735 or submitted at: <https://inside.winterthur.org/give>. Funds may also be designated for a memorial tree to be planted in the Winterthur estate that he treasured.

—**Debra Hess Norris on behalf of the faculty, staff, students, and alumni of the Winterthur/University of Delaware Program in Art Conservation, [dhnorris@udel.edu](mailto:dhnorris@udel.edu)**

## Allied Organizations

### American Alliance of Museums (AAM)

#### IT'S AAM ACCREDITATION COMMISSION NOMINATIONS SEASON

Nominate yourself to join the AAM Accreditation Commission—the nine-member body that makes AAM's accreditation decisions. September 10th is the deadline to nominate yourself to play an important role in advancing standards and recognizing excellence, while gaining an amazing professional development experience. The AAM Accreditation Commission Nominating Committee is searching for highly experienced museum professionals from a broad and diverse range of expertise areas, career roles, perspectives, and individual backgrounds who are committed to excellence, and are creative, holistic, and critical thinkers. The committee is also looking for individuals eager to be part of advancing current efforts to better codify how the Accreditation Commission addresses DEAL in its decision-making and application of the standards. [Get full details about the process, criteria, responsibilities, and more here.](#) Contact Julie Hart, Senior Director, Museum Standards & Excellence at AAM, at [jhart@aam-us.org](mailto:jhart@aam-us.org).

## Worth Noting

### Wallpainting Conservation Glossary Now Available in 13 Languages

The *European Illustrated Glossary of Conservation Terms for Wall Paintings and Architectural Surfaces*, the EwaGlos, is now available in 13 languages. This glossary was developed as a result of work by a consortium of seven institutions, supported by associated partners and external experts. The glossary includes concise texts and demonstrative illustrations that are designed to help readers quickly grasp and understand each term. Arabic and Japanese were recently added to its pantheon of languages. More information and downloadable copies can be found at <http://www.ewaglos.eu/>.

### EverGreene Architectural Arts Inc. Acquires Conservation Solutions Inc.

EverGreene Architectural Arts Inc., a large specialty contractor of architectural arts, acquired long-term partner Conservation Solutions Inc. (CSI) in May 2018. CSI performed condition assessments, documentation, materials testing, and treatment services for the preservation of cultural heritage, historic sites, and artistic works, with offices located in the Washington, DC, area and in Ottawa, ON, Canada, as well as in additional satellite locations throughout the US. Since 1978, EverGreene Architectural Arts has been providing pre-construction, construction, and new design services for architecturally significant structures worldwide. From historic landmarks to contemporary public spaces, the company is committed to respecting the traditional trades, the art and science of historic preservation, restoration, and conservation, as well as the innovative and creative landscape of new construction.

In incorporating CSI into the EverGreene organization, the firm has expanded its range of services in all areas of architectural conservation by joining complementary teams with decades of collective experience. The conservation practice is now known as Conservation Solutions, a division of EverGreene Architectural Arts.

EverGreene will continue to be led by Jeff Greene (Founder and Chairman) and Alan Weiner (President). CSI's Mark J. Rabinowitz and Joseph Sembrat will both serve as Vice Presidents, Conservation Services/Principal Conservator and will also serve on EverGreene's Management Team. For more details, visit <https://tinyurl.com/y7n9ldfb>.

# Grants and Funding

## Grammy Museum Grant Program: 2019 cycle now open

The GRAMMY Museum is now accepting Letters of Inquiry for their 2019 grant cycle. With funding generously provided by The Recording Academy, the GRAMMY Museum Grant Program awards grants each year to organizations and individuals for audio preservation projects, as well as scientific research efforts. The program's aim is to advance the archiving of the recorded sound heritage of the Americas and to explore the impact of music on the human condition.

Grant funds have been utilized to preserve private collections as well as materials at the Library of Congress, the Smithsonian Institution, and numerous colleges and universities. To date, more than \$7 million in grants have been awarded to nearly 400 recipients.

A letter of inquiry is required before submission of a full application. To read the guidelines and to submit a letter of inquiry for the 2018 GRAMMY Museum grant cycle, please visit: [www.grammymuseum.org/programs/grants-program](http://www.grammymuseum.org/programs/grants-program).

The deadline each year for submitting letters of inquiry is October 15, 2018.

### Grant Funding Opportunities

We maintain a list of both internal (FAIC-awarded) and external funding opportunities at [www.conservation-us.org/grants](http://www.conservation-us.org/grants). Don't miss out on funding your future; look into what is available for individual and institutional projects!

# Conservation Graduate Programs

## Buffalo State College, State University of New York, Patricia H. & Richard E. Garman Art Conservation Department

Internship placements for the Class of 2019

Karen Bishop	Objects, The Metropolitan Museum of Art (New York City, NY)
Allison Brewer	Paper, Legion of Honor (San Francisco, CA)
Carolyn Burns	Paper, Weissman Preservation Center, Harvard University (Boston, MA)
Courtney Helion	Photographs, Gawain Weaver Art Conservation (San Anselmo, CA)
Clara Huisman	Books, Weissman Preservation Center, Harvard University (Boston, MA)
Sara Kornhauser	Paintings, The Whitney Museum of American Art (New York City, NY)
LaStarsha McGarity	Paintings, St. Louis Art Museum (St. Louis, MO)
Jen Munch	Paintings, National Gallery of Art (Washington, DC)
Elizabeth Robson	Paintings, John & Mable Ringling Museum of Art (Sarasota, FL)
Kaitlyn Wright	Objects, The Metropolitan Museum of Art (New York City, NY)

## New York University, Conservation Center of the Institute of Fine Arts

Student internship placements for 2018-19

Lydia Aikenhead	Books, Bodleian Libraries, Oxford University (Oxford, UK), and Thaw Conservation Center, The Morgan Library & Museum (New York City, NY)
Kim Frost	Paintings, The Art Institute of Chicago (Chicago, IL)
Bryanna Knotts	Photographs, The Art Institute of Chicago (Chicago, IL)
Lia Kramer	Time-based Media, Tate Modern (London, UK)
Soon Kai Poh	Objects, Freer Gallery of Art and Arthur M. Sackler Gallery (Washington, DC)
Chantal Stein	Objects, Brooklyn Museum (New York City, NY)



## UCLA/GETTY Conservation Program

Student Internship Placement 2018-2019

Austin Anderson	Yosemite Museum (Yosemite National Park, CA) and the Royal Museum for Central Africa (Tervuren, Belgium)
Elena Bowen	Fowler Museum at UCLA (Los Angeles, CA) and the Corral Redondo Project (Iquipi, Peru)
Kasey Hamilton	Stone Conservation Workshop, National Museum of Cambodia (Phnom Penh, Cambodia)
Skyler Jenkins	Villa Romana di Poggio Gramignano excavations (Umbria, Italy), Tayinat Archaeological Project (Antakya, Turkey), and Nea Paphos (Cyprus)
Emily Rezes	Pachacamac Site Museum (Lima, Peru)
Megan Salas	Laboratory of Archaeometry, University of the Peloponnese and Archaeological Museum of Messenia (Kalamata, Greece)

## Winterthur/University of Delaware Program in Art Conservation

Third Year Student Internship, Class of 2019

Cassia Balogh	Objects, Colonial Williamsburg Foundation (Williamsburg, VA)
Madison Brockman	Paper, Los Angeles County Museum of Art (Los Angeles, CA)
Haddon Dine	Objects, The Walters Art Museum (Baltimore, MD)
Emily Farek	Paper, Harry Ransom Center, University of Texas at Austin (Austin, TX)
Nicholas Kaplan	Objects, Small Data Solutions (Brooklyn, NY)
Amber Kehoe	Photographs, Heugh-Edmondson Conservation Services, LLC (Kansas City, MO)
Caitlin Richeson	Objects, The Stedelijk Museum (Amsterdam, The Netherlands); and Museum of Modern Art (New York City, NY)
Leila Sabouni	Objects, Smithsonian American Art Museum, Lunder Conservation Center (Washington, DC)
Keara Teeter	Paintings, Smithsonian American Art Museum, Lunder Conservation Center (Washington, DC)
Victoria Wong	Library and Archives, Yale University, Center for Preservation and Conservation (New Haven, CT)

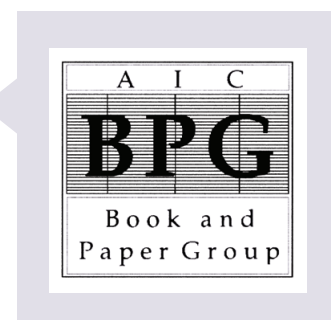
# Specialty Group Columns

## Book and Paper Group (BPG)

Hello BPG members,

I've been thinking about a question that came up at the Houston annual meeting, "Why don't more private practice conservators give talks at the annual meeting?" The question was specifically addressed to our group, and it could easily be applied across all disciplines. When I was in private practice I felt crunched for time and rarely felt like I had anything worth presenting, but when I had something unusual, I would present at smaller regional meetings. Looking back, I felt somewhat intimidated by the AIC arena and didn't even consider submitting to AIC. I was afraid of being criticized for treatment decisions, interpretation of the object, etc. I didn't submit to AIC until I was in an institution and shared a technical study. Recently I reached out to Linda Roundhill, chair of CIPP, to seek her input. She listed several reasons why conservators in private practice may not be presenting, which I have paraphrased here: financial concerns, lack of technical support (no access to analytical equipment), lack of time, or the object might not be perceived as "important" enough for broad appeal.

I want members to know that some financial support is available to BPG members in the form of two grants: the Carolyn Horton and the Christa Gaehde grants. One is specifically for BPG members, and the other is for work done that benefits the book and paper field, respectively. These grants offer up to \$1,000 (deadline February 1st each year) and can be used to fund travel, attend meetings, to conduct research, etc. Since 2016, eight people have received the Carolyn Horton grant (myself included in 2017), and seven have received the Christa Gaehde grant. In the coming months I hope to share more about these resources and past projects funded. I would like your feedback on this topic: What challenges do you see? Possible solutions? You can contact me with your thoughts at [bpg.jodie.utter@gmail.com](mailto:bpg.jodie.utter@gmail.com).



## Group Updates

For the latest updates, go to the [BPG website](#).

- BPG Business Meeting minutes from 2018 AIC Annual Meeting in Houston are now available for member review. Please see the minutes [here](#); corrections were due to [ssnorris@gmail.com](mailto:ssnorris@gmail.com) by August 15, but please let me know if you see anything more. In early fall, members will receive an email with access to the revised Minutes and a link to the online vote for approval.
- 2019 AIC Annual Meeting programming: Program Chair Jennifer Hunt Johnson, and Assistant Program Chair Eliza Spaulding have begun working on programming for next year's meeting. They are excited to explore ways for the BPG membership to make the most of our annual gathering to exchange information and to serve as a platform for the discussion of field-wide issues. You can share your ideas for programming with us at [jenhunt101@gmail.com](mailto:jenhunt101@gmail.com) and [elizaspaulding@gmail.com](mailto:elizaspaulding@gmail.com).
- Publications: Our current email listserv will be transitioning to the AIC online community (Higher Logic) at the end of August. If you have not used the new AIC online communities yet, please log in and begin to familiarize yourself with their features and function (<http://community.conservation-us.org>). More information and instructions to follow.
- Wiki: Thank you to the 40 individuals who contributed to the Book and Paper sections of the AIC Wiki in the last year, and everyone who attended the BPG Wiki session in Houston. The wiki has new content on several topics with more underway (see the BPG news section for more detail). This year, the Publications Committee will be recruiting a new Paper Wiki Coordinator. Reach out to Denise and Katherine at [bookandpapergroup.wiki@gmail.com](mailto:bookandpapergroup.wiki@gmail.com) if you want to volunteer on any of these projects or suggest ideas.

—Jodie Utter, BPG Chair (2018-2020), [bpg.jodie.utter@gmail.com](mailto:bpg.jodie.utter@gmail.com)

## Conservators in Private Practice (CIPP)

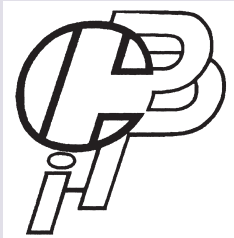
Greetings to all conservators in private practice, whether you are members of this specialty group or not. CIPP Officers are always seeking more ways to support those who are on the front lines of providing museum-quality prevention, care, and treatments for collectors, individuals, small institutions, corporations, Tribal Nations, and other civic entities. It is a great life we lead, being the bosses of our own destiny and also doing such fulfilling work. But working in the private sector is not without its challenges. Some of us are born business people, but others of us are less gifted in the area of commerce. The challenges of balancing our public service with our own need to be savvy business people seem endless:

- How do we pay attention to all the nuts and bolts of company ownership and still have time to do all our benchwork?
- How do we keep up with all the latest technology, when we have to buy all our own equipment?
- How do we compete with local practitioners who churn out glitzy work of dubious integrity and little documentation?
- How do we get to be known and trusted among our peers and potential clients?

It can be daunting at times, but our work is critical to the health of the world's collective cultural patrimony, and we should never feel less worthy because we have to charge people for it.

Wherever you are, whatever you do, CIPP is here for you. It was created to help you do the business of conservation. Our workshops, our archives, our discussions, and our advocacy within the AIC, the community, and the nation are meant to educate, strengthen, and unite us. If you are a member, help us by being informed and involved. Answer the challenge to serve, take the time to do our surveys, or just be there for other front-line compatriots. If you are not a member of CIPP, we hope you will join us in our quest to make this glorious "business" just a little bit easier.

—Linda Roundhill, Current CIPP Chair, [artsconservation@comcast.net](mailto:artsconservation@comcast.net)



## Objects Specialty Group (OSG)

Hello OSG Members,

I am delighted to be representing OSG as the Group Chair this year, and my sincere thanks to all of the members who have volunteered their time and expertise over the past year to help with the 2018 annual meeting in Houston, TX. As a native Texan, I was thrilled and proud to share the hometown that fostered my love for art and gave me a start in conservation with so many colleagues and friends. Thanks especially to Tony Sigel for serving OSG and our community for the past three years, selflessly giving his knowledge, experience, time, and humor to our group.



## 2019 AIC Annual Meeting

Incoming Program Chair Jessie Arista, Assistant Program Chair Fran Ritchie, Secretary/Treasurer Nina Owczarek, and I are organizing details for the program, receptions, and tips session for the upcoming 2019 New England meeting. OSG is excited about partnering with RATS for a half-day joint session. The last time we collaborated together was 2014, and this annual meeting theme of “New Tools, Techniques, and Tactics in Conservation and Collection Care” is particularly suited for research and technical studies. We’re looking for a range of topics that explore adapting tools for the study of three-dimensional objects, innovative conservation materials or novel applications of old ones, and new ways to look at the construction, degradation and conservation of objects. Think about your projects and encourage colleagues to submit theirs as well. Please contact Jessie Arista (OSG Program Chair, [jessica.arista@gmail.com](mailto:jessica.arista@gmail.com)) or Matthew Clarke (RATS Program Chair, [clarkem@si.edu](mailto:clarkem@si.edu)) with any questions.

## Online Community and Communications

During our transition from the OSG-I listserv to an online community (on the Higher Logic platform), OSG will take the opportunity to implement a new change related to job and fellowship postings. From this point onwards, all job, fellowship, and internship posts must include a salary range or stipend amount. This new rule will be written into our “Guidelines for Posting,” and is done in the spirit of inclusivity, openness, and support for emerging conservators. This suggestion was brought to OSG officers by ECPN members and it was met with enthusiasm and support.

With the move to the new platform, we have also worked with WAG Chair Genevieve Bieniosek to ensure that WAG members have honorary access to the OSG discussion list. Because questions regularly come up in OSG that are helpful for WAG input, we want to make sure cross-access is still available. OSG members will also be given access to the WAG list, though members can opt out at any time.

Finally, OSG members have inquired about access to the OSG-I archives within the online community. AIC is working on this for us. Currently, OSG-I archives are only accessible by date, and are not keyword searchable. All new online community discussions will be fully keyword searchable. In the future, AIC hopes to merge all our OSG-I archive files into one individual searchable PDF, stored in the new community library. I will keep everyone updated on this idea as it progresses.

Please don’t hesitate to contact me if you have questions, thoughts, comments, suggestions, constructive criticism, or tasty recipes to share.

—Ariel O’Connor, OSG Chair, [oconnora@si.edu](mailto:oconnora@si.edu)

## Paintings Specialty Group (PSG)

### 2019 Annual Meeting Abstract Submissions

PSG members, please note that the abstract submission deadline, September 15, is fast approaching. I’m very excited about the theme for next year’s annual meeting, “New Tools, Techniques, and Tactics in Conservation and Collection Care,” but please also feel free to submit papers on other subjects for the paintings sessions.



### PSG Postprints Update

Shortly after the annual meeting in Houston, the postprints from the 2015 meeting (Volume 28) were published and are now available for download from the AIC website. As always, a huge thank you to Barbara Buckley for all her hard work on this volume!

In an attempt to improve the timeliness of the Postprints publication, all PSG papers are now due at the end of the annual meeting. Since tips presentations are chosen later than paper presentations, these are due one month after the annual meeting. It is hoped that this stepped-up timeline will also be helpful to presenters since once the meeting is over, the presenters’ obligations will be mostly completed.

In the past several years there have been presenters for the PSG session who have not submitted to the postprints, often because they are submitting an article on the same subject to *JAIC*. However, submission to the postprints does not disqualify an author from submitting to the journal, and in fact the editors of *JAIC* actively encourage submissions to the specialty group postprints. For this reason, PSG has adopted a policy that presenting at the annual meeting assumes submission to the postprints.

—Wendy Partridge, Publication Committee Chair for PSG, [wpartridge@ica-artconservation.org](mailto:wpartridge@ica-artconservation.org)



## PSG Wiki Update

PSG members Kari Rayner, Erin Stephenson, Claire Winfield, Anne Schaffer, and Christine Gostowski will be continuing on the Wiki Committee for the 2018-19 term. The committee is also pleased to welcome Josh Summer and Julie Ribits on board. Please email [aic.psg.wiki@gmail.com](mailto:aic.psg.wiki@gmail.com) if you have suggestions of content you'd like to see on the PSG section of the AIC Wiki or if you are interested in contributing.

## Online Community

Last but not least, I am very excited about our recent move to the AIC online community (Higher Logic). I hope you are experiencing a smooth transition. Replacing the PSG email listserv, this new platform provides a streamlined way to respond directly to threads and makes sharing files and documents far easier. This also provides an easy way for PSG officers to share relevant documents with the membership, such as business meeting minutes. I'm very excited about this move forward and encourage everyone to explore the new features!

—Megan Salazar-Walsh, PSG Chair, [psgchair1@gmail.com](mailto:psgchair1@gmail.com)

## Research and Technical Studies (RATS)

### 2019 AIC Annual Meeting

Plans are already underway for the 2019 annual meeting. In addition to pure RATS programming there will also be a joint session with OSG. Abstracts are due September 15<sup>th</sup>. Please note that in a change to abstract submissions this year, you may submit to either OSG or RATS and your selection will be automatically considered for the joint session. We look forward to receiving your submissions and seeing you in May of 2019.



### RATS Listserv

As of August, the RATS Listserv is no more! We have transitioned over to using the new RATS community on the AIC Online Community (Higher Logic) platform. RATS members will be automatically enrolled; you should have received a welcome email notification from the "American Institute for Conservation of Historic and Artistic Works," or [DoNotReply@ConnectedCommunity.org](mailto:DoNotReply@ConnectedCommunity.org). The site will function as a means of moderated communication (similar to our previous listserv) as well as a place where we can post files such as business meeting notes and the like. You can post directly to the community by sending an email to [CONSERVATIONUS-research@ConnectedCommunity.org](mailto:CONSERVATIONUS-research@ConnectedCommunity.org). If you have not received a welcome email or have difficulty accessing the RATS community, please feel free to contact AIC staff at [membership@conservation-us.org](mailto:membership@conservation-us.org) and they'll be willing to help.

—Corina Rogge, RATS Chair, [crogge@mfah.org](mailto:crogge@mfah.org)

## Textile Specialty Group (TSG)

### TSG Leadership

This is my first newsletter column as TSG Chair and I am looking forward to working with the TSG officers, committee chairs and members for the 2018-2019 year. Julia Carlson joins as the new Vice/Programming Chair, Kirsten Schoonmaker continues in her second year as Secretary, and Rebecca Beyth Sternis our new Treasurer. I want to thank Laura Mina for all her hard work and effort she has put in over the past years in her various leadership roles.



### 2019 AIC Annual Meeting: Call for Papers

AIC's 47th Annual Meeting will be on May 13-17, 2019, in Uncasville, CT, in New England. The overall meeting theme will be "New Tools, Techniques, and Tactics in Conservation and Collection Care." Submissions of original work related to this theme are encouraged for the textiles sessions, although papers otherwise related to the conservation of textiles will be considered. Abstract submissions are now open and are due September 15, 2018. Full submission guidelines are available on the AIC website (under Annual Meeting, Submit an Abstract). Please contact Julia Carlson (TSG Program Chair, [thejgcarlson@gmail.com](mailto:thejgcarlson@gmail.com)) with any questions.

## TSG Community

I am very excited to announce the debut of the Textile Specialty Group's new online community. This platform, powered by Higher Logic, is intuitive and easy to use. Please explore the new forum especially created for the Textile Specialty Group. You can directly email and start a thread using [conservationus-textiles@connectedcommunity.org](mailto:conservationus-textiles@connectedcommunity.org). Both Erika Goergen (AIC TSG Liaison to TSG, [egoergen@conservation-us.org](mailto:egoergen@conservation-us.org)) and Rebecca Rushfield (TSG Community Moderator, [witttert@juno.com](mailto:witttert@juno.com)) serve as community administrators, so let them know if you need any assistance. I hope you find this new platform a great place to discuss, announce, and talk with your fellow conservators.

If you have questions about TSG business or want to become more involved in TSG, please don't hesitate to contact me.

—*Melanie D. Sanford, TSG Chair, [info@conservingthreads.com](mailto:info@conservingthreads.com)*

ASG, EMG, PMG, & WAG HAVE NOT SUBMITTED COLUMNS FOR THIS ISSUE.

# Network Columns

## Collection Care Network (CCN)

### Announcement

Are you applying for an IMLS grant in FY2019? Check the blog post, "[8 Tips on applying for museum collections care funding](#)," by Connie Bodner, Ph.D., Supervisory Grants Management Specialist, and Kelsey Monaghan, Museum Program Specialist—it summarizes insights and practical recommendations made by peer reviewers during a session at AIC's Annual Meeting.

—*Dawn Kimbrel, Editor, Collection Care Network, [dawn\\_kimbrel@brown.edu](mailto:dawn_kimbrel@brown.edu)*

## Emerging Conservation Professionals Network (ECPN)

### ECPN Web Presence

I'm thrilled to announce that ECPN's newly re-designed subsite is now publicly available through the main AIC website, under the "[Specialty Topics](#)" drop-down menu. Tremendous thanks to former chair Rebecca Gridley, ECPN's AIC Liaison Kate Lee, and Vice Chair Eve Mayberger, as well as to the 2017-18 and 2018-19 ECPN officers who weighed in on the site's development. Many thanks also to all who contributed photographs.

The new subsite contains a great deal of information and consolidates links to all of ECPN's resources and programming. Please check it out and let us know if you have any feedback at [ecpn@conservation-us.org](mailto:ecpn@conservation-us.org).

### Online Community

As with other specialty groups and committees, an ECPN Officer community will be hosted through Higher Logic to facilitate leadership discussions. There will also be an ECPN Liaison community and an "open" ECPN community for anyone interested in connecting with the ECPN community and engaging with dialogues relevant to emerging conservation professionals. The latter community will be available to all, including non-AIC members, and will only require creating a login. We are hoping to launch the open ECPN community this month —please look for an announcement on how to join as the community becomes available!

## Commemoration of ECPN's 10-Year Anniversary

This year marks ECPN's 10-year anniversary! To commemorate the occasion, we'd like to reflect on some important moments and celebrate the incredible work of ECPN officers, past and present.

### FIRST ECPN OFFICERS, 2008

Co-Chairs: Laura Brill and Rachel Penniman  
 Professional Education & Training: Amber Kerr  
 Outreach: Jason Church  
 Communications: Katie Mullen

### TIMELINE

2008 ECPN Founded  
 2012 Liaison Program and Webinar Program established  
 First Webinar: "Self-Advocacy and Fundraising for Independent Research" featuring Debra Hess Norris  
 2013 Webinar Coordinator position created  
 2015 AIC Wiki page "Resources for Emerging Conservation Professionals" launched  
 2017 Liaison Program restructured with four liaison groupings  
 2018 New subsite launched

### STATISTICS

328 posts on *Conservators Converse*, with 3 Interview series to date (Specialty, International Education, and Get to Know AIC/FAIC)

12 Webinars to date  
 4,804 Members (and counting) of the ECPN Facebook Group  
 10 Specialty group liaisons, plus ADG for a total of 11 liaisons  
 7 Committee & Network liaisons, plus MDWG for a total of 8 liaisons  
 9 Graduate liaisons  
 18 Regional liaisons  
 2 Lead articles (one in collaboration with OSG)  
 41 emerging conservation professionals served as ECPN officers  
 28 events at Annual Meetings  
 5 Posters at Annual Meetings

Thank you to all past and current ECPN Officers for your valuable work: Rachel Penniman, Laura Brill, Amber Kerr, Jason Church, Katie Mullen, Rose Daly, Caroline Roberts, Heather Brown, Amy Brost, Anisha Gupta, Megan Salazar-Walsh, Abby Aldrich, Eliza Spaulding, Molly Gleeson, Angela Curmi, Gwen Manthey, Kendall Trotter, Fran Ritchie, Saira Haqqi, Carrie McNeal, Michelle Sullivan, Ayesha Fuentes, Laura Neufeld, Anne Schaffer, Amy Hughes, Alexa Beller, Rebecca Gridley, Kimi Taira, Elyse Driscoll, Jessica Walthew, Alyssa Rina, Eve Mayberger, Kari Rayner, Emma Schmitt, Riley Cruttenden, Caitlin Richeson, Jen Munch, Kat Fanning, Quinn Ferris, Candace Kang, and Marci Jefcoat Burton.

It is an honor to continue the work of these dedicated colleagues in serving the ECPN community.

—Kari Rayner, ECPN Chair, [ecpn.aic.chair@gmail.com](mailto:ecpn.aic.chair@gmail.com)

### Find Specialty Group and Network Subsites at AIC's Website

Many specialty groups plus the Emerging Conservation Professionals Network have launched new websites within AIC's overall website. All groups and networks should have their own subsites soon. Contact your group or network chair if you'd like to volunteer to write content for one of these sites.

Visit these topical interest sites at [www.conservation-us.org/specialty-topics](http://www.conservation-us.org/specialty-topics).



# Position Announcements

## **Senior Conservator of Paper (San Diego, USA)**

**The Balboa Art Conservation Center (BACC)** seeks a senior conservator to head the Center's paper conservation department. The position will lead the department into the future as BACC implements exciting new strategies and services thanks to a generous grant from the Andrew Mellon Foundation. The department is currently staffed by a Chief and Assistant Conservator of Paper, is supported by BACC administrative staff, and shares a conservation technician with the Center's Paintings Conservation Department.

## **Paintings Conservator, Contemporary Paintings (Chicago, IL, USA)**

**The Art Institute of Chicago** seeks to fill the position of Paintings Conservator. This is a full-time position with occasional travel. The Paintings Conservator will carry out treatment and research on contemporary paintings and mixed-media artworks, and work with curators to establish priorities and set schedules for collections care, treatment, and research. The conservator will oversee preparation, installation, and documentation for exhibitions and loans focused on the contemporary collection. The conservator will carry out in-depth examination of artworks and interview artists for material research and condition documentation. Applicant must be comfortable working within a large, dynamic museum environment, carrying out assignments both independently and as part of a team.

## **Associate Lecturer: Treatment (Parkville, Australia)**

**The University of Melbourne in Australia** - The successful applicant will become part of the academic team within the Grimwade Centre for Cultural Materials Conservation, the School of Historical and Philosophical Studies, in the University of Melbourne's Faculty of Arts. They will contribute to teaching by delivering conservation teaching programs focusing, in the first two years, on the treatment-focused subjects delivered as part of the Centre's master's by Coursework in Cultural Materials Conservation, and to the Specialist Certificate professional programs.

## **Associate Lecturer: Media (Parkville, Australia)**

**The University of Melbourne in Australia** - The successful applicant will become part of the academic team within the Grimwade Centre for Cultural Materials Conservation, the School of Historical and Philosophical Studies, in the University of Melbourne's Faculty of Arts. They will contribute to teaching by delivering conservation teaching programs focusing on the development of media documentation and preservation and supporting the Centre's work with Indigenous communities, delivered as part of the Centre's master's by Coursework in Cultural Materials Conservation, and to the Specialist Certificate professional programs.

## **Painting Conservator (New York, NY, USA)**

**Amann and Estabrook Conservation Associates**, a New York City-based conservation studio specializing in modern and contemporary art, is seeking a full-time painting conservator, available immediately. This position offers potential for professional growth through varied and challenging treatments. The candidate should have demonstrated ability in treatment of modern and contemporary paintings and the ability to work under tight deadlines. Working with peers as part of a team is essential.



## **Post a job ad!**

Reach your fellow 3,200 members with a position announcement, and we will also share with our 30,000 social media followers, blog subscribers, and website visitors. Fee: \$100.

- See our ad rate page at [www.conservation-us.org/ads](http://www.conservation-us.org/ads).
- For more information, email [info@conservation-us.org](mailto:info@conservation-us.org).
- Internships are posted for free!

## **Calls for Papers, Conferences, Seminars, and Courses**

are continually updated and can be found online at  
<http://resources.conservation-us.org/aicnews/calendar-listings>

# The Back Page

## AIC's Organizational Structure

AIC's structure may seem confusing at times. Board members are engaged in different aspects of the organization, and there are staff members in the AIC office that work for AIC or FAIC and sometimes both. This chart is available on our website's AIC Leadership pages.

Note that AIC board members serve as liaisons to specialty groups, networks, committees, and other divisions of AIC, and oversee their activities in collaboration with assigned staff liaisons. Members can contact AIC board or staff members with ideas, questions, and more.

A pdf of this chart can be downloaded at [www.conservation-us.org/docs/default-source/governance/aic-board-staff-orgchart-2018.pdf](http://www.conservation-us.org/docs/default-source/governance/aic-board-staff-orgchart-2018.pdf). This pdf has hyperlinks so you can click on a board name or position to contact that board member via email. AIC staff members are listed at [www.conservation-us.org/contact](http://www.conservation-us.org/contact).

