When Wood and Iron Are Inextricably Intertwined: The Treatment of a Gun Carriage from the USS Monitor

By Elsa Sangouard for the Wooden Artifacts Group

Non-separable wood/iron composite artifacts recovered from a marine environment are complex objects and require knowledge of conservation issues related to both materials. Their treatment involves compromises with the intent of stabilizing the most fragile component while preventing alteration to associated materials. Challenges include bulking wooden parts without harming the metal, performing thorough desalination of the metal, and extracting metallic salts from the organic element (to name a few). The following discusses the treatment of two waterlogged wood/iron components of a gun carriage from USS Monitor while highlighting some of the challenges faced during the process.

The USS Monitor

Built in 1862, the USS Monitor was the first iron ship constructed by the Union for use in the American Civil War. Its battle against the CSS Virginia, a Confederate ironclad, ushered in a change in naval warfare and shipbuilding. The USS Monitor featured the world’s first revolving gun turret on a ship; and was armed with two XI-inch Dahlgren shell guns (Figure 1). Each gun rested on a specially designed carriage which slowed firing recoil through a build-in friction braking system (Figure 2). The two carriages have proven quite challenging for conservation because of their complex construction consisting of about 250 individual pieces with major elements including a central frame and two outer plates of wrought iron sandwiching two sets of white oak planking (Figure 3). Recovered in 2002, both carriages...
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From the Executive Director

In the January newsletter, I wrote with great enthusiasm about all our 2018 accomplishments, and in 2019 we continue to build on those achievements. It's an exciting period of transition and growth for us. My only regret is that a portion of our membership is not happy with the new logos created during the re-branding effort. The new logos are just one piece of a key component in helping FAIC and AIC become financially sustainable. Despite a strong revenue stream from grants and donations, FAIC struggles to balance its budget each year and does not always succeed. Its unrestricted assets have been shrinking. Member dues only support about one third of AIC operating costs, and over the years AIC has come to rely more on revenue from FAIC than in the past.

Following two years of working with The Andrew W. Mellon Foundation and its consultant, the Nonprofit Finance Fund (NFF), to assess our business plans, a blueprint was developed to move our organizations toward sustainability. After months of writing, revising, and incorporating input from the NFF, the final proposal was submitted. In December 2017, the Mellon’s Comprehensive Organizational Health Initiative (COHI) grant of $900,000 to FAIC was awarded. It included a number of interlocking components to build new programs and strengthen existing ones.

Two significant FAIC projects are dependent on the branding effort:
› a major fundraising campaign
› the Friends of Conservation program

For both, clear and concise messaging is critical. To effectively engage with those who know little or nothing of conservation or our organizations, we wanted to assess shorter names and taglines that quickly identify who we are. At the same time, we did not want to lose the recognition of the abbreviations, FAIC and AIC. We needed high-level messaging that could be incorporated into outreach and fundraising materials. We also needed logos that worked well on all platforms and in all appropriate contexts, as well as logos that could be combined easily to reflect joint AIC and FAIC efforts. The logos we had used for fifteen years were no longer serving us well.

With the benefit of the new branding, the Friends of Conservation program has now launched, and we ask each of you to help promote the program. Please encourage your family, friends, and professional colleagues to join in helping preserve our cultural heritage. By becoming a Friend, they will learn more about conservation and preservation, gaining a greater appreciation for your profession. You can also assist by sharing your own treatment and assessment stories with us, along with images you grant permission to use (as well as photograph credits and captions!).

With the assistance of Graham-Pelton, a firm providing development and fundraising counsel, we have also embarked on FAIC’s first major fundraising campaign. We have a stellar campaign committee in place and, even early in the quiet phase, have begun to secure gratifying personal pledges in support of our foundation.

I thank the many members, colleagues, and funders who have provided words of support and encouragement throughout this process. We will continue to build on our successes and adjust our sails with changes in the wind. Trust that the leadership of both FAIC and AIC are doing all that is possible to increase our capacity in support of our field. While we work to meet immediate deadlines and needs, we always keep the long view in mind to ensure our organizations will thrive.

—Eryl P. Wentworth, Executive Director, ewentworth@culturalheritage.org
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When Wood and Iron Are Inextricably Intertwined

Continued from cover

are being conserved at The Mariners’ Museum and Park’s (TMMP) Batten Conservation Complex (BCC) in Newport News, Virginia.

Disassembly

As described by Krop and Nordgren in 2011, a key step in the treatment of the Monitor’s artifacts has been to disassemble them into subcomponents, treat the pieces individually, and ultimately, reassemble them if feasible post-conservation. Consequently, the port carriage was taken apart first, which took nearly a year.

The main goal of disassembly was to separate the core wooden planking from the iron and copper alloy components. First, wrought iron axle pins used to hold the carriage’s wheels in place were removed, followed by the wheels. Next, copper alloy components along the top and front of the carriage’s sides were removed. Lastly, 80 wrought iron bolts (40 per side) were removed manually to free the outer wrought iron plates and expose the inner oak supports so they too could be liberated (Figure 4). The wooden supports each consist of several pieces of oak planking held together by long vertical wrought iron rivets which were found to be too well fitted and the wood too delicate to be safely separated (Figure 5 and 6).
Condition

The wood was identified as white oak by Dr. R. Blanchette from the University of Minnesota. X-rays in Figure 6 show the disparate condition of the wood. Both inboard and outboard sides present the same degradation pattern. Five of the six sides of the wood were encased in metallic plates providing protection; however, the bottom surfaces were exposed to the elements and severely damaged by Teredo sp. shipworms (bottom of Figure 6). Pin tests confirmed this disparity with the pin penetrating the wood over several centimeters at the bottom and not entering the wood at all on other sides. Both wooden sides of the port carriage were also heavily stained with metallic salts and some concretions built up on their exposed sides. X-rays also show that the iron rivets are heavily corroded and deformed.

Cleaning

Considering that the iron rivets would always be a source of metallic salts which could initiate the development of acid after treatment (Box 1), it was fundamental to extract as much of the metallic salts from the wood as possible.

Acidification of Sulfur Compounds in Composites

When water rich in hydrogen sulfide (H₂S) infiltrates wood, bacteria convert it into solid sulfur compounds (e.g. elemental sulfur or other reduced sulfur forms; Sandström, Fors, and Persson 2003). Sulfur thereby accumulates in the wood over time and in the presence of oxygen, iron salts, and a relative humidity (RH) higher than 60%, elemental sulfur can be oxidized to sulfuric acid (Fors and Sandström 2006). When sulfuric acid starts accumulating in an object, the wood develops fragile, degraded, and spongy/like areas. Since it remains difficult to keep artifacts in an oxygen free environment, conservators have tried removing the two other catalysts from the equation by extracting metallic salts and storing artifacts at RH lower than 60% — parameters that can be challenging to control. Finding solutions to extract sulfur compounds is a focus of current and ongoing research among conservators who treat wet composite objects.

Choosing PEG for USS Monitor Wooden Objects

Wooden artifacts from the USS Monitor’s collection have been treated with the two-step bulking method involving PEG 400 and PEG 4000 thus far, but studies show that the critical freeze-drying temperature of PEG 400 is extremely low (~83°C, i.e. temperature above which the eutectic mixture starts to melt) and results in unreliable treatment, including collapse, shrinkage and cracking (Jensen et al. 2009; Wiesner and Beirowski 2010). As a result, BCC conservators have moved to treat waterlogged wooden objects from USS Monitor using the one-step method of PEG 2000 going forward (Le Boëdec Moesgard 2019).
The oak was first mechanically cleaned with Parkell TurboSENSOR ultrasonic dental scalers and PaleoTools micro jacks (Figure 7). Chemical cleaning followed and was performed after tests showed that a solution of sodium dithionite, polyethylene glycol (PEG) 400, and ammonium citrate in deionized water (Richards, Kasi, and Godfrey 2012; Selwyn et al. 2013) was most effective at extracting metallic salts from the waterlogged wood (Figure 8 and 9). Chlorides were extracted in the process, as aqueous solutions of ammonium citrate and PEG 400 have been shown to be efficient at desalinating metals within composites (McLeod, Mardikian, and Richards 1994).

Stabilization: Polyethylene Glycol with a Twist Followed by Freeze-drying

Due to the deterioration of the wood, consolidation followed by freeze-drying was a necessary stabilization phase. “One-step” PEG impregnation using PEG 2000 was employed (Le Boëdec Moesgard 2019; Box 2) and, since iron is stable at a pH as close to 14 as possible, the metal needed protection while immersed in more neutral PEG baths. After long term testing of the corrosion inhibitor sodium nitrite (NaNO₂) at BCC, 1000ppm of NaNO₂ was added to the PEG 2000 solution to prevent iron deterioration (Box 3). As of November 2018, the wooden/iron elements of the port gun carriage are in their final bulking bath of 40%w/w PEG 2000 (with NaNO₂). It is planned to freeze-dry the artifacts during the summer of 2019 (Box 4).

Storage and Exhibit Considerations

Due to the composite nature of the objects and because sulfur compounds have been identified in Monitor artifacts (Rémazeilles et al. 2013), the dry wooden/iron sides must be stored and exhibited in a highly controlled environment with RH remaining below 60% at all times. This will minimize the development of acid compounds in the future.

Corrosion Inhibitors in PEG Baths

The use of corrosion inhibitors in PEG solutions has been well studied (Cook et al. 1985; Gilberg, Grattan, and Rennie 1989; Selwyn, Rennie-Bisaillion, and Binnie 1993). Of these inhibitors, Hostacor IT has been the most documented (Argyropoulos et al. 1999; Guilminot 2000; Memet and Tran 2005) but unfortunately it has not been produced in the past ten years. TMMP’s conservators have been studying alternatives to Hostacor IT, notably testing the use of sodium nitrite (NaNO₂) as a replacement corrosion inhibitor in PEG solutions. NaNO₂ presents several advantages including near neutral pH, being effective at a low concentration, applicable to several metals, and compatibility with wood. Like other anodic corrosion inhibitors, it is best to desalinate an object beforehand, as chlorides will compete at the surface of the metal with the inhibitor and impact its efficiency (Sangouard et al. 2015; Sangouard and Sullivan 2017).
Conclusion

Although the wooden/iron supports of the port gun carriage of the USS Monitor have been treated utilizing the best of today’s knowledge and ability, it is not guaranteed that the wood will not suffer from acidic formation in the future. In attempting to mitigate this issue further, and because we will face this problem again when disassembling the second gun carriage, BCC staff is currently experimenting with other techniques to extract sulfur from waterlogged organics and composites. While other labs around the world are also actively trying to find a viable option against sulfuric acid accumulation, we hope that our effort will soon further contribute to the field.

Elsa Sangouard, Senior Conservator, USS Monitor, The Mariners’ Museum and Park, esangouard@marinersmuseum.org

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References


Conservation on the Hill

On February 26th, FAIC Emergency Programs Coordinator Jessica Unger gave public witness testimony in front of the House Appropriations Subcommittee on Interior, Environment, and Related Agencies. Central to Jessica’s testimony was illustration of how the National Endowment for the Humanities’ investment in emergency preparedness and response resources has helped save cultural heritage across the country. The Subcommittee has oversight on the National Endowment for the Humanities, the National Endowment for the Arts, and the Department of the Interior, all of which provide significant funding to support conservation work.

AIC and FAIC Executive Director Eryl Wentworth and Jessica Unger took part in the National Humanities Alliance’s Humanities Advocacy Day, held on March 11 and 12. Hundreds of advocates from across the country met with lawmakers in Capitol Hill to highlight the essential support of NEH and other key sources of humanities funding.

Equity & Inclusion Committee

This year, the AIC Annual Meeting will be held at the Mohegan Sun, a gaming and entertainment complex organized by the Mohegan Tribe of Connecticut. AIC’s Equity and Inclusion Committee (E&IC) is chairing the symposium “Global Relevance/Local Action: Conservation at Work in Communities.” As part of our opening for the pre-session as well as the main conference, AIC will be giving a land acknowledgement to formally recognize the Mohegan Tribe.

What is a Land Acknowledgement?

A land or territory acknowledgement is an opening statement for an event that respectfully identifies the indigenous people of the area who have inhabited and cared for a specific area before colonization or displacement. In the US, the acknowledgement typically names the Native American tribe of the area and, as possible, is presented according to the tribe’s preferences or protocols.

At minimum, the speaker gives this statement with the intent to bring public awareness of the communities and histories that are overlooked in that space. However, over time, the acknowledgement should grow as a public commitment to action because of that recognition.

Why Are We Doing a Land Acknowledgement?

AIC’s Code of Ethics includes Statement II: “All actions of the conservation professional must be governed by an informed respect for the cultural property, its unique character and significance, and the people or person who created it.” As with any cultural preservation effort, we cannot forget the importance of people in our mission to preserve memory and heritage. Providing this statement is one gesture to demonstrate our recognition of this history and respect for the community where we are holding our activities. As such, the E&IC is committed to include land acknowledgements at all future annual meetings.

Land Acknowledgement During Other Events

Where do I start if I would like to do a land acknowledgement for my meeting or event?

As the practice has been slowly growing in North America, there are online guides in English that discuss the care and structure in making a statement. A few places to begin reading include:

- Honor Native Land: A Guide and Call to Acknowledgement: https://usdac.us/nativeland/
- Native Land Digital Map: https://native-land.ca/

Do you have any thoughts, resources, or lessons about land acknowledgements? Share with us on the Equity and Inclusion in Conversation Community Board!
George Stout Documentary

The documentary “Stout Hearted: George Stout and the Guardians of Art” aired in Iowa City in early April. It narrates the life of George L. Stout and his leadership of the “Monument Men,” a US army unit responsible for the recovery of art and its protection from the Nazi during WWII. He later became a pioneer in the application of scientific techniques to art restoration in the US. The director, Kevin Kelly, attended AIC’s 2017 meeting in Chicago to film segments for his documentary.

MWG Communication: The Paper Supply Conundrum

The Materials Selection & Specifications Working Group (MWG), part of the Collection Care Network, consists of various stakeholders engaged in material development, testing, and selection. Current members include conservators, collection managers, conservation scientists and educators, exhibit designers and fabricators, exhibit case manufacturers, and material suppliers. The group is engaged in identifying current challenges with materials selection and evaluation for use in storage, transport, and exhibit, and in more clearly defining the stakeholders and their roles. The group’s goal is to develop resources that advance the community’s ability to take a more informed role in material development, selection, evaluation, and use.

John Dunphy, Vice President and General Manager of University Products, a major supplier to the conservation field, was a member of the “Materials Selection for Storage, Exhibit, & Transport” moderated panel at the 46th annual meeting in Houston in 2018. He discussed changes in the paper industry over the last decade, and how these changes affect the quality and availability of paper and paper-board for preservation applications. Included here is a post-talk synopsis of Dunphy’s remarks.

University Products is celebrating 50 years in business, and I’m proud to have been a part of it for nearly 30 years.

My involvement in the MWG has changed my perspective on the importance that University Products and other suppliers have within the connected community of archival preservation and conservation. As per my talk at the 2018 AIC Annual Meeting, I will focus on how dramatic changes in the paper industry are affecting availability of specialty papers, including those used in conservation and preservation applications.

University Products is located in Holyoke, Massachusetts, which has the nickname, “The Paper City.” The first planned city in the US, Holyoke featured a system of canals that not only used hydro power to help run dozens of paper mills but also to bring in raw materials and ship out finished goods – most of which was paper. Sadly, only one or two paper mills remain in operation in the city today.

Over the last decade, the paper industry has imploded. The great recession of the late 2000s certainly affected paper mills, as it did most industries in the country. But in addition (as predicted), the computer has helped drive the demand for paper down. Only the oldest among us read the morning newspaper – most go online to get their news (fake or otherwise). We don’t keep our photographs in an album, we store them on our phone or post them on Facebook. We store our records not in file cabinets, but in the cloud.

The result has been a severe reduction in the demand for paper, resulting in major shifts in paper production and the mills responsible for that production. Below is a list of some of the paper mills University Products has enlisted to produce “archival” paper and board over the past decade and their current standings.

1. The Franklin Box Board Corporation closed in 2011.
3. Lincoln Paper had a boiler explosion in 2013 that closed a section of the mill, and then had a large fire in 2017, further reducing the company’s output.

Meet at AIC to Discuss These Issues

University Products will host a meeting on Friday, May 17, from 10:00 a.m. – 2:00 p.m. during our 2019 annual meeting to allow those concerned to discuss these and other issues. Stop by booth 310 for additional information.
A Real Time Example of How Reductions in the Paper Industry Have Adversely Influenced the Availability of Specialty Papers:

University Products was awarded a bid from the Smithsonian Institution National Museum of Natural History for 300,000 sheets of consecutively numbered, imprinted herbarium paper. Herbarium paper is sheet of 100% cotton paper, .015” thick, measuring 11” x 17” and used for mounting plant specimens.

Our original supplier for 100% cotton raw material was Parsons Paper Mill, which was located directly behind our building in Holyoke. Parsons closed in 2005 and the property subsequently burned to the ground in 2008. We then turned to Crocker Technical Paper to produce it, which closed in 2015. After Crocker closed, we found a source in Southworth Paper Mills in Turners Falls, Massachusetts, to produce the material. In 2017, after the Smithsonian bid had been awarded, the Turner Falls Mill suddenly closed.

By the time the order reached my desk, we had to find yet another mill (willing and able to make cotton paper) to produce an additional 150,000 sheets. We were able to find a mill partner, but there was a problem: the minimum purchase amounted to 750,000 sheets, or 5 times the amount required to complete the Smithsonian job. In addition to the increased minimum order quantity, the material cost rose 35% over our previous supplier. Also, because the mill was operating at a diminished capacity (to reduce their expenses), lead time for raw material was 3 months (and we would still need additional time to convert the raw material into the finished product for the Smithsonian). Eventually, we were able to meet the Smithsonian's requirements, but the increased costs and inventory carrying time left us with no margin and no profit. Given that we are in a difficult domestic manufacturing environment, income from these jobs is essential in allowing us to provide good production jobs and remain solvent.

—John Dunphy, University Products, jadunphy@universityproducts.com
Announcing Our Newest Fellows

Please join us in welcoming the following newly elected Fellows in the organization. For more information on Fellow Election, visit www.culturalheritage.org/fellows.

Mary Catherine Betz is a Conservator of Paintings in private practice. She has a BA in Printmaking from San Francisco State University and received a Master’s of Science from the Winterthur/University of Delaware conservation program in 2004. Ms. Betz has interned at the Fine Arts Museums of San Francisco (in both the paper and paintings labs), the Barnes Foundation (as a Mellon Fellow) and the Worcester Art Museum. After graduating, she worked with the Gianfranco Pocobene Studio restoring John La Farge murals in the tower of Trinity Church, Copley Square, Boston. Mary Catherine went on to become a Conservator of Paintings at the Williamstown Art Conservation Center from 2005-2018, where she was responsible for the examination and treatment of easel paintings covering a variety of materials, artistic styles, and dates. She also worked on multiple large-scale mural projects involving de-installation, treatment, and re-installation. From 2008 to 2018, Ms. Betz instructed a graduate course for Williams College on the structural conservation of easel paintings. She has also been a grant reviewer for the Institute of Museum and Library Services.

Tom Braun is the Head of Conservation and the Senior Objects Conservator at the Minnesota Historical Society (MNHS). He supervises the other conservation staff at MNHS, and preserves three-dimensional artifacts in their collections, in addition to monitoring the storage environments and exhibit galleries at the Minnesota History Center. Tom holds a Bachelor of Arts in Art History from the University of Minnesota, a Master of Arts in Art History from Tufts University, and a Master of Science in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation. During his conservation training, Tom worked at the Peabody Museum at Harvard University, the Frederick Law Olmsted National Historic Site in Brookline, Massachusetts, the Field Museum of Natural History in Chicago, the Gordian Conservation Program in Turkey, the Arizona State Museum in Tucson, and the Harappa excavation in Pakistan, through the Smithsonian Center for Materials Research and Education. After his graduate training, Tom worked as an Archaeological Conservator for the U.S. Army Corps of Engineers, before arriving at the Minnesota Historical Society.

Ainslie Harrison is an Assistant Objects Conservator at the Virginia Museum of Fine Arts and previously worked at the National Museum of American History as a project conservator. She received her MA in Art Conservation from Queen’s University in 2008 and went on to hold fellowships at the Metropolitan Museum of Art, the Penn Museum at the University of Pennsylvania, the National Museum of the American Indian, and the Smithsonian’s Museum Conservation Institute. She has also worked as an archaeological conservator at the site of Kaman Kalehöyük in Turkey, and at the site of El Caño in Panama.

Deborah La Camera is Partner and Senior Conservator at Studio TKM Associates, Inc., a Boston-based private studio specializing in the conservation of artistic and historic works of art on paper. She received her Master of Arts in Art History and Advanced Certificate in Conservation from the Institute of Fine Arts Conservation Center, New York University, completed the Advanced-Level Training Program at the Straus Center for Conservation, Harvard University, and served as Fellow in the Paper Conservation Laboratory, Museum of Fine Arts, Boston.

Nina Owczarek is Associate Conservator at the Penn Museum at the University of Pennsylvania. She is a graduate of the Conservation Center, Institute of Fine Arts, New York University, and has worked in various museums, regional centers and private collections both in the US and abroad. In addition to caring for collections, she recently managed the international symposium, Engaging Conservation: Collaboration Across Disciplines, and the publication of those proceedings, in honor of the Penn Museum Conservation Department’s 50th-year anniversary. Owczarek is Secretary/Treasurer for the Object Specialty Group and serves as Vice Chair (to become Chair in June) on the Education and Training Committee, both of the American Institute of Conservation.
Anthony (Tony) Sigel is Conservator of Objects and Sculpture at the Straus Center for Conservation and Technical Studies, Harvard Art Museums, and is responsible for the treatment of sculpture and three-dimensional objects of all materials from pre-history to post-modern. He was trained through a museum apprenticeship at the Art Institute of Chicago, and during an Advanced-Level Internship at the Straus Center. He gained many of his ancient ceramics treatment chops under the tutelage of Stephen Koob during four fortunate summers at Sardis, Turkey. His early training in clay sculpture while a student at the Art Institute of Chicago led him into the technical study of Gian Lorenzo Bernini’s works in terracotta. In 2004–5 he spent a year as a fellow at the American Academy in Rome studying these works in situ. His publication range includes the study of Baroque terracotta sculpture, and the treatment of Islamic and other ancient ceramics. Most recently he co-authored the catalog for and co-curated the 2012-13 exhibition “Bernini: Sculpting in Clay” at the Metropolitan and Kimbell museums. In September 2016, he was appointed Robert Lehman visiting professor at Villa I Tatti, Florence, studying the techniques of Renaissance sculptural models. He is currently Chair Emeritus of the Objects Specialty Group, AIC.

Martha Singer is the Director of Material Whisperer Consultation and Conservation Services, based in the New York City area. She specializes in modern and contemporary sculpture and objects, and has been working in conservation since 1991. Martha Singer has been a sculpture conservator at many museums and conservation centers, and she has managed large projects including overseas travel and installation of works, worked with artists to help archive their legacies, and installed and coordinated exhibits. Martha has researched and published on chelating agents, degrading plastics, and other modern materials. She received a BA in anthropology from Bard College as well as a diploma in fine art conservation (objects) and MA in art history from the Conservation Center of the Institute of Fine Arts at New York University in 1996. Martha had been a Professional Associate since 2000 and an active member of the American Institute for Conservation since 1991. She served on the Education Committee; she was Secretary/Treasurer for the Electronic Media Group for over two terms; she manages technical workshops for conservators on plastics; and is involved in the TechFocus workshop. She presently is serving as an officer for AIC’s newest group: Contemporary Art Network (CAN!).

**Annual Meeting News**

**Check the 47th Annual Meeting Community, Website for Meeting Information**

The online community for this meeting is up and running. Please check your digests for last-minute tips and information, to network with other attendees, and even promote your talk or poster. Please also visit our website page that contains Attendee & Speaker Information to make your meeting run smoothly. This year we will have a designated nursing mothers room! Speakers can also find an official PowerPoint template for use in their presentation.

We look forward to seeing many of you next week!

**Meeting Session Bloggers Wanted**

Want to make a difference, help your colleagues and put something positive out onto our online community?! Then blogging a talk or two at the annual meeting is the volunteer opportunity for you! Please visit the 2019 AIC Annual Meeting Blogger Signup Sheet. All volunteers who complete two entries will be entered into a drawing to win a free 2020 annual meeting registration.
Emergency Response & Preparedness

MayDay 2019 Campaign

Building on the tradition started with the Society of American Archivists in 2006, FAIC is encouraging collecting institutions to do one thing for emergency preparedness during the month of May. Use the hashtag #MayDayPrep to explore suggested resources and activities on social media pages.

Share your MayDay activities with FAIC at www.surveymonkey.com/r/MayDay2019 by May 31st for a chance to win one of six gift certificates generously donated by Gaylord Archival. You can use the gift certificate to shop Gaylord’s array of emergency supplies in order to further boost your preparedness.

Alliance for Response (AFR)

AFR Network to Launch in Oklahoma City

With support from the National Endowment for the Humanities, FAIC is launching a new Alliance for Response (AFR) network in Oklahoma City this fall. Partners from the Oklahoma Museum Association are leading the charge to bring together cultural stewards and emergency professionals in the greater Oklahoma City area. The kick-off forum will launch a new network that will work together to protect the region’s cultural resources from the threat of emergencies and disasters.

FAIC to Host AFR Online Community

Members of 30+ Alliance for Response (AFR) communities nationwide have been invited to join an Alliance for Response Online Community. The AIC- and FAIC-supported online community will be a place for representatives from different networks to share information about their programming, swap resources, and support each other. Interested in AFR but not affiliated with a network? Join the online community and see if you might like to launch an AFR network in your area!

Collection Care

New Connecting to Collections Care Forum and Courses

The Connecting to Collections Care (C2C Care) community forum allows staff from small and mid-sized cultural institutions to post collections care questions that are monitored and answered by emerging conservation professionals with support from subject experts. Since moving to the FAIC-supported Higher Logic platform eight months ago, the C2C Care community has grown to over 2,600 members and received over 200 posts.

C2C Care also continues to present free webinars approximately once per month. Webinars are recorded and included in a larger pool of resources geared to smaller institutions, which are searchable via a robust faceted search feature at www.connectingtocollections.org.

New to C2C Care is a series of courses that provide a more in-depth look at specific collections care topics. Available at a low fee, courses consist of 4–6 webinars tied together with discussions and assignments. Participants who complete all course components receive a digital CREDLY badge, an electronic acknowledgement of having completed the course and assignments. A total of 309 participants have registered for recent courses that include Preservation Methods and Materials for Exhibitions, Collections Management for Smaller Institutions, and Planning Your RE-ORG Project.

We encourage you to share this free/low-cost resource with the smaller museums in your network.
2019 CAP Program Selects 78 Museums for Assessments

FAIC and the Institute of Museum and Library Services (IMLS) have announced the 78 institutions from across the country that have been selected to participate in the 2019 Collections Assessment for Preservation (CAP) program. Successful applicants represent 35 states and a broad range of collections types, from the Pioneer Air Museum (Fairbanks, AK) to the Coastal Studies Laboratory at the University of Texas, Rio Grande Valley (South Padre Island, TX). The full list of participating museums can be found at https://www.culturalheritage.org/resources/collections-care-for-institutions/cap/participating-museums.

Through a cooperative agreement between FAIC and the IMLS, the CAP program supports general conservation assessments to help small and mid-sized museums prioritize their collections care efforts in the coming years.

Collections care and building conservation professionals interested in serving as assessors can learn more at https://www.culturalheritage.org/resources/collections-care-for-institutions/cap/assessors.

FAIC Funding Opportunities

All materials must be received by the published deadlines for consideration. Guidelines and application information are located on our website at www.culturalheritage.org/funding.

FAIC Scholarship Applications: Due May 15

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

**FAIC/NEH Individual Professional Development Scholarships** of up to $1,000 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities: “Gels for Paper Conservation” and “Material Immaterial: Photographs in the 21st Century.” Visit our website for more information on these programs.

**FAIC/Mellon Photograph Workshop Professional Development Scholarships** are available to international attendees of the upcoming FAIC Collaborative Workshop in Photograph Conservation: “Material Immaterial: Photographs in the 21st Century.” The awards up to $1,000 help defray expenses related to attendance, plus waive registration fees. Visit our website for more information on this program.

Recent FAIC Grant and Scholarship Awards

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**FAIC/Kress Foundation Conservation Fellowship**: Awarded annually to institutions, deadline is January 22.
**Professional Development Opportunities**

**FAIC Professional Development Courses**

FAIC professional development courses are a crucial source for continuing education for conservation professionals in the United States and abroad. Many of these are hands-on, lab-based experiences that are not offered anywhere else in the world. Full course descriptions and registration information are available on our website.

With the support of The Andrew W. Mellon Foundation and contributions from individuals, FAIC established an endowment fund for professional development activities. Some workshops are also supported by additional sources, as noted below.

**Photographic Chemistry for Preservation Series**

Self-study online
Supported by The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation

**AIC’s 47th Annual Meeting Workshops**

May 13 – 14, 2019, Various locations in New England

**Preventive Conservation**

June 2 – 15, 2019, Staatsburgh State Historic Site, Staatsburgh, NY
Supported by a grant from the National Endowment for the Humanities
External Calls for Papers, Conferences, Seminars, and Courses
are continually updated and can be found online at
https://www.culturalheritage.org/resources/career/
events-from-allied-organizations

Applications for Nanocellulose Films in Conservation
June 26 – 28, 2019, Indiana Historical Society, Indianapolis, IN

Gels in Paper Conservation
July 17 – 19, 2019, The Getty Villa, Pacific Palisades, CA
Supported by a grant from the National Endowment for the Humanities

Conservation of Leather Bookbindings
July 30 – August 2, 2019, University of Washington Libraries, Seattle, WA

Material Immaterial: Photographs in the 21st Century
September 23 – 25, 2019, Yale University, New Haven, CT
Supported by The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation and a grant from the National Endowment for the Humanities
Presentation to Published Paper

As you are preparing your PowerPoint presentation for the annual meeting, now is the time to think about creating a written version of your project for submission to specialty group postprints and for JAIC. The leap to preparing a paper for publication in a peer-review journal is not nearly as insurmountable as it may seem. You’ve completed whatever project it is you are planning to talk about during your presentation, so while the subject is fresh in your mind commit it to paper as well.

The easiest place to begin is simply to write down everything you think is germane to your project. You don’t necessarily need to get bogged down with order and structure at this point. And you do not need to worry about length either. Even though specialty group publications may have word limits, JAIC does not, so simply get it all down (from beginning to end).

Once you have all of the details of your project down on paper, then you can go back and organize the information into a logical narrative. You will want to give readers a sense of why you undertook this particular project and how it unfolded. This information will likely form your introduction and provide your reader with a synopsis of, and background about, your project. The nitty-gritty details of what you did and how and when will form the main body of your paper. If you are building on prior work, or you read a related body of conservation literature on the topic of your project, and this information informed your work, include a section that reviews this literature and relates it in substance to your project. Including both the similarities and differences (or divergences) is all valid commentary to include in your paper. It shows that you “did your homework.”

Finally, you will want to include a section with your conclusions. Some of the questions you may want to answer in this section include the following:

› What did you learn from your project?
› What related research is needed on this subject should your reader decide they want to take it to the next step?

As you review what you’ve written, the following are among the questions you will want to ask yourself:

› Is the description of your project as written thorough enough so that if someone wants to replicate what you did, they can?
› What are the variables and unknowns in your project, and how might future results by someone else differ from your results?

If your work built on the work of others who came before you, please acknowledge those who came before.

—Robin Hanson, JAIC Associate Editor, rhanson@clevelandart.org

JAIC Pre-Session at AIC’s Upcoming Annual Meeting

Are you interested transforming your conference paper into a journal article? If you said yes, then you should join us at the session: “Scholarly Writing: Presentation to Publication,” on Tuesday, May 14, 2:00 – 3:30 p.m. This 90-minute pre-meeting session is open to all attendees with an interest in scholarly publications, including those with experience publishing that may wish to offer advice to others. Topics include:

› An overview of the journal
› How to prepare a postprint article for submission to a journal
› Tips on sharing your published research via social media
› Students and fellows can and should publish — here’s how
› In search of painting conservation articles — tips and advice
› Q&A for current and future authors
Call for Associate Editors

The Journal of the American Institute for Conservation (JAIC) is seeking to expand its Editorial Board and invites AIC members to apply for Associate Editor positions. We have vacancies with specialties in modern materials, contemporary art, collection care, and time-based or electronic media. Serving as an Associate Editor takes dedication, a drive to enhance our common knowledge, and a willingness to dive into research and push for excellence. It is a volunteer position. The time commitment is typically a few hours per month unless a special issue requires more intensive attention.

ABOUT THE JOURNAL

JAIC is the primary vehicle of the American Institute for the Conservation (AIC) for the publication of peer-reviewed technical studies, research papers, treatment case studies, and ethics and standards discussions relating to the broad field of conservation and preservation of historic and cultural works.

YOUR CONTRIBUTION/ROLE

An Associate Editor is responsible for:

• Reviewing papers, offering feedback, and monitoring the progress of reviewers
• Managing a specialized peer-reviewing team and finding new reviewers as needed
• Helping encourage high-quality submissions, at times through special issues
• Improve our editorial guidelines as needed
• Participating in two annual conference calls, an in-person business luncheon at AIC’s annual meeting, and may share expertise at our annual meeting publication pre-session

Board members must meet the following criteria:

• Be (or become) a member of AIC, with preference for members peer-reviewed designation
• Have research interests in common with the aims & scope of JAIC
• Desire to be involved with journal activities and drive the publication forward
• Be a well-respected professional in the conservation and research communities
• Have published an article and/or have gone through the peer review process

If you are interested in volunteering and joining our Editorial Board, please send us your statement of interest, CV, areas of interest and expertise, and your contact information to jdelhoyo@mnk.pl or bnaugle@culturalheritage.org.

“A Big Thank You!” - Addendum

Our thank you note in the January edition of this newsletter (Vol. 44, No. 1) was not complete: we would like to also recognize Stephanie Auffret, who is part of our translation team and continues to do a fantastic job. Thank you, Stephanie!
Laser Safety

The last 20 years or so have seen a steady increase in the use of laser technology in conservation treatment projects; it is no longer a surprise to find a laser cleaning system in a conservation studio. Laser cleaning has come a long way since the early 1970s when John Asmus and colleagues tested a pulsed ruby laser on fragile Venetian sculpture. It is amazing to think we are now fast approaching the 50th anniversary of those initial tests which first demonstrated the potential of the technique. Private conservators are also using this technique, with the availability of rental systems making it possible to hire a laser for a particular project.

Generally, the type of laser cleaning systems used in conservation are classified as Class 4 systems, including:

- the NdYAG laser emitting pulses of laser radiation at 1064nm (most common)
- the ErYAG laser emitting pulses of laser radiation at 2940nm (more recent)

Lasers are classified in terms of their wavelength and output power. There are four main categories which define the potential of the laser to cause harm to an exposed person. The classification system is part of European and North American laser safety standards, IEC 60825 and ANSI Z136.1, respectively.

Class 4 means that the direct beam as well as specular (from shiny surfaces) and diffuse reflections (from matte surfaces) pose an optical hazard if they enter the eye. Laser radiation at 1064nm can damage the retina, while laser radiation at 2940nm can cause damage to the cornea. Damage is permanent. Fumes/particulates emitted during the laser cleaning process are also hazardous. Remember also that the laser is an electrical device, so keep it dry and don’t go poking around inside if there’s a problem!

NOHD and Your Eyes

The Nominal Ocular Hazard Distance (NOHD) – the distance from the laser beam delivery handpiece at which the laser beam can be considered safe – is important. Many lasers incorporate a focusing system inside the handpiece which focuses the beam to a point beyond which it diverges and becomes weaker as distance increases (even so the NOHD for a NdYAG laser can easily be greater than 50m!). The precise value will depend on the characteristics of the laser system being used; collimated beams can have a NOHD of hundreds of meters. It is safest to assume that the beam will present an optical hazard wherever it goes. The NOHD for typical ErYAG laser cleaning systems is generally less than for a similarly powered NdYAG laser, but can still easily reach 10m.

Risk can be reduced to an acceptable level by putting controls in place and by wearing the appropriate laser safety eyewear. Laser safety can be broken down into three main areas of controls:

- Administrative controls;
- Engineering controls;
- Personal protective equipment.

Administrative controls focus on who works with the laser. Any person working with a class 4 laser must be properly trained so that they are aware of the hazards and know how to safely use the laser. Any organization using a class 4 laser should appoint a single staff member to oversee laser safety in that organization; this will ensure that appropriate safety controls are in place, that only trained staff work with the laser, and that those staff are following the safety controls by performing routine and regular checks. A “List of Authorized Users” should be kept.
Fumes and Particles Hazards

The chemical makeup of the fumes and particles and the sizes of particles emitted during cleaning will depend upon what is on the surface of the artwork. Particle sizes will also depend on the wavelength of laser radiation being used and the fluence (energy/beam size) of the laser beam. Sometimes, old coatings can “pop off” in large (mm) flakes, but the ablation process can also generate a range of particle sizes from hundreds of microns to tens of microns, and even sub-micron (in some cases). The material ejected during cleaning may contain particle sizes that can enter the body and particles potentially so small that they pose a risk through skin contact and inhalation. The safest approach is to err on the side of caution and assume that what comes off poses a hazard. The ErYAG laser can also generate particles via ablation but very often it is used to soften and disrupt a surface so that the material can be wiped away. It is sometimes used in conjunction with relatively mild solvents and so the hazards posed by adjunct materials must also be considered as part of the risk assessment.

Engineering controls involve setting up a controlled area in which laser cleaning can be safely carried out. Ideally, laser cleaning should be undertaken inside a separate room in which the laser beam is confined. If this is not possible, then it will be necessary to erect screens to protect other staff/members of the public from a stray beam. When setting up such screens it is important to consider the potential paths the beam can take during cleaning. For example, is there any chance of the beam striking the ceiling so a reflection could be directed downwards out of the laser cleaning area? If so, could a member of staff/public be exposed to the beam? If possible, then some form of control must be put in place to ensure this does not happen. For example, engineering design might include putting a “roof” over the laser cleaning area or closing off the area to other staff, the public, etc. In addition, warning signs must be posted to ensure that no one can accidentally walk into the laser cleaning area. Also note that laser radiation at 1064nm is transmitted effectively by glass; windows must be covered. Wherever possible, the work should be set up so that the laser beam is not directed towards a door or one of the access points into the laser cleaning area. Extraction equipment should be used wherever possible to collect debris ejected during cleaning.

Personal protective equipment (PPE) is necessary because it is not possible to reduce risk to an acceptable level by using only administrative and engineering controls. Appropriate laser safety eyewear must be worn by the operator and anyone else within the laser cleaning area (including anyone who could potentially be exposed to the laser beam). The level of protection required may differ depending on the specifications of the laser itself (wavelength, pulse duration, pulse energy, repetition rate, etc.). The laser manufacturer/supplier will specify the correct eyewear and will usually supply the eyewear with the laser. If in any doubt about what to wear, ask. Also, a respirator may be necessary to prevent inhalation of the ejected material, depending on the effectiveness of extraction equipment being used. Covering your skin and wearing gloves will prevent exposure to particulates.

An effective laser safety program relies on the implementation of each of the three areas of controls and basic common sense. As with other conservation processes, a risk assessment should be carried out prior to performing work to identify all risks associated with the process and enable the implementation of controls that will reduce risk to an acceptable level.

—Dr. Martin Cooper, Lynton Lasers Ltd., mcooper@lynton.co.uk
Revised 2019 ASHRAE Guidance for Collection Environments Promotes Collaboration and Sustainable Preservation Approaches

By Vincent Laudato Beltran (Assistant Scientist) and Joel Taylor (Senior Project Specialist), Getty Conservation Institute

Preservation in the museum environment has been shaped in recent years by an aim towards sustainable collection management. In 2008, at the National Museum Director’s Conference in the UK, a broad plan was developed for minimizing excessive energy use in caring for collections. These principles were adopted by the International Group of Organizers of Large-Scale Exhibitions (known as the “Bizot Group”), who then proposed a wider set of interim temperature and relative humidity guidelines for hygroscopic materials on loan (Bizot Group 2015). Representing the conservation community, the International Institute for Conservation of Historic and Artistic Works and the International Council of Museums — Committee for Conservation published a joint declaration on environmental guidelines (IIC/ICOM-CC 2014), which stated, in part, that “the issue of museum sustainability is much broader than the discussion of environmental standards, and needs to be a key underlying criterion of future principles.” As the conservation field has begun to address these global issues, guidance for preventive conservation is reflecting the current discourse on the museum environment. These shifts, as well as new and updated technical information, have been included in the new revision of the ASHRAE (American Society of Heating, Refrigerating, and Air-Conditioning Engineers) chapter on “Museums, Galleries, Archives, and Libraries” (MGAL), coming out in June 2019.

First published in 1999, the ASHRAE MGAL chapter in some ways heralded this change in thinking regarding the museum environment. Included in ASHRAE’s Handbook–HVAC Applications, and intended as a means of informing air-conditioning engineers about the museum and archive environments, the MGAL chapter shifted ASHRAE away from a prescriptive solution of narrow environmental conditions centered on 70°F and 50% relative humidity. Presenting a more pragmatic approach, it integrated risk-management principles, existing research on the environmental response of collections, and shared museum experience that many collections were well-maintained even in non-ideal conditions. This was exemplified by what was to become a frequently referenced table of temperature and relative humidity specifications, which presented a range of climate control possibilities alongside the benefits and risks for various collection types (Michalski 2007). Though published every four years, subsequent editions of the MGAL chapter have changed little since its initial release, with the notable exception of a substantial 2003 addition examining airborne pollutants.

The 2019 revision positions itself within the evolving discussion on collection environments and defines its relation to more recent guidance documents including PAS 198:2012 (BSI 2012), the 2013 proceedings from the Smithsonian’s Summit on the Museum Preservation Environment (Stauderman and Tomkins 2016), BS EN 16893:2018, and those previously described. The purpose of the new chapter is to present “best practices and sound advice on the decision-making process for planning, designing, and implementing environmental strategies for the long-term preservation of cultural heritage.” Further, it advocates for a holistic approach that considers collections, the buildings in which they are housed, and environmental control approaches that can sustain appropriate conditions in an economically, socially, and environmentally responsible manner.

While directed towards the engineering community, the MGAL chapter has been widely referenced in the cultural heritage field. Ideally, the chapter serves as a tool to improve communication among all stakeholders – conservators, registrars, facility managers, collection managers, curators, conservation scientists, architects, and engineers – involved in defining and implementing environmental strategies for collections, and this revision looks to strengthen its role as a bridge between the various disciplines. In turn, the updated chapter provides the engineer with a much-needed lens into the current complexities of environmental management in a heritage setting. Though potentially absent from early stages of a project, an engineer should be made aware of all available information which might influence the selection and implementation of an environmental strategy; the updated MGAL chapter provides a route towards dissemination of this information.

The process of developing sustainable collection management is the focus of a new section of the 2019 MGAL chapter. Cultural heritage institutions must first consider a range of contextual factors including the prevailing climate, building morphology, collection condition, as well as their purpose,
mission and needs, before developing an appropriate environmental strategy. Shown in Figure 1, a schematic from the chapter outlines the broad stages of defining context, developing a pre-design brief, and designing, implementing, and evaluating a solution. The decision-making process accommodates a range of project types, including the installation of mechanical systems in purpose-built structures, or the implementation of more energy efficient strategies in historic houses. The expected participation level of the multidisciplinary stakeholders is defined for each step of the process, as roles and levels of involvement will shift during the project. The schematic also coalesces the chapter’s various themes, with each step referencing relevant sections in the chapter. By providing this framework for the reader, necessary information can be readily accessed, while defining the role it plays within the overall process.

The 2019 MGAL chapter has substantially revised a section on the relation between exterior climate, the desired interior conditions, and the building envelope. The 2019 version introduces an ANSI (American National Standards Institute)/ASHRAE methodology for defining climate zone (ANSI/ASHRAE 2013) based on specific thermal and moisture characteristics. The section subsequently characterizes the building envelope performance required – with respect to managing bulk moisture, thermal energy, air leakage and stack effect, and water vapor – to achieve various classes of interior environmental control for a range of climate zones. Presented as a matrix, it makes evident that a desire for narrower bands of interior environmental conditions, particularly in more extreme climates, requires a high-performance building envelope. Purpose-built museums can mitigate large thermal and moisture gradients between the exterior and interior through the use of layers of modern materials. Existing structures employed envelopes with thicker layers using available materials and may not be able to effectively mitigate similar gradients, potentially resulting in damage to the building. In contrast, existing buildings often incorporate non-mechanical elements designed to accommodate expected use and the local climate – these features may prove beneficial during extreme conditions or when mechanical systems are inactive. By demonstrating the interdependence of climate, the interior environment, and the building envelope, stakeholders can better identify appropriate environmental targets for a given situation or classify necessary improvements to the envelope to realize tighter environmental control.
The MGAL chapter has long been anchored by a table of temperature and relative humidity specifications that provides a risk-management based approach to defining the collection environment. Initiated by Stefan Michalski, a conservation scientist from the Canadian Conservation Institute, and unchanged through the 2015 edition, the specifications defined five classes of environmental control.

Classes AA, A, and B represented increasing ranges of precision environmental control, and classes C and D sought to prevent extreme conditions. While class AA encompassed the traditional notion of minimal relative humidity fluctuations (±5% RH), Michalski (Stauderman and Tomkins 2016) considered class A to be the "sweet spot of ±10% RH." Providing an opportunity for energy savings, permissible short-term temperature variations were broad, and seasonal setbacks for both temperature and relative humidity were proposed. The specification also included provisions for the cold storage of chemically unstable collections and dry rooms for metal and glass collections. Finally, the risks and benefits of exposing various collection types to the specified conditions for each control class were described in terms of their mechanical, chemical, and biological impact.

Though much was retained from the original version, the 2019 MGAL update refines details of the temperature and relative humidity specifications to clarify its application. Building upon the revised discussion of envelope performance, classes AA, A1 and A2 (separated from A) are suggested for use in modern purpose-built structures, classes B and C for buildings needing to reduce stress, and class D for collections in open structured buildings. Though mentioned parenthetically in its prior iterations, the 2019 specification emphasizes use of a permanent collection’s historical annual average temperature and relative humidity as initial set points; now absent from consideration are the prescriptive set points of 70°F and 50% RH, which have often been embedded in agreements for loan exhibitions. The revised specification includes a separate category for temporary loans, effectively decoupling permanent collections and loans specifications, and consistent with recommendations in the 2014 IIC/ICOM-CC environmental guidelines declaration. It is suggested that the agreed upon loan conditions be based on an object’s historic climate, and a risk assessment of the borrower’s environment and the transit process.

The revised 2019 temperature and relative humidity specifications and its accompanying text further elucidates its practical use. In addition to defining annual average, seasonal adjustment, and short-term fluctuations for each control class (which are similar, but not identical, to previous iterations), the update introduces a long-term outer limit that specifies ‘the boundaries beyond which risk climbs unacceptably for many mixed collections.’ While in broad agreement with recent guidance such as BS EN 15689:2018, these generalized boundaries do not replace specific collection assessments from conservators and conservation scientists based upon research about the effects of temperature, relative humidity, and airborne pollutants on collections.
(updated in the MGAL chapter). Annual averages and seasonal adjustments are constrained by the long-term outer limit, while short-term fluctuations are allowed to extend beyond. Figure 2 illustrates the interrelation of the four specification components on a psychrometric chart for a project with interior annual averages of 70°F and 42% RH and seeking a class A1 or B environment.

The updated MGAL chapter also features updated and streamlined information on general control strategies for airborne pollutants, as well as specific measures for a range of particularly vulnerable objects; and an extensive review of controls design, system design, and equipment selection focused on the needs of cultural heritage institutions, and presents recent advances for optimizing interior museum environments, including humidistatic control and dual set-point approaches.

Overall, the 2019 MGAL chapter introduces new elements and information that can help foster communication between conservation staff and professionals in the facilities and engineering fields, whether internal or external to the institution. The guidance promotes more flexibility so that an institution can strategically allocate resources, make decisions that consider its context (e.g., structural, geographical, organizational), and identify more sustainable approaches for the evidence-based management of collection environments.

The revision of the ASHRAE MGAL chapter was the culmination of a collaborative effort by an international group of engineers, conservation scientists, conservators, architects, and environmental preservation specialists. The subcommittee was chaired by Cecily M. Grzywacz (retired, formerly National Gallery of Art) and its members included Vincent Laudato Beltran (Getty Conservation Institute, GCI), Foekje Boersma (National Library of the Netherlands), Łukasz Bratasz (Jerzy Haber Institute, formerly Institute for the Preservation of Cultural Heritage at Yale University), Annelies Cosaert (GCI), Ashley Freeman (Norwegian University of Science and Technology), Michael C. Henry (Watson & Henry), Paul Himmelstein (Appelbaum & Himmelstein), Poul Klenz Larsen (National Museum of Denmark), Ed Light (Building Dynamics), Jeremy Linden (Linden Preservation), Michal Łukomski (GCI), Phil Maybee (The Filter Man), Stefan Michalski (Canadian Conservation Institute, CCI), Joel Taylor (GCI), Jean Tétreault (CCI), David Thickett (English Heritage), and Emma Ziraldo (formerly GCI).

REFERENCES


Linked Conservation Data Consortium

By Kristen St. John and Athanasios Velios

As conservation professionals we create many types of data in the course of our work, from documents to databases to images to scientific data. Questions of how to make this information accessible over time and shareable (either in a lab, across institutions, or extending to the general public) abound. Data use offers opportunities and challenges, given the constraints of funding, technology, and other resources. FAIC's Charting the Digital Landscape (March 2016) investigated and documented many of these issues.

For structured data stored in databases and metadata that accompanies other forms of documentation, sharing can be accomplished through Linked Data. The term “Linked Data” refers to a group of technologies and guidelines recommended by the World Wide Web Consortium which allow publishing records online with emphasis to reusability. Linked Data uses data modeling methods so that data from disparate sources can be searched across and accessed beyond its originating context.

Potential applicability for this type of data sharing/modeling includes searching across the results of multiple stand-alone collection surveys or sharing condition information for items traveling between exhibit venues. One could search past lab records for treatments done with a specific technique or material, or (if labs chose to share) documentation across institutions.

Linked Data is already successfully used in many fields including the natural and physical sciences and also in cultural heritage projects like ResearchSpace and the Rijksmuseum Linked Data project. Other good examples of adoption of Linked Data are the Art & Architecture Thesaurus and the LinkedArt initiative by the Getty.

Linked Conservation Data is a consortium of partners working to establish best practices for sharing conservation data. (See box at right). This consortium will provide recommendations on how documentation information created by conservators can be shared as individual pieces of data so that other conservators can retrieve and use these observations.

As we investigate ways to determine best practices – two issues dominate: terminology and conceptual modeling.

**TERMINOLOGY**

Conservators of different specialties, representing disparate national traditions or training backgrounds may use different terms for the same concept. In our history as a field, numerous vocabularies (glossaries and thesauri) have been written to clarify or give preference to specific terminology. Linked Data doesn’t require one “right” word choice; instead it enables simultaneous use of multiple terminologies by aligning them.

In the consortium’s first live workshop, we’ll look at vocabularies currently used by conservators when creating treatment reports and other conservation documentation. Examples of vocabularies available to conservators include CAMEO: Conservation & Art Materials Encyclopedia Online, AIC Wiki Lexicon, the controlled vocabulary behind the Image Permanence Institute’s Graphics Atlas or the Getty Conservation Institute’s Illustrated Glossary of the Mosaics In Situ Project. In evaluating vocabularies, we will examine their coverage by asking questions such as whether a vocabulary describes damage types and treatment techniques in addition to manufacturing or material information. We will identify the work needed to improve the terminology and to align different thesauri with one another using a standard known as SKOS (see box at right). A practical workshop on the SKOS data model will also be included.

**Consortium Members**

The consortium is funded by the UK’s Arts and Humanities Research Council and includes the following initial partners:

- Bodleian Library (UK)
- British Museum (UK)
- Fitzwilliam Museum (UK)
- Foundation of Research and Technology Hellas (Greece)
- Gallery Systems (US)
- Getty Trust (US)
- Institute of Conservation (UK)
- International Institute for Conservation of Historic and Artistic Works (UK)
- Kent State University (US)
- Library of Congress (US)
- National Gallery (UK)
- Oxford University - EAMENA (UK)
- Stanford University (US)
- University of Cergy-Pontoise (France)
- University of the Arts London (UK)

**SKOS**

The Simple Knowledge Organization System (SKOS) is a standard recommended by the World Wide Consortium for linking concepts and language terms in a domain. Knowledge organization systems help to categorize and index content, for example in a database holding conservation records. These can be subject headings, controlled vocabularies, glossaries, thesauri, etc. SKOS uses concepts to categorize content. Concepts are different from labels, i.e. the specific words we use in our language to communicate the concepts. Each concept can be communicated with multiple labels so that words from different communities or languages referring to the same concept can be matched together. This allows records created in one language to be searchable in another. For example, a Greek conservator looking for κεφαλάρι can retrieve results marked with endband. Concepts in SKOS can also be organized in a parent/child (broader/narrower) relationship. This allows retrieval of content at different levels of detail. For example, searching for skin can retrieve combined results classified with the narrower terms of tanned skin and tawed skin. SKOS is specifically designed to work with Semantic Web technologies.
Conceptual Modelling

The second consortium meeting will be about modelling conservation data. Modelling is one way to express conservation data through relationships. For example, a manuscript as an object in a collection can be observed directly. The event of the manuscript being bound cannot be observed directly since it happened many years ago; however, there is a clear relationship between the binding event and the book that was produced from it. Similar relationships can be established between an object and its condition, or between an object and its proposed conservation treatment, and other events related to how an object is created, treated, and ages.

Articulating these relationships becomes more complex when we look into the details of conservation documentation. In some cases, the boundaries separating one record from another are not clear or the relationships among records exist indirectly through other records. Cultural heritage standards like those developed by ICOM can help us express data; see the CIDOC-CRM model for documentation. The purpose of this workshop will be to test whether these standards are sufficient to express conservation data specifically.

How to Participate

We welcome additional members to the consortium. Our activities are all open with no registration fees. The dates for a webinar and two in-person workshops are:

› Workshop on terminology (Stanford University): June 6–7, 2019
› Workshop on modelling conservation data (University of the Arts London): September 12–13, 2019
› Network webinar: November 8, 2019

If you would like to help, please:

› Visit our website and contact us about your interest: https://www.ligatus.org.uk/lcd/
› Fill out our survey on terminology choices
› Share examples of the types of documentation you create for us to use as models for our investigations

Author’s note: This article is being published simultaneously in ICON News.

CIDOC CRM

The Conceptual Reference Model (CRM) is the result of work by the Committee for Documentation (CIDOC) of the International Council of Museums (ICOM). The CIDOC CRM is intended to promote a shared understanding of cultural heritage information by providing a common and extensible semantic framework that any cultural heritage information can be mapped to. It is intended to be a common language for domain experts and implementers to formulate requirements for information systems and to serve as a guide for good practice of conceptual modelling. In this way, it can provide the “semantic glue” needed to mediate between different sources of cultural heritage information, such as that published by museums, libraries and archives.

The CIDOC CRM is the culmination of over 10 years work by the CIDOC Documentation Standards Working Group and CIDOC CRM SIG which are working groups of CIDOC. Since 9/12/2006 it is official standard ISO 21127:2006.
People

Madeline Corona recently joined the Decorative Arts and Sculpture Conservation Department at J. Paul Getty Museum as an Assistant Conservator. Prior to this position, she was the Objects Conservation Fellow at the Straus Center for Conservation and Technical Studies at the Harvard Art Museums and completed graduate internships at the Michael C. Carlos Museum and the Walters Art Museum. She holds an M.S. in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation. Madeline can be reached at mcorona@getty.edu.

Angie Elliott was promoted to the Terry Drayman-Weisser Head of Objects Conservation at the Walters Art Museum in January 2019. In addition to her new duties, she will continue her position as the William B. Ziff, Jr. Conservator of Objects, specializing in art of the ancient Americas. She can be reached at aelliott@thewalters.org.

Christine Haynes recently joined Preservation Arts, a private conservation studio in the San Francisco Bay Area, as Assistant Objects Conservator. She graduated from the Conservation Center of the Institute of Fine Arts, NYU, with research concentrations in polychromy, historic taxidermy, and modern plastics. Christine completed her internship year at the Hirshhorn Museum and Sculpture Garden. Her new contact information is: christinehaynes1@gmail.com.

Anne Hillam recently started a new position as the Guest Lecturer for the Library and Archive Conservation Education (LACE) program at the Garman Art Conservation Department at SUNY Buffalo State. She previously acted as Head of Conservation at the New York Academy of Medicine. Anne continues to provide consulting and conservation services for institutions in New York City and Western Massachusetts, as well as teaching both nationally and internationally.

Rachel Rivenc has recently joined the Getty Research Institute (GRI) as Head of Conservation and Preservation. Prior to that Rachel worked for 12 years at the Getty Conservation Institute (GCI) within the Modern and Contemporary Art Research Initiative. She is currently coordinator of the Modern Materials and Contemporary Art Working Group of ICOM-CC and sits on the steering committee on the International Network for the Conservation of Contemporary Art (INCCA). Please feel free to contact her at rrivenc@getty.edu.
Helping Puerto Rican Heritage

By Ingrid A. Neuman, Rhode Island School of Design; and Cesar Pineiro, Fine Arts International

In early February, 13 conservators and conservation students with wide-ranging professional backgrounds and experience traveled to San Juan to collaborate with our colleagues in Puerto Rico! A fascinating week of collaboration, symbiotic learning, and exchange ensued.

The objectives for the week included:

› Educate participating conservators from North America about the issues that conservators in Puerto Rico grapple with daily
› Create an opportunity for the students from the University of Puerto Rico to attend a panel featuring emerging conservators from different programs, and discuss differences and requirements among graduate level conservation study opportunities
› Hold an all-day collections care seminar for museum professionals in Puerto Rico
› Convene for collections care work in tandem with Puerto Rican specialists at a historic house

We would all like to thank Marc Williams and Cesar Pineiro for organizing this unprecedented opportunity, and for their commitment to create a valuable cultural and professional exchange. In addition, we also thank Isabelle Schaeffer, and all of our Puerto Rican colleagues for sharing their problems, the beauty of their island, and for shaping our awareness of their great needs.

This first trip is only the beginning of a much-needed dialogue; we need more Spanish-speaking conservation professionals to come forward and participate in creating professional connections. If you are interested in getting together with members of this recent initiative at the upcoming AIC meeting in May, please contact Ingrid at ineuman@risd.edu. For further information on how you can become involved in potentially future iterations of this project, please contact Cesar Pineiro at cesarpineiropr@gmail.com.

List of Participants

James Cain, Museum of Fine Arts, Boston
Morgan Carbone, Museum Textile Services
Sheryl Hack, Connecticut Landmarks
Clara Huisman, Conservation student, SUCB
Christina Krumrine, Private practice conservator
Catherine Leard, Undergraduate, Sweet Briar College
Debora Mayer, Weissman Preservation Center, Harvard University
Ingrid Neuman, Rhode Island School of Design
Sharon Norquest, Private practice conservator
Candida Pagan, University of Iowa Libraries
Cesar Pineiro, (speaking on behalf of the Smithsonian Furniture Conservation Program and the ENCRYM, Escuela Nacional de Conservación, Restauración y Museografía, Manuel del Castillo Negrete, Mexico City)
Isabel Schaefer, Cologne Institute for Conservation, Germany
Carol Snow, Yale University Art Gallery
Diane Walker, Carl Andre and Melissa Kretschmer Foundation
Marc Williams, American Conservation Consortium, Ltd
The Origins of the ‘Helping Puerto Rican Heritage’ Project

The genesis of Helping Puerto Rican Heritage (HPRH) occurred some thirty years ago at the Smithsonian Institution’s Conservation Analytical Laboratory (CAL) — now the Museum Conservation Institute — with Cesar Pineiro. After completing CAL’s graduate-level Furniture Conservation Training Program (FTCP), Cesar and I began discussing the possibility of creating some type of innovative conservation training opportunity in Puerto Rico.

As I thought about a reunion of the FCTP program in early 2018, I immediately came back to Cesar and our conversations about Puerto Rico. Developing the program was fairly easy. We wanted to visit various museums and historic sites, speak with students interested in conservation at the University of Puerto Rico, give a seminar on general preservation and care for museum staff, and do a hands-on Angels-type project at a small museum. More difficult was getting conservator participants to volunteer their time and pay the cost of the initiative (including on-the-ground expenses in Puerto Rico); this initiative was being created entirely by two conservators without any institutional backing. Following are some of the challenges we faced and solutions that we created, meant to serve as guidance for others who may want to forge ahead with similar initiatives on their own. (A full version of the participant experience detailed above is published on the AIC blog at https://community.culturalheritage.org/blogs/ingrid-neuman/2019/04/09/helping-puerto-rican-heritage.)

Lesson 1: Concept

Previous years of discussions resulted in a straightforward approach, with a combination of specific sites and generic concepts. For example, we knew we wanted to go to the San Juan National Historic Site, the University of Puerto Rico, and the Museo de Arte de Ponce (as it had a conservation department, one of the few in Puerto Rico), but there were many unknowns related to location and participants. Lesson one: as long as there is a strong concept, not everything needs to be known in the beginning.

Lesson 2: Community Logistics

With our tentative program, announcements were distributed via the usual conservation channels. A questionnaire was emailed to interested responders to help determine initiative details. For example, with no organizational funding, we were asking for people to volunteer their time and pay all their own travel expenses, so we needed to know if they would be willing to pay a $200 registration fee to hold their place and cover expenses in Puerto Rico such as transportation to sites, materials/supplies for the Angel’s project, a group dinner, and incidental expenses (universally, they all said “yes!”). We also asked whether they wanted to find their own lodging or have us find a common place for them, and if so, where and how much did they want to pay. Of course, the nearly unanimous response was that we find a hotel near a beach near Old San Juan for $100 per night, an impossibility in February! After much looking, we found one that met their criteria but was more expensive, which those on a budget solved by sharing rooms. Lesson two: having everyone staying at the same place made logistics much easier for participants and allowed informal comradery to occur naturally.

Lesson 3: Advance Planning for Funding

I approached relevant organizations to generate a funding source, or to develop an unfunded sponsorship or endorsement. This was perhaps the most disappointing aspect of the process. None of those approached would either assist with expenses or lend their name to this initiative; most said that they did not endorse projects that they did not create themselves. An exception was IMLS; they had a grant program the initiative would be eligible for, but the application deadline had passed. Lesson three: starting to plan a year in advance is not likely to be sufficient if fundraising is desirable.
Lesson 4: Unexpected Advantages

By the fall of 2018, we had a relatively complete program. The “Helping Puerto Rican Heritage” initiative was announced, and registration forms were sent out to interested individuals. More than 50 people respond to our preliminary announcement; however, by the end of the first month we only had 10 registrants. This was disappointing and we discussed canceling the initiative, but we decided to open up registration to students and had individuals from undergraduate to third-year program interns join our group. We discovered two things:

› For an initiative like this, fewer people is better. The logistics of twice the number would have been difficult to manage due to the types of activities and small sizes of some of the spaces we were in.
› Mixing experienced conservators and students led to mutual learning. Interactions with the faculty and students at the University of Puerto Rico were particularly relevant in this regard.

Lesson four: not everything will develop as expected, but this may actually be advantageous.

First Initiative and Future Events

Feedback at the conclusion from participants among the conservation group and those we worked with in Puerto Rico was that the experience was well worth the effort. Many individuals asked what we could do next and wanted to volunteer their participation; Cesar and I are actively discussing this and welcome suggestions not just in Puerto Rico but in the wider Caribbean. We also heartily encourage other conservators to pursue their own initiatives; all that is required is an idea and the tenacity to act!

—Marc A. Williams, American Conservation Consortium, Ltd, acc@conservator.com.
Conservation Graduate Programs

Patricia H. & Richard E. Garman Art Conservation Department at Buffalo State

New Name and Anniversary Celebrations

In fall 2016, the department received a transformational $4 million gift from the Richard E. and Patricia H. Garman family. This gift marked the largest one-time gift to Buffalo State College and gave the department continuous graduate fellowship support for our students. The department was renamed the Patricia H. and Richard E. Garman Art Conservation Department with a dedication ceremony in March 2017 to honor this generous gift. The department successfully completed its $2 million Andrew W. Mellon Foundation challenge grant as a result of this donation.

In September 2017, we celebrated thirty years at Buffalo State College with a weekend of alumni activities and we are looking forward to commemorating our program’s 50th anniversary in the fall of 2020.

Faculty News

We recently welcomed two new faculty members to the department:

› Theresa J. Smith joined the faculty as our paper conservation professor in fall 2016. Ms. Smith is a 2006 graduate of our program and received her BA in art history and studio art from Oberlin College. She was previously the paper conservator for special collections at Harvard Library’s Weissman Preservation Center for nine years.

› Fiona Beckett became our paintings conservation professor in January 2018. Ms. Beckett was the Clowes Conservator of Paintings at the Indianapolis Museum of Art for three years, where she focused on treating their extensive collection of old master paintings. Fiona received her MA in conservation from Queen’s University in Kingston, ON, Canada, and received her BFA in fine arts from the University of Ottawa.

In addition, professors Jiuan Jiuan Chen and Rebecca Ploeger were both promoted to Associate Professors during this academic year. Ms. Chen has been our professor of Conservation Imaging, Technical Examination and Documentation since 2012 and will be on sabbatical for the 2019-2020 academic year to continue her research at Yale University’s Institute for Preservation of Cultural Heritage. Dr. Ploeger continues her work as a visiting researcher at the National Heritage Board in Singapore and with the Shad Valley International Program at Queen’s University as a faculty member.

Anne Hillam joined us as our new guest lecturer in book conservation this academic year after Gary Frost’s retirement. She has been in private practice in New York City for the past twenty years in addition to previously holding positions at both New York University and The New York Academy of Medicine. Anne’s visits are generously funded by the Andrew W. Mellon Foundation’s Scholarly Communications program.

In December 2017, James Hamm retired after thirty-one years as our paintings conservation professor. We wish James and his wife Patty a very happy retirement of boating and traveling. Our department is grateful for his hard work and dedication to our graduate students and the conservation field as a whole.

Workshops and Special Events

The department hosted many specialized workshops and distinguished guests.

› We held two weeklong Library and Archives Conservation Education (LACE) workshops over the past two January breaks. Georgia Southworth led an album structures workshop in January 2017 and Abigail Quandt taught a parchment workshop in January 2018. We were thrilled to host graduate students from New York University, the University of Delaware, and University of California Los Angeles for both of these sessions.
Distinguished alumna Dianne Dwyer Modestini ('73) gave a talk at the Burchfield-Penney Arts Center in April 2018 to discuss the conservation of Leonardo da Vinci’s Salvator Mundi painting, and to promote her new book, Masterpieces & Mario Modestini.

Professors Jonathan Thornton and Aaron Shugar also ran their bi-annual Days of Fire event in October 2018. This much anticipated hands-on experience features the reproduction of an Iron Age smelting furnace, Bronze Age copper melting and casting, ancient glass bead manufacture, and cooking of Iron Age foods. We had over twenty students from other programs attend this event and everyone enjoyed participating in the festivities.

**NEW INITIATIVES**

The department was also incredibly fortunate to receive a collaborative Library and Archives Conservation Education (LACE) grant from the Andrew W. Mellon Foundation in September 2017. This five-year, $2.1 million grant was given to Buffalo State, the University of Delaware, and New York University to collaborate, share resources, and ultimately plan a sustainable library and archives conservation curriculum together.

—Meredeth Lavalle, Program Manager, Garman Art Conservation Department, Buffalo State College, javellma@buffalostate.edu

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**Specialty Group Columns**

**Book and Paper Group (BPG)**

The annual meeting is almost upon us, so I have compiled updates from the various BPG officers and discussion groups to give you a preview of the meeting.

From the Program Chair

Here are some BPG Annual Meeting Programming highlights: The BPG sessions will begin in the afternoon of Wednesday, May 15, and will be in the Earth Ballroom, a short distance away from the other specialty groups and main Exhibit Hall. Our colleagues from PMG also will host sessions in the Earth Ballroom and they will be nearby to share Wednesday's afternoon break with us.

To ensure ample time to explore the Exhibit Hall and meet our vendors, BPG will have a special extended break on Thursday, May 16th, from 10:00 to 11:00 a.m. Make sure to take advantage of the extra half hour just for BPG members. Following the extended break, we will host a one-hour BPG Tips session from 11:00 a.m. to noon, then conclude our program for the day with the BPG Wiki session from 12:00 to 12:45 p.m. Come hear about recent updates to the wiki and find out how you can get involved.

On Thursday evening, 6:00 to 9:15 p.m., we will share a joint specialty group reception with PMG at Mystic Seaport. As you may know, BPG and PMG are two of eight specialty groups that will be hosting their receptions at Mystic Seaport. BPG and PMG’s reception will be in the River Room of Latitude 41 Restaurant. In addition to mingling with each other, attendees also will be able to explore and enjoy a range of sites and activities in the expansive Mystic Seaport campus. Please join us for a memorable evening with your colleagues!

Friday, May 17, concludes our sessions with a full day of BPG programming. We have a great lineup of talks followed by our concurrent Discussion Group sessions from 2:30 - 4:00 p.m. The two discussion groups this year will be the Art on Paper Discussion Group (APDG), Expanding the Tool Box: Making Artists’ Materials Reference Collections Relevant to Conservation Practice, with moderators Rebecca Pollak and Harriet K. Stratis, and the Archives Conservation Discussion Group (ACDG), “Addressing challenges from workplace change: Conservation and collection care tales of struggle and success,” with co-chairs Stephanie Gowler and Amy Lubick. Great speakers are lined up for both discussion groups.

All of these events are now updated in SCHED, where you can add the current list of BPG talks to your personal schedule.

We are eager to review feedback from the Discussion Group Merger survey and encourage you to continue to offer your feedback at the meeting. We look forward to speaking to you, so please reach out and introduce yourselves in person!

From the Secretary/Treasurer

Regarding our budget, BPG continues to seek increased sponsorships to offset annual meeting food and beverage costs, which came in $6,727 over our budgeted amount of $21,940 for the 2018 Houston conference. A discussion of these issues, along with the proposed formation of a BPG financial committee, is planned for our upcoming business meeting on Thursday, May 16, at 7:30 a.m.

Nominating Committee

An excellent slate of candidates has been developed for the upcoming elections. Jeanne Goodman, Texas A&M University, and Saira Haqqi, Minnesota Historical Society, are running for Secretary/Treasurer. Lizzie Curran, Dartmouth University, and Andrea Knowlton, Harry Ransom Center, University of Texas at Austin, are running for Assistant Program Chair. Results will be announced at the business meeting.

Looking forward to seeing many of you in Connecticut!

Go to the BPG website at www.culturalheritage.org/book-and-paper-group for expanded and more detailed updates from the BPG officers and committees.

—Jodie Utter, BPG Chair, bpg.jodie.utter@gmail.com
Electronic Media Group (EMG)

2019 AIC Annual Meeting

We are finalizing the annual meeting schedule and look forward to seeing everyone in Connecticut. In addition to a variety of 30-minute talks on EMG related topics, please note the following EMG events:

› We have a lot to discuss at the EMG Business Meeting on Thursday, May 16, from 7:30 - 8:30 a.m. There will be coffee. Please attend to help craft the future of EMG!
  › The results of the EMG election will be announced; there are 2 open board positions — Secretary/Treasurer and Assistant Program Chair — to begin terms in June 2019.
  › The EMG Scholarship Committee worked with AIC to turn its inaugural scholarship offering into a Speaker Stipend award for annual meeting attendance, sponsored by Small Data Industries for the second year! We are pleased to announce three recipients who will give EMG talks. Congratulations to Sasha Arden, Morgan Kessler, and Amye McCarther; come out to meet them!
  › The Publications Committee has been working hard to get papers up on the EMG Review website, for online publications. All approved 2018 papers will be online by the annual meeting. Please consider turning your 2019 talk into a paper after the meeting.
  › Join a committee! We want YOU to get MORE involved! For more details, visit: https://www.culturalheritage.org/membership/groups-and-networks/electronic-media-group/about/committees

› NEW: On Thursday, May 16, EMG will host a reception together with TSG at the Mystic Seaport Museum. This event will give you time to network with other EMG colleagues and experience a range of activities with all attendees. There will be other specialty groups hosting receptions at the same time; ours will take place at the Pillalas Lobby (Thompson Exhibition Building, North Entrance). Get your ticket today!

› EMG is pleased to announce that Mona Jimenez will receive this year’s AIC David Magoon—University Products Conservation Advocacy Award. AIC will recognize Mona’s work over the course of nearly three decades to advocate for the cause of conserving time-based artworks, and audiovisual media in general, at the Awards Presentation Session on May 14th, 2019. EMG thanks Mona for all the work she has done for EMG and the field and congratulates Mona on a well-deserved award!

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

Objects Specialty Group (OSG)

2019 AIC Annual Meeting

Jessie Arista, Fran Ritchie, and I are excited to see everyone in New England in two weeks, and we are proud of the fantastic authors, programming, and events. In particular, I want to encourage everyone to come to the specialty group reception at the Mystic Seaport. For the price, you get dinner, open bar, transportation, and the chance to explore around various buildings structures on both land and sea. Each specialty group will have its own area (Objects is by the working shipyard), but you can wander and see all other open areas as well.

Here’s a preview and reminder of what OSG has scheduled at the annual meeting:

Wednesday, May 15
› 12:45 p.m. - Archaeological Discussion Group (ADG) lunch business meeting
› 2:00 p.m. - OSG Session, 6 talks

Thursday, May 16
› 7:30 a.m. - OSG Business Meeting (Yes, this is early. But we’ll feed you breakfast.)
› 8:30 a.m. to 12 noon - OSG–RATS Joint session, six talks
› 12:00 p.m. - OSG Tips Luncheon. Buy a lunch ticket and join us! If you didn’t submit a tip, we’ll leave time at the end for impromptu tips if the spirit moves you.
› 6:00 p.m. - Mystic Seaport Receptions
Friday, May 17
› 10:00 – 4:30 p.m. - OSG Session, eight talks
See y’all soon,

—Ariel O’Connor, OSG Chair, oconnora@si.edu

Paintings Specialty Group (PSG)

PSG Events at the Annual Meeting

The PSG Business Meeting will be held at 8:00 a.m. on Thursday, May 16th. We will be discussing updates to the Rules of Order, as well as the PSG Catalog, Wiki, website, and other topics you won’t want to miss. There will also be a raffle of books and conservation tools and materials for those in attendance!

Later that evening please join us at the Lyman Allyn Art Museum for the Paintings Group Reception, generously sponsored by Kremer Pigments Inc. The Lyman Allyn houses a fascinating collection of over 17,000 objects from ancient times to the present; artworks from Africa, Asia, the Americas, and Europe, with particularly strong collections of American paintings, decorative arts, and Victorian toys and doll houses. I hope to see you there!

PSG Annual Meeting Postprints

The Paintings Group Postprints Vol. 29 (2016) have recently been published online. This brings us up to date with all our Postprints publications. All Postprints from previous meetings, up through 2017, can be downloaded from AIC’s site. The 2018 Postprints are well underway. Many thanks to Wendy Partridge (current Publications Chair) and Barbara Buckley (previous Publications Chair) for their significant work and dedication to making this possible.

A reminder to this year’s presenters, your Postprint articles are due at the conclusion of the annual meeting. This earlier deadline will help us make the Postprints available to members in a timely manner.

PSG Wiki Update

Meanwhile the wiki editorial board has also been busy working on new content. Elizabeth Wigfield has completed a great new contribution to the AIC Wiki on the effects of gaseous and particulate air pollutants on paintings: www.conservation-wiki.com/wiki/Pollution. We are always in search of new authors and content, so if you have ideas or are interested in contributing to the wiki please email aic.psg.wiki@gmail.com.

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

Photographic Materials Group (PMG)

2019 AIC-PMG & ICOM-CC PMWG Joint Meeting

The third AIC-PMG & ICOM-CC PMWG joint meeting was a resounding success. Here are some statistics assembled by Heather Brown, PMG Secretary/Treasurer, that were shared in a “Thank You” email to sponsors, organizers, and presenters. She will share the financials at the upcoming business meeting.

A total of 174 international participants registered for the meeting, representing 25 countries. There were 10 tours, six workshops, and a reception, in addition to the two and a half days of talks from 43 presenters. The PMG celebrated its 40th anniversary with an illustrated presentation on its history that has since been made available to the membership. The meeting reached audiences all over the world through social media using #PMGPMWG19.
2019 AIC Annual Meeting

We hope that you will be able to join us at the annual meeting in a few weeks. PMG has scheduled two half days of presentations, a business meeting with full breakfast, and a joint reception with BPG at the Mystic Seaport Museum.

Elections

The voting period has ended, and the next PMG Chair and Program Chair will be announced during the PMG business meeting during the AIC Annual Meeting in May.

Topics in Photographic Preservation

You should have received your copy of *Topics*, Volume 17. Marie-Lou Beauchamp, Compiler, announced at the Joint Meeting that *Topics*, Vol. 18, would be published by the end of the year. Abstracts from the PMG sessions at the 2018 and 2019 AIC Annual Meetings and the 2019 Joint Meeting will automatically be included. Marie-Lou will be in touch with the presenters and they will have an opportunity to review their abstract, submit an extended abstract, or a full article. The submission deadline is September 30, 2019. At the Joint Meeting, the membership approved using profits from that meeting to ship *Topics* volume 18 to authors who are not PMG members. topics.pmg@gmail.com

Platinum and Palladium Photographs

Articles in *Platinum and Palladium Photographs* are being abstracted through AATA. At this time, 25 records are online and another 8 will be up in the next few months. The book is currently sold through TALAS along with the AIC store, National Gallery of Art bookstore and website, and the George Eastman Museum. At the Joint Meeting in March, there were approximately 700 copies unsold. Also, at this meeting, the membership approved funding to ready the book to go online at the turn of the year. Please contact Laura Wahl if you would like a pdf of the latest flyer or have marketing ideas. Her email is: lwahl@hagley.org.

Photographic Analog Processes in Print and Film Sample Sets

The first Sample Sets were delivered at the Joint Meeting in New York to those who had applied for and had been awarded sets. If you have not had a chance to apply for a set, you should do so quickly before supplies run out. Note that these sets are being awarded at no cost other than shipping. You can still order dye transfer prints at the specially discounted price of $210 each, either separately or to complete your analog set. This may be your last chance to purchase this rare process through this project; their availability beyond our initial printing run is uncertain. For more details, go to: culturalheritage.org/photographic-print-sample-sets.

FAIC Collaborative Workshops in Photograph Conservation Committee

The Committee has new members and comprises:

- Nora Kennedy
- Monique Fischer
- Millard Schisler
- Krista Lough
- Alisha Chipman
- Maggie Wessling (Chair)
- Saori Lewis (Secretary)
- Molly Gleeson (AIC Board Liaison)
- Sarah Saetren (FAIC Liaison)

Platinum and Palladium Photographs

AIC members receive 15% off this book in the AIC store. Use the code 2019AIC. AIC meeting attendees should look for a flyer to get 20% off!
Regarding upcoming programming:

- Stay tuned for more sections in the Photographic Chemistry Webseries on photographic chemistry beyond silver halide chemistry into image formation.
- Registration is open for “Material Immaterial: Photographs in the 21st Century.” The symposium is hosted by Paul Messier and the Lens Media Lab at Yale University in New Haven, September 23–25, 2019.
- In October 2020, the committee will jointly host a 35th anniversary celebration of the Image Permanence Institute (IPI) organized in collaboration with IPI Director, Jae Gutierrez. The event will be held in Rochester, New York.
- In June 2021, the committee will jointly host a workshop on the care of large-scale photographs at the Museum of Modern Art, coordinated by Lee Ann Daffner.

The committee is actively developing its workshop and symposium content and welcomes input from the PMG and wider conservation community. Please contact Maggie Wessling, Magnett.m.wessling@gmail.com, or other committee members if you have ideas about potential future workshop or symposium topics to share.

New Committee & New Position

The creation of a new PMG elected Officer position (Assistant Program Chair) and committee (Awards and Legacy Committee) are under discussion by the membership. Please share your thoughts through the PMG Community in Higher Logic, directly with the Officers, and /or during the business meeting at the annual meeting later this month.

—Barbara Lemmen, PMG Chair 2017-2019, blemmen@ccaha.org

Research and Technical Studies (RATS)

2019 AIC Annual Meeting

We are looking forward to seeing you all at the upcoming meeting in New England, and the fine programming arranged by Matthew Clarke and Gregory Bailey. Please don’t forget to purchase your Specialty Group Reception ticket and join RATS, OSG, ASG, and WAG members for a joint reception at the Claggett Boatshed at Mystic Seaport. We would also appreciate your participation in the RATS business meeting as we welcome our newly elected officers.

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

Textile Specialty Group (TSG)

2019 AIC Annual Meeting

This year, join TSG at the annual meeting for thirteen presentations and costume-related tips sessions over three days. The current program can be found on AIC’s website through SCHED. You can also find some appealing, TSG-related pre-conference workshops.

Be sure to check out the annual meeting page for the full program, accommodations, and transportation information. We can’t wait for another year of interesting programming!

TSG Reception

TSG Reception tickets are now available! This year all of the specialty groups have decided to hold their receptions at Mystic Seaport. There will be talks and tours on the Mayflower II, boat rides on the Liberty, exhibitions to enjoy, as well as the opportunity to meet new colleagues and reconnect with old friends. TSG Reception will be held at the Pillalas Lobby (Thompson Exhibition Building, North Entrance). This year our reception is generously sponsored by Dorfman Museum Figures, Inc.

The member rate is $52 while the student rate is $25. Both rates include food, drinks, and transportation. All the details can be found in Sched: https://aics47thannualmeeting2019.sched.com/event/IwCI/aic-specialty-receptions-a-mystic-seaport-experience.

—Julia Carlson, TSG Vice-Chair/Program Chair, thejgcarlson@gmail.com
2018 TSG Postprints

The 2018 TSG Postprints have arrived. Please check your inbox for details on how to download your copy. A big thank you to the TSG Postprint Committee: Kira Eng-Wilmot, (Postprints Lead Editor and Committee Chair), Alison Castaneda, Nora Frankel, Anne Getts, Emma Schmitt, and Jessica Urick.

TSG Business Meeting

The TSG Business Meeting will take place on Thursday, May 16, from 7:30 to 8:30 a.m., and is generously sponsored by Testfabs Inc. Please join us for breakfast and discussions about important topics, updates and news from all the TSG committees. If you want to get more involved in TSG, attending the TSG business meeting is a great place to start.

I want to thank all of the AIC staff, TSG officers and committee members, and TSG members who supported the Textile Specialty Group this year.

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

Wooden Artifacts Group (WAG)

2019 AIC Annual Meeting and WAG Business Meeting

Program Chair Lisa Ackerman and the Program Committee have put together two great sessions of WAG papers. We also have an excellent joint reception planned with ASG, OSG, and RATS, at Mystic Seaport Museum on Thursday, May 16.

The WAG business meeting will be held on Thursday, May 16, at 11:30 a.m. All are invited to review the past year and discuss plans for 2019-2020.

Visit AIC’s Annual Meeting page for all the details, full schedule, and to purchase tickets: www.culturalheritage.org/meeting.

2018 WAG Postprints

Postprints from the 2018 conference in Houston, TX, will be available to view and download from WAG’s online member community: www.culturalheritage.org/wag-community

Thank you to all our presenters who submitted papers, and to our E-editor, Rian Deurenberg-Wilkinson.

I look forward to seeing you in New England!

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

Network Columns

Collection Care Network (CCN)

Recap: Integrated Pest Management Working Group, 16th Annual Meeting

By Rachael Perkins Arenstein

The Integrated Pest Management Working Group recently held its 16th annual meeting. The program included an educational half-day of lectures, demos and tours held at the Insects Limited lab and office in Westfield, IN, and two days of work hosted at the Indianapolis Museum of Art at Newfields. We are grateful for the generous sponsorship of Insects Limited which enabled this year’s meeting.

The group continued its annual work on resources for the MuseumPests.net website including updating and creating new insect fact sheets, infographics for remedial treatment, correcting language to be more inclusive of library, archive and other non-museum heritage institutions, developing resources for combating rodent problems, and reviewing additional procedure and policy documents. Work is underway on a mirror site in Spanish.
To promote name recognition of the group that conducts the annual work on maintaining the MuseumPests.net website as a vital and up-to-date resource, participants voted to change the name from the IPM Working Group to the MuseumPests Working Group.

The group is distributing a survey on IPM practices to the cultural heritage community. The results will guide the priorities for future resources and updates on the site. Individuals actively involved in IPM in their institution and interested in contributing to the group can email chair@museumpests.net for more information. Please participate!

“Inhabit the Verb” - Preservation Stories

From time to time the CCN column will feature stories from the field that exemplify new ways we guide preservation efforts by collaborating across institutions or disciplines. If you have a story to share, please email: ccn.comms@culturalheritage.org.

Crossing State Lines: CCAHA’s Regional Heritage Stewardship Program

By Dyani Feige, Director of Preservation Services; Samantha Forsko, Preservation Specialist; and Jason Henn, Manager of Marketing and External Relations

Thinking of a collections care network in terms of region, as opposed to the statewide level, may not seem like an important distinction. But the Conservation Center for Art & Historic Artifacts (CCAHA), in conversation with representatives from the American Association for State & Local History (AASLH), began to notice distinct differences in access to conservators, preservation resources, and a likeminded community of practice between urban areas and rural, even within the same state. For example, while Ohio has excellent conservation and preservation resources in certain concentrations within the state (Cleveland, Columbus, Cincinnati), the more rural southeastern area of the state is relatively underserved. Furthermore, individuals working in cultural institutions in southeastern Ohio may have more in common with institutions in eastern Kentucky than they do with institutions in Cleveland.

CCAHA’s Regional Heritage Stewardship Program, or RHSP, was created to bring resources to underserved, particularly rural areas of the country with limited access to conservators and preservation expertise. The program started with support from AASLH, who helped us identify those regions that RHSP would best serve. Throughout 2017 and 2018, with funding from the National Endowment for the Humanities, CCAHA delivered workshops, webinars, and preservation needs assessments to institutions across portions of Appalachia and the Deep South. In 2019, the program’s services are expanding to new areas of those regions, as well as the Intermountain West, which includes Utah and portions of several other Western states. So far, more than 200 organizations in these regions have taken part in RHSP programs and services.

Our primary model for RHSP was CCAHA’s Philadelphia Stewardship Program, an initiative that has provided collections care training and subsidized assessments to institutions in the Philadelphia area for over fifteen years. This area includes a portion of southern New Jersey that is in many ways more closely linked to Philadelphia than it is Trenton, Newark, or New York City.

Our firsthand experience and participant feedback, especially in Appalachia, has highlighted the need to ignore state lines and connect people and organizations in ways that make the most sense geographically and culturally.

As Anthony Gibbs, Local History Services Manager at Ohio History Connection, stated during the planning phase for RHSP, “CCAHA’s plan is one that, based on our experience, will close the distances, real or perceived, between collecting institutions.” For more information on CCAHA’s Regional Heritage Stewardship Program, visit: ccaha.org/initiatives.

—Dawn Kimbrel, Editor, Collection Care Network, dawn_kimbrel@brown.edu
Emerging Conservation Professionals Network (ECPN)

Annual Meeting Programming

It’s not too late to register for ECPN’s programming during the AIC Annual Meeting in Connecticut! Please see full event descriptions and RSVP on Sched, or register for ticketed events.

Ticketed Events:
- **Emerging Leaders Seminar: Art of Diplomacy - Leading with Influence.** Tuesday, May 14th, 1:00 - 5:00 p.m. Attendance is limited to 24 participants
- **ECPN Leadership Lunch Lecture: To Serve is to Lead.** Wednesday, May 15th, 12:45 - 2:00 p.m. Lunch included!

Free Events:
- **ECPN Networking Happy Hour.** Tuesday, May 14th, 8:00 - 10:00 p.m. We request that if you are planning to attend the ECPN Networking Happy Hour, please RSVP on the Sched page for the event.
- **ECPN Information Session.** Wednesday, May 15th, 12:00 - 12:45 p.m. Sponsorship has generously been provided by the Getty Conservation Institute and ANAGPIC.

Webinar

ECPN collaborated with the Equity and Inclusion Committee to offer the webinar “Gender Equity in the Conservation Field.” ECPN’s communications officers coordinated a series of related posts on social media to share information and generate interest in the topic.

The webinar took place on April 27 and featured Joan Baldwin and Anne Ackerson, authors of the Leadership Matters blog and co-founders of the Gender Equity in Museums Movement. Joan and Anne discussed issues of gender equity and leadership as they pertain to the conservation field and to the museum sector at large, including suggestions for promoting and supporting the fair allocation of resources and decision-making power to both men and women.

The full video recording is available on ECPN’s Playlist on the AIC & FAIC YouTube channel.

Blog

Continuing with our International Education Interview Series, this blog post features Sarah Giffin’s experiences as she pursued her MA in Principles of Conservation and an MSc in Conservation for Archaeology and Museums from University College London.

Specialty Group Liaison Highlights Series

ECPN is pleased to feature two of our Specialty Group Liaisons who served during the 2018-19 term: Lindsay Dobrovolny, Liaison to the Architecture Specialty Group, and Karen Bishop, Liaison to the Wooden Artifacts Specialty Group. Past highlights may be viewed on ECPN’s Liaison Program News webpage.

Employment Survey

ECPN’s Chair, Vice Chair, and Professional Education and Training officers have been working hard to analyze the results of the Emerging Conservation Professional Employment Survey developed and circulated in late 2018. The results will be shared with AIC Membership during the 47th AIC Annual Meeting in Connecticut.

2019-20 Term

It has been a great pleasure working with all of the officers on the committee, and I’d like to express heartfelt thanks for their hard work and dedication this term. Incoming officers will be announced during the 47th AIC Annual Meeting at the ECPN Information Session on May 15th.

I have been honored to serve AIC and the emerging conservation community over the last three years and to see the impact of ECPN’s programming and resources. I have no doubt ECPN will continue to provide a positive force for our field!

—Kari Rayner, ECPN Chair, ecpn.aic.chair@gmail.com
Positions, Internships, & Fellowships

Assistant Paintings Conservator at the Menil Collection (Houston, TX, USA)
The Menil Collection is seeking a full-time Assistant Paintings Conservator to undertake treatments and research related to the preservation of paintings in the museum's care. The Assistant Paintings Conservator will participate in museum-wide preservation activities including treatment; preparations for exhibition and loan; environmental monitoring; gallery maintenance; courier travel; technical research; supervision of departmental volunteers and interns; and routine lab maintenance.

Collection Assistants (Providence, RI, USA)
Brown University’s Haffenreffer Museum of Anthropology is accepting applications for four grant-funded Collection Assistant positions. The Collection Assistants will provide direct care of the museum’s archaeological and ethnographic collections during a phased relocation to a new facility. Collection Assistants will join a project team consisting of a registrar, curators, photographer, conservator, and contracted art handlers to inventory, document, rehouse, and move the collection.

Sculpture Technician (Kansas City, MO, USA)
The Nelson-Atkins Museum of Art is dedicated to the enjoyment and understanding of the visual arts and the varied cultures they represent. At the core of the museum’s vision of the future is the goal of playing a central role in Kansas City life by catalyzing connections to neighbors; an ever-expanding range of visitors; and community, civic and cultural partners in the city and the larger region. In short, the Nelson-Atkins is “where the power of art engages the spirit of the community.”

Conservator of Paper (San Diego, CA, USA)
The Balboa Art Conservation Center (BACC) seeks an Assistant or Associate conservator of paper. The position will expand the Center’s capacity and programming as BACC implements exciting new strategies and services thanks to a generous grant from the Andrew Mellon Foundation. The Paper Conservation department is currently staffed by a Chief Conservator of Paper, is supported by BACC administrative staff, and shares a conservation technician with the Center’s Paintings Conservation Department.

Pre-program Internship (Morrow, GA, USA)
The Georgia Archives is now accepting applications for its 2019 Pre-Program Summer Conservation Internship. This internship gives prospective students of conservation training programs the opportunity to gain skills and experience in the preservation and treatment of paper-based archival materials.

Thomson Dunlop Conservation Internships (Edinburgh, UK)
The Music Museum of the University of Edinburgh at St Cecilia’s Hall is offering two Summer Internships to teach and extend core skills required for a future career in the conservation and care of musical instruments.

Post a Job Ad!
Reach your fellow 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.culturalheritage.org/advertise.

For information, email info@culturalheritage.org.

Internships are posted for free.
MDWG History

The Member Designation Working Group (MDWG) was formed in December of 2016, after a few years of discussion amongst members, the AIC leadership, and the AIC board that focused on increasing recognition of conservation and allied professionals within the organization and the field of conservation at large. Some of the early topics included name changes for peer-reviewed designations, strengthening our professional designations through continuing education credits, and problem-solving both the expanded role of professional conservators (working beyond the bench) alongside the important growth of our organization which included the contributions of allied professionals. From the beginning, including the voices of emerging professionals and conservators in private practice was considered paramount. This was considered significant for a variety of reasons, including the strong call from members to find a better way to advocate for trained professionals in private practice, to acknowledge the impressive education of recent grads, and to support the reality that more than 50% of recent grads were going directly into private practice, often not by choice.

Survey

In January 2018, MDWG surveyed the membership to get a sense of why AIC members value professional membership, what it means to them, and what impediments they perceive that may prevent members from seeking professional member status. Over 900 members responded to the survey. The preliminary report on the survey can be found in the Higher Logic Member Community library.

In addition to answering the survey questions, many respondents also shared their thoughts and suggestions using comment boxes in the survey. These thoughtful responses greatly informed MDWG’s work considering changes to the current system. MDWG had individual discussions with key constituents and distributed a short survey to AIC member-leaders at the December 2018 IAG (Internal Advisory Group) meeting. AIC Fellows recently responded to a survey about the Fellow category and preservation specialists in other organizations are responding to a survey about their interest in AIC peer-reviewed membership. MDWG members also examined the certification and membership plans of similar organizations, including the IIC and ICON.

The January 2018 survey and the ongoing discussions and surveys reveal that a significant portion of AIC members feel that:

- the peer-reviewed membership categories (PA and Fellow) have been unevenly achieved/awarded
- the process was not transparent
- there was no mechanism to be sure that peer-reviewed members are continuing to abide by the Code of Ethics and Guidelines for Practice.

Proposal for Change

In April, MDWG posted a draft proposal in AIC’s Member Community for AIC’s peer-reviewed membership categories, using the input summarized above. This draft proposal attempts to correct what members had found difficult/displeasing in the current categories/system. It suggests that decisions about members’ eligibility for peer-reviewed membership be based on a rubric, and that the rubric be developed from two of AIC’s Core Documents: Defining the Conservator: Essential Competencies and Requisite Competencies for Conservation Technicians and Collection Care Specialists (Approved by AIC Board in 2003 and 2005 respectively). Because these documents are over a decade old, MDWG decided that they should be reviewed and revised if appropriate, a potential need acknowledged by the authors of the Competencies. Additionally, two companion documents directed towards Conservation Scientists and Preservation and Collections Care Professionals are being developed: AIC Essential Competencies for Conservation Scientists, and AIC Essential Competencies for Preservation and Collections Care Professionals. In April, three sub-groups of MDWG began working to review/revise/develop these essential competency documents. After receiving their work, MDWG will solicit feedback from the AIC board and the general membership to finalize these documents.

The draft proposal remains a work in progress. There are still areas to be fully developed. Member feedback will help MDWG clarify and modify the draft. MDWG looks forward to continuing input from AIC members. The discussion thread on Member Community is open, and MDWG will make a presentation and lead discussion at the Members Meeting in Connecticut.

MDWG will continue to welcome dialogue and will revise the draft proposal based on various discussions, comment, and input. The goal is to submit a proposal to the AIC board for approval in the fall so that the revised peer-reviewed membership categories can be voted on by the membership before the 2020 AIC Annual Meeting. MDWG hopes AIC members will recognize that as an organization with approximately 3,500 members, no proposal or plan will please everyone completely. MDWG thinks that all AIC members can recognize that the goal is to have a strong, professional, peer-reviewed membership program that is fair, accessible, and accountable.