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Good Ethics is Good Business: Some Ethical Considerations for Conservators in Private Practice

by the CIPP Specialty Group Officers

Ethics is a critical and sometimes controversial topic in the field of art conservation. A great deal of what we, as conservators, do involves making ethics-based choices and much of our training is in preparation for these situations. This article outlines some of the ethical issues faced by conservators in private practice and was inspired by several responses to an informal request for personal experiences on the CIPP specialty group listserv.

About half of the AIC membership (at any given time) is composed of conservators in private practice. According to the current AIC Ethics and Standards Committee, most of the ethics complaints they have received during their tenure have been related to practices that involve conservators in private practice. Current discussions among CIPP members indicate that concerns about clarifying ethical issues are important to private conservators, and the CIPP board is interested in exploring ways to help members resolve questions and concerns by initiating this dialog. While this article summarizes many topics, it is intended to stimulate discussion about ethical issues specific to conservators in private practice and introduce future programming that will be offered by CIPP.

Differences highlighted between conservators in private practice and conservators working in institutional settings are not intended to create contention between the two groups, but rather to highlight issues specific to conservators in private practice. Furthermore, any comparisons are based on common impressions, and therefore do not always take into account all of the nuances of conservation practice in either private practice or museum settings.

All conservators are versed in the theories of reversibility, artist intent, minimal intervention, and the philosophy of "First, do no harm." In addition to these considerations, conservators in private practice encounter a host of ethical issues in the day-to-day administration of their businesses and encounters with their clients. Both institutional and private practice conservators have relationships with multiple clients and stakeholders while conducting treatments and consultations. Likewise, both have their fair share of interpersonal and political issues surrounding treatments and collections care.

Conservators in private practice have the sole responsibility of determining and laying out ethical boundaries in their treatments and business practices; these decisions can have a direct impact on their reputations and ability to do business. This can be particularly daunting for emerging conservators in private practice who may not have the educational, institutional, or network support to provide an appropriate background in ethical issues in private practice. Within a museum setting, on the other hand, when it comes to the objectives and ethical considerations of conservation, a certain established and elevated level of expertise and investment is usually already part of the institutional culture, as understood and enforced by various individuals with specialized roles (i.e., curator, registrar, collections manager, IT professional). Since private practice conservators will deal more often



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Deadline for January editorial submissions
(bnaugle@conservation-us.org):
December 1, 2014.

We reserve the right to edit for brevity and clarity.

ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads are: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695. Deadlines for advertising copy are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to Ruth Seyler at rseyler@conservation-us.org.

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From the Board President



Hello, fellow AIC members!

I hope you are all having a wonderful fall, soon to be busy with AIC and FAIC board meetings as well as the International Advisory Group (IAG) meeting in Washington, DC. In case you're not certain exactly what it is, the IAG is composed of members serving in leadership roles in specialty groups, committees, our publications (e-publications, the Journal, and *AIC News*), the AIC Board and staff members. We spend the day updating each other on AIC projects and issues, and getting better acquainted. It's wonderful to have this opportunity to connect.

You may have already heard that the Foundation of the American Institute for Conservation (FAIC) recently received a grant of \$275,000 from the Institute of Museum and Library Services to operate and enhance the "Connecting to Collections"—known as C2C—online community. An outgrowth of IMLS's "Connecting to Collections" initiative that has been administered since 2011 by Heritage Preservation, the program helps small collecting institutions obtain reliable information about caring for their collections. FAIC will carry on this popular interactive resource as "Connecting to Collections Care" or "C2C Care." Please see the FAIC News column in this issue of the newsletter for a full description of this project.

The AIC Collections Care Network (CCN) is already hard at work on this initiative. An advisory group is being formed under the leadership of CCN officers to help provide guidance for the project. FAIC will offer educational events including monthly webinars on collections care topics, while AIC will manage the discussion forum. A project coordinator will be engaged to support activities for the community.

The C2C Care site offers online discussions, resource files, web links, and 50 archived webinar recordings on a wide range of topics, all without charge to the user. Under the leadership of Heritage Preservation, over 5,700 members have already created accounts on the site, which allow them to post to the discussion boards, and 6,450 have registered for online courses. The C2C Care community substantially augments FAIC and AIC's growing digital presence and provides a forum for FAIC and AIC to reach the broader collection care community.

I also wanted to let you know that as president of AIC, I sit on the Board of the U.S. Committee of the Blue Shield (USCBS). This nonprofit organization is committed to the protection of cultural property worldwide during armed conflict. Their goals align closely with our own, in particular to raise public awareness about the importance of cultural property as the shared heritage of all humankind. Most recently, the organization is taking the lead on urging passage of a bill by Congressman Eliot Engel that would require the Department of Defense to inform Congress of the steps it has taken to comply with the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict in order to protect cultural property worldwide. We are joining with other cultural heritage organizations in the U.S. including American Institute of Architects, Society for Historical Archaeology, Society for American Archaeology, American Schools of Oriental Research, and others to support this effort. I encourage you all to visit the USCBS website <http://uscbs.org/> for more information.

Lastly, I had the great good fortune to attend the International Institute for Conservation (IIC) conference in Hong Kong at the end of September. It was a spectacular meeting in many ways, but I wanted to report on one very significant development: the IIC ratified a joint declaration on environmental guidelines with ICOM-CC, which is reproduced in the Allied Organizations column of this *AIC News* issue in full from the IIC website. I voiced AIC's interest in collaborating with these groups as we move forward in our own discussions. The AIC environmental working group, headed by Patty Silence, will be re-activating our own discussions on this subject in the immediate future.

My best wishes to you all as we head into winter and the holidays.

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

Good Ethics is Good Business *continued from front cover*

with clients whose artifacts are in a private home or gallery, it is their responsibility to communicate these practices to their clients before any conservation treatment can be undertaken.

Types of Ethical Considerations

For the purposes of this article, a distinction is made between two types of ethical considerations: *treatment/conservation* ethics and *business* ethics. These types can be broken down further into subtypes based on the interactions of individuals involved and impacts of ethical considerations. Some examples are provided in Figure 1. Treatment and conservation ethics govern the interaction between conservator and cultural property. Various nuances in business ethics can govern the relationships and interactions between conservators themselves and the relationship between conservator and client. The ethics of business practice will be the focus of this discussion.

Figure 1.

Conservation/Treatment Ethics	Ethics in Business Practice
Reversibility	<i>Conservator and Client</i>
Artist Intent	Contractual obligations (e.g., proof of ownership, insurance)
Documentation	Valuation
Health and safety	Marketability after treatment
Curator/owner expectations	Client confidentiality
Do no harm	Authenticity
Minimal intervention	Provenance, theft, and repatriation
Conservation vs. restoration	<i>Conservator and Conservator</i>
	Referrals
	Marketing
	Business competition
	Relationships with colleagues
	Employee compensation

Conservator and Client

Many conservators in private practice will tell you that they spend a great deal of time maintaining client relations. This includes creating legal documents that establish ethical and technical standards of practice as well as regularly educating clients about these considerations. Repeat museum clients who are familiar with a specific business and its primary discipline may require less orientation. However, conservators in private practice often have their own “script” for first time clients explaining the process of conservation.

Conservators in private practice often state in their contracts that they abide by the AIC Code of Ethics and Guidelines for Practice, thereby linking their ethical standards to their legal obligations. Contracts can often include, among other things, clauses that address: proof of ownership; insurance; the conservator’s responsibility to inform the clients of changes in treatments; and timeline and expectations for treatment. In creating and signing these, conservators are acknowledging their obligations to ethical business practice as conveyed by AIC’s guiding documents.

From the clients’ perspective, many first time clients are looking for guidance about the value of their cultural property and the financial benefits and risks of treatment. Clients may become frustrated by the common speech that includes the phrase, “I can’t tell you how much your painting is worth and only you can decide whether or not to treat your painting.” However, many clients ultimately decide to pursue treatment based on the sentimental value of a beloved family object. While most clients accept the concept that it is an obvious conflict of interest for a conservator to make an appraisal or render an opinion on value, clients are still somewhat confounded by questions about the value of treatment. They often want to know if treatment will enhance the value of their object, how treatment may affect re-sale at a later date, or to receive guidance to settle disputes with insurance companies on whether objects should be considered treatable or a loss. These are all complex ethical considerations that conservators in private practice must negotiate in these initial discussions with clients. From a business perspective, advising a client on the pros and cons of treatment from a financial standpoint is often a challenge. For example, conservators in private practice are often placed in the position of advocating for minimal intervention because it is best for the object even if that means a financial loss for the business.

While the goal is always to treat all cultural property equally, clients’ expectations may vary widely. Respondents to the CIPP inquiry cited instances of art dealers refusing to pay for documentation or having unethical treatment expectations, such as asking for overly aggressive visual compensation. Conservators in private practice may find difficulty in performing treatments that vary from their educational and/or institutional experiences, where “less is more” is an accepted and often expected course of treatment. Emerging private practice conservators, in particular, may be uncertain of the accepted ethical boundaries of treatments, especially if there is pressure or expectation from clients to fully recover their artwork from damages such as being asked to “make it look like nothing happened.”

Conservators in private practice must take responsibility for communicating to their clients the ethical considerations related to confidentiality, particularly with regard to using their treatments for marketing and promotional materials. Clients may not understand that conservators are expected to maintain the confidentiality of their clients, especially with regards to not revealing ownership and in some cases not revealing the identity of the objects they are treating or details of the treatments. This can be difficult for some clients to respect. For example, respondents to the CIPP listserv query cited instances of art dealer clients trying to look around their studios saying, “I just want to see what other interesting projects you are working on.” Conservators in private practice also often function as archivists, maintaining a library of images and records, even though the originals belong to and with the owner. These images, records, and verbal or written communications of treatments are confidential and cannot be shared without written permission from the owners.

Conservators in private practice may be asked by clients to play the role of art historian and connoisseur. Clients requesting assistance with issues of provenance (history of ownership), provenience

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continued from page 3

(place of origin), and/or authenticity can raise difficult ethical questions for private conservators. While many conservators are at least partially qualified to play these roles, we must communicate clearly that authentication is beyond the scope of the profession and that those kinds of assertions require the collective expertise of other specialists such as an appraiser, curator, or conservation scientist. Institutional conservators in museum settings often have the help of registrar and curators to research these questions. How conclusions about authenticity, material, or authorship are stated in written documentation is also a concern when they can be used in legal, estate, or insurance proceedings, sometimes without the conservator's advance knowledge or consent.

Conservators may be brought objects that they suspect have been illegally obtained, such as objects stolen from archaeological sites or from collections during times of war or political instability. They may be further confounded by the argument that continues to be debated over proper stewardship in a private collection versus potential destruction *in situ*. Or conservators may be asked to identify (and possibly to remove) materials that are illegal to own or trade (e.g., eagle feathers, tortoise shell, elephant ivory) and should fully understand the potential consequences of these acts. In cases where there are questions about origin and/or ownership, the conservator in private practice is expected to do due diligence to determine whether the client has legal ownership, or report their clients to the art theft authorities, at the risk of being implicated in a chain of possession of stolen goods. Altering objects, such as removing materials to make them compliant to international laws and regulations, or trimming a painting to fit in a specific frame, are considered ethical and legal quandaries wherein the conservator may have to act against financial interests in favor of the integrity of the object.

Conservator and Conservator

Perhaps most disturbing problem is when interactions between conservators create the potential for ethical breach. Although most CIPP listserv discussions have been very productive, some have been rife with heated exchange about perceptions of ethical behavior. Unlike doctors and lawyers, conservators are in the very difficult position of setting high ethical standards but not having a governing body that monitors the quality of our work; we are self-regulating with a voluntary peer review process.

Referrals and marketing bridge the gap between client-conservator and conservator-conservator relations. Conservators in private practice and in museums are sometimes asked to render an opinion on the work of their colleagues. Fortunately, the AIC Guidelines for Practice have guidelines for referrals; conservators should not be commenting on the quality of other conservators work based on hearsay or without prior firsthand knowledge. This is often difficult because a large number of conservators choose to avoid the peer review process offered through AIC (Professional Associate and Fellow status). It should be recognized that an increase in helpful business relationships might be made through the networking process of attaining a PA or Fellow status.

In marketing their services, conservators in private practice may be tempted to qualify their services against the services of other



Artwork courtesy of Philip Martin, artist and conservator, Dallas, TX

conservators when competing for clients. They may advertise working for smaller museums or institutions for free or discounted prices if those institutions cannot afford to pay, or they may accept referrals as a form of payment. These issues are part of a debatable and undefined ethical spectrum ranging from acceptable to underhanded marketing and promotion tactics.

Respondents also mentioned undercutting projects with competitive bidding and fee splitting as another issue of ethical conflict. In the AIC Commentaries to the Guidelines for Practice, clause 4-D states that, "A division of fees is appropriate when associates or subcontractors are involved in providing project related services such as scientific analysis, professional consultation, or specialized trade work. The paying or requesting of a referral fee, brokers fee, or finder's fee is an unethical practice." For example, acceptable practice could apply to a situation where a conservator who is properly insured for transport brings an item to another conservator and is compensated for travel. Unacceptable practices would encompass anonymous fee splitting and not forwarding someone else's treatment information and paperwork to the client. Examples of undercutting would include deliberately underbidding another conservator in a competitive bid process. Although a client sometimes places those previous bids in our hands, it is really up to our own ethical sense to make the right decision.

Conservators in private practice must also consider the ethical issues of how they compensate themselves and their employees. When interns or individuals seeking educational experience are given work in a conservation practice, there can be additional ethical concerns about using their unpaid activities for financial gain. As for-profit businesses, private conservators are required to follow state regulations on how these individuals should be treated, especially with regards to financial compensation. As an intern, the only benefit to either party should be the education of

the intern even if it means a financial loss to the business. Labeling someone a “volunteer” instead of an “intern” may eliminate legal concerns, but not necessarily ethical ones. If an intern or volunteer is accomplishing skilled tasks beyond educational benefit, then they should either be compensated or a trained professional should be performing these responsibilities.

Future Plans

While business specific components to the *Code of Ethics* can be found in the detailed descriptions in the “Guidelines for Practice,” conservators in private practice can also take an active role in helping the AIC Ethics & Standards Committee identify distinctions in business practices as part of interpreting these important core documents. It is crucial that CIPP members continue to be vocal by volunteering to fill open positions on the Ethics & Standards Committee, and by actively participating in ethics discussions with peers, our allied professionals, and with our clients.

CIPP plans to hold a workshop on business ethics at a future AIC Annual Meeting and will be sending out more in-depth surveys and questionnaires in preparation. At this time programming is still under development, and ideas and input from the AIC membership are welcome. The workshop will ideally appeal to a wide range of conservators in private practice including emerging professionals, small and large firms, bench conservators, and business owners. Consultation and discussion with colleagues in conservation and allied fields can provide help in navigating these ethical issues and in interpreting our existing Code of Ethics and Guidelines for Practice.

The AIC Code of Ethics and the Guidelines for Practice address most of the ethical situations mentioned in this article, but conservators in private practice face a host of complicated ethical questions during the operation of their businesses and in their interactions with clients that may require more *interactive* platforms in order to adequately provide support and untangle nuance. In pursuing a mission to provide services and resources to help support and educate its membership on issues specific to conservators in private practice, CIPP seeks to further the discussion of how we face these issues and help us all to evolve as better conservators and better business owners—member insight and involvement is invaluable in achieving these goals.

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About AIC's Ethics & Standards Committee

By the 2014 Ethics & Standards Committee members

The Ethics & Standards Committee (E&SC) of the AIC is one of four standing committees mandated in the AIC Bylaws. The purview of this committee is to advise the Board on any matters that touch on ethical practices and require interpretation of the core documents of the organization (the Code of Ethics,

Guidelines for Practice, Commentaries). Today, this assistance primarily consists of investigating allegations of unethical practice levied against members, but at a number of important junctures in AIC's development the E&SC engaged in extensive research and consensus gathering in preparation for revisions to the core documents themselves. During these periods, the labors of the Ethics & Standards Committee were public and prominent. There have also been times when the committee has communicated with the membership because they thought that advice would be useful; for example, in the February 1978 issue of the AIC Newsletter, the Chairman of the Ethics & Standards Committee reminded members of the sections of the core documents dealing with documentation, as alerts from clients had been received that complained of insufficient reporting for treatments. Thanks in a large part to the critical contributions of the Ethics & Standards Committee, the AIC has evolved, along with its documents, into an organization given to thoughtful self-analysis and desire for dialogue. As a whole, the organization has steadfastly held to ethical values while striving to stay realistic and relevant in a changing cultural world.

In usual practice, investigations and decision-making regarding charges of unethical conduct are carried out through confidential communications between the committee and the Board. Due in part to this absence of public attention, the Ethics & Standards Committee and the issues it addresses are not clearly understood by many in the general membership. To help bridge the gaps in understanding, the following paragraph summarizes the protocol outlined in the Bylaws for handling allegations of misconduct:

According to the procedural language of the Bylaws, complaints and ethical issues are directed to the AIC Board. The AIC President of the Board acknowledges receipt of the complaint to the alleged offender and then forwards the case to the Ethics & Standards Committee for determination of whether the complaint merits investigation. If it finds that the case does require it, the Committee performs an investigation to determine whether the charges are justified. The Committee will solicit statements and any pertinent documents from all concerned. They will discuss the evidence received and study the core documents for passages relevant to the chain of events. The case is then summarized for the Board in a report with the Committee's reasoning built upon linking the facts in admission to passages in the Code of Ethics and Guidelines for Practice. The Board reviews these findings and decides what actions should follow.

The AIC Board has adopted a proposal that would move the “allegations of unethical conduct” process from the Bylaws into a separate policy as part of the overall revision to the Bylaws. The changes and the policy document (which is still in an internal editing stage) are posted on the MemberFuse forum accessible through the AIC website. Members are encouraged to study and comment on the changes in preparation for voting on the Bylaws change initiative in an upcoming AIC annual meeting.

In the past few years the majority of complaints made to AIC that have been investigated by the E&SC have been associated with poor business practices, inadequate documentation, and the claiming of credit for others' work. Poor business practices have included taking longer than agreed upon to complete a treatment (with lack of notification/explanation to the client, causing

anxiety and loss of trust), poor communication with the client about necessary changes in treatments, and failure to return art objects to their owners upon request by the owner. On occasion, charges have been made claiming that a work of art had been subjected to inferior and damaging treatment. Over the past ten years, four formal investigations of allegations of unethical conduct have been undertaken by the committee. Mediation of a complaint, which takes place a few times a year, on average, is the norm and preferred process to resolve conflict.

The following points are offered to address specific misconceptions regarding the Ethics & Standards Committee and its work:

- The E&SC functions under the supervision of the Board. It is not an independent “think tank” that opens issues for membership consideration at will.
- The E&SC will only investigate alleged breaches of the Code of Ethics and Guidelines for Practice. It will not consider any other type of unethical conduct that is alleged within a complicated case. (This was a Board clarification on the process dating from 1982).
- The E&SC does not make declarations of malpractice. This is a misconception commonly held by the general public. Rather, the Committee will focus on whether the treatment in question was ethically conceived and ethically enacted. It is important to understand that a treatment gone wrong does not in itself mean that it was based on unethical treatment decisions.
- E&SC members do not keep or share records of their cases; all records are conveyed by the E&SC chair to the AIC Board. The records are kept by the Executive Director in a secure location at the AIC offices for seven years before shredding the files.
- The E&SC does not recommend disciplinary sanctions in the cases it investigates; this is an AIC Board responsibility. On occasion, past committees may have offered this advice to the AIC Board, but the language of the Bylaws indicates that the activity of sanctioning members is a power held by the member-elected Board and does not indicate E&SC involvement of any kind.
- The members of the E&SC are not elected, but appointed by the board based on the committee’s recommendations. Soliciting candidates is the E&SC’s responsibility, and call-outs have appeared over time in the AIC News, the Distlist, e-mail blasts to the Specialty Groups, etc. The E&SC strives to maintain a diversity of specialty, region, and type of practice (institutional, regional center, group private practice, individual private practice, etc.). Long experience in the field is especially appreciated, as these people come with a broader understanding of the complex situations that conservators face. The board must approve candidates put forward by the committee.
- Today, the investigations and committee discussions are carried out through electronic communication. If an investigation is hindered because of a lack of technology, older methods of communication could be employed. Site visits can be initiated, but these are very rarely necessitated. Generally, work on the E&S does not require travel, making service on the committee practical for most people.

The Ethics & Standards Committee has been functioning for almost as long as AIC has been in existence. Its quiet operations do not mask the fact that it symbolically represents the AIC at its very core – an organization built around an ethical code to protect, conserve, and preserve cultural patrimony while promoting the highest professional standards within its membership.

—2014 AIC Ethics & Standards Committee: Claire L. Hoevel, Chair, [choevel \[at\] imamuseum.org](mailto:choevel[at]imamuseum.org); Christiana Cunningham-Adams, Chair Emeritus, [Cunningham.adams \[at\] gmail.com](mailto:Cunningham.adams[at]gmail.com); Kent Severson, [kjpsvever \[at\] gmail.com](mailto:kjpsvever[at]gmail.com), Rustin Levenson, [rustinfl \[at\] aol.com](mailto:rustinfl[at]aol.com), T.K. McClintock, [tkm \[at\] studiotkm.com](mailto:tkm[at]studiotkm.com), members

AIC News

IAG Meeting in November 2014

The 2014 meeting of AIC’s Internal Advisory Group (IAG) will take place on Saturday, November 15, in Washington, D.C. If you have thoughts, ideas, or concerns you’d like to have AIC address in the coming year, please contact the chair of your specialty group, network, or committee prior to the meeting, so that your representative can bring these comments to the group meeting.

AIC Board Nominations

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

- President
- Vice President
- Director, Committees & Task Forces

The Nominating Committee must receive completed nominations by February 16, 2015, three months prior to the May Members Business Meeting in Miami, FL. The AIC Bylaws require that candidates for the president and vice president positions be Fellows, while director positions can be filled by Fellows or Professional Associates. The nominees for all positions must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, or in other capacities.

Committee members will be pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates. Please contact Ellen Pearlstein ([epearl \[at\] ucla.edu](mailto:epearl[at]ucla.edu)), Nancie Ravenel ([nravenel \[at\] shelburnemuseum.org](mailto:nravenel[at]shelburnemuseum.org)), or Victoria Montana Ryan ([acs \[at\] artcareservices.com](mailto:acs[at]artcareservices.com)).

—Ellen Pearlstein, Chair of the AIC Nominating Committee, [epearl \[at\] ucla.edu](mailto:epearl[at]ucla.edu)

AIC Plans Third Cuba Research Trip to Coincide with the Annual Meeting in Miami

From May 17 through May 22, 2015, immediately following the 2015 AIC Annual Meeting in Miami, a rare opportunity is being offered to catch more than a glimpse of cultural Havana.

Take advantage of this special opportunity to join us on an exciting and informative historic preservation trip to connect with the conservation community of Cuba. This five-night/

six-day program includes visits to Havana's museums, historic buildings, and cultural sites, plus connecting with Cuban conservators, architects, archivists, curators, and preservationists. You will also have the opportunity to visit artist studios and listen to extraordinary Cuban music.

The trip will be led by AIC Fellow Rosa Lowinger, who is the author of *Tropicana Nights: the Life and Times of the Legendary Cuban Nightclub* (Harcourt, 2005), a memoir and history of 1950s Havana. Rosa is a respected scholar and lecturer on Cuban art, architecture, and modern heritage.

If you have not been able to travel to Cuba, don't miss this opportunity to combine the trip with the AIC Annual Meeting. This trip has both a minimum and a maximum number of participants, so please sign up as soon as possible to reserve your spot. Returning travelers are welcome and a different itinerary will be provided for you. Spouses and guests (one per AIC member) are welcome. There is an additional \$300 fee for the People to People license (needed for non-conservator guests) and all guests must follow the provided itinerary. Please visit www.conservation-us.org/havanatrip for detailed information and to register.

Help Our Stars Shine: Nominate Your Colleagues

Each year, AIC recognizes members and allied professionals for outstanding and distinguished contributions to the field of conservation. In addition to our individual awards and the publication award, the Ross Merrill Award for Outstanding Commitment to the Preservation and Care of Collections is a joint award presented by AIC and Heritage Preservation that recognizes an organization whose commitment to conservation has been exemplary. Visit the AIC website at www.conservation-us.org/membership/awards for more information and award nomination forms. It only takes a few minutes to write a sponsorship letter that lets us know about the colleagues and institutions that deserve recognition for making significant contributions to our field. The nomination deadline for all awards is December 15, 2014.

Help Promote the HHI 2014

In late October, the directors of over 14,000 collecting institutions in the United States received an email asking their institution to participate in the HHI (Heritage Health Index II) 2014 National Collections Care Survey. AIC asks that members please do all you can to make sure as many surveys are completed as possible!

If you work for an institution, please make sure that your director received the survey, which was sent by email with the subject: **Opportunity Knocks – The HHI 2014 National Collections Care Survey is Here!** The email contains your institution's personal survey login information. The sooner you can access the survey and gather the necessary data, the easier it will be to complete.

If you work in private practice, please check in with the institutions for which you provide your expertise and stress how important it is to complete this survey. You can make a difference by offering to help!

The deadline for completion of the survey is **November 24, 2014**. The 2004 Heritage Health Index has been a major fund-raising tool for the conservation community. This data is critical in making the case for the importance of collections care. The

updated survey results are needed to continue to raise awareness about the state of America's collections. Help preserve our shared heritage, increase funding for conservation, and strengthen collections care by doing all you can to help the institutions with which you are affiliated complete the HHI 2014 National Collections Care Survey.

For more information, email HHI2014survey@heritagepreservation.org or call (202) 233-0824.

Member Meeting Minutes Posted

The 2014 AIC Member Business Meeting Minutes have been posted on the governance page of the website. Read them at www.conservation-us.org/governance.

Bylaws Discussion

Revisions to the Bylaws, as recommended by the AIC Board of Directors and Bylaws Committee, are posted on the members-only forum in the AIC Social Community. If you missed the discussion at the May Members Business Meeting, this is your opportunity to comment on these revisions and to ask questions of the Bylaws Committee. The forum can be found at www.conservation-us.org/bylawsdiscussion.

This major undertaking, initiated at the request of the AIC board of directors and done in concert with the board, executive director, legal counsel, and several long-time AIC members was a thoughtful review of the entire document, addressing revisions in District of Columbia laws, current best practices of associations, and accepted operating procedures. This is the first comprehensive review of the Bylaws, which took over a year and a half, since they were created more than forty years ago. Earlier revisions focused only on individual topics, such as voting rights.

Sue Sack, an Honorary Member of AIC, served on the original Bylaws Committee in 1971 and 1972 and, more recently, as a member advisor to the proposed revisions being considered now. Sue spoke at the AIC Business meeting, urging members to vote to approve the recommended revisions, stating "The review of the Bylaws language was thorough and thoughtful. The proposed revisions make sense for AIC, allowing for changes in the law, membership, and technology into the future."

Several messages have been disseminated to members regarding accessing MemberFuse on the AIC website and participating in the Bylaws discussions. Additional messages will follow. Please contact Ryan Winfield at [rwinfield\[at\]conservation-us.org](mailto:rwinfield[at]conservation-us.org) if you have difficulty gaining access to this page or posting a comment.

Background on the Bylaws Committee and efforts are listed in full on the MemberFuse Bylaws Group forum. Additional notes can be found in the 2014 Member Business Meeting Minutes.

Bylaws Committee Chair Cathy Hawks and committee members Brenda Bernier, Tom Braun, and Martin Burke, thank you for taking your time to review the recommended revisions and look forward answering any questions raised prior to the vote scheduled to take place between March 9 and 27, 2015.

Annual Meeting News

2015 Annual Meeting – Miami is the Place to Be in May

Mark your calendars and join us in Miami for AIC's 43rd Annual Meeting, May 13-16, 2015. We have received close to 400 abstracts and plans are underway for a record number of thought-provoking sessions.

GENERAL SESSION

The AIC Program Committee is planning on exploring the conference theme *Practical Philosophy, or Making Conservation Work* in a not to be missed, all-attendee opening session on Thursday, May 14. Discover how your peers have melded theory and practice—even when they seemed at odds with each other. Three concurrent general sessions on Friday, May 15, will focus on:

- the use of optical technology in examining and preserving cultural heritage (in honor of the “Year of Light”)
- the debate between theory and practice in sustainability issues
- the overall theme of *Practical Philosophy or Making Conservation Work*

SPECIALTY SESSIONS

We currently have over 80 hours of specialty sessions planned, all intended for stimulating and meaningful discussion. Visit the AIC website in mid-November for a complete list of sessions and talks.

EXHIBIT HALL AND POSTER SESSION

Following the sold-out Exhibit Hall in San Francisco this year, our 2015 Exhibit Hall is already over half filled. Be sure to attend to discover the latest products and services for the field.

OPENING RECEPTION

Join us for a fun-filled evening at History Miami for a legendary opening reception on May 14 from 7-10 pm. Enjoy food and drink as you relax with old friends on the plaza and revel in the Spanish colonial architecture of old Miami. Meet new friends as you explore the special exhibition *The Complete Audubon: Birds of America*. For the first time, History Miami will display the entire Elephant Folio in one exhibition. This is a once-in-a-lifetime opportunity to see all 435 prints in one blockbuster exhibition.

SPECIALTY GROUP RECEPTIONS

Get ready for a second night out in Miami! Almost all specialty groups are holding offsite receptions on Friday, May 15. Visit the AIC website for more information.

TOURS AND WORKSHOPS

Due to popular demand, AIC will offer two days of workshops and tours on Tuesday, May 12, and Wednesday, May 13. Some tour highlights include:

- A behind the scenes tour of Vizcaya museum and gardens led by Vizcaya's in-house conservator, with talks by many private conservators who have worked on projects at Vizcaya.
- A moonlit tour of Vizcaya's gardens – the light is magical in the evening.

- Discover how four visionaries shaped modern Miami in a contemporary art and Miami tour led by AIC's and Miami's own Rosa Lowinger.
- Cruise the Miami River with historian Dr. Paul George. Learn the story of the Miami River from the late 19th century, and hear tales of the area's earliest known inhabitants, the Tequesta Indians, all while floating through Miami's Downtown.

Plan your Miami experience today – register at the low preview rate valid through Dec. 31. For more information about sessions, receptions, tours, and workshops at AIC's 43rd Annual Meeting, visit www.conservation-us.org/meeting.

FAIC News

FAIC Receives IMLS Grant to Support Collections Care Community

The Foundation of the American Institute for Conservation (FAIC) has received a grant of \$275,000 from the Institute of Museum and Library Services to operate and enhance the “Connecting to Collections”—known as C2C—online community. This popular interactive resource, an outgrowth of IMLS's “Connecting to Collections” initiative, helps small collecting institutions obtain reliable information about caring for their collections. The site has been administered by Heritage Preservation since its inception in 2011.

AIC and FAIC Executive Director Eryl Wentworth notes that “C2C is a perfect fit for the missions of both AIC and FAIC, as well as for the specific mission of the AIC Collection Care Network. For many years, our strategic plans have identified the need to educate allied professionals, and C2C provides a perfect platform to expand those offerings. We are very grateful to IMLS for its support.”

The site will acknowledge and continue to reflect the success of Heritage Preservation in building such a trusted and valued resource. The community will be renamed “Connecting to Collections Care,” or “C2C Care” for short, to more accurately reflect its focus. The IMLS grant also includes support for conducting an analysis of user needs, ongoing evaluation of programs, and identification of technological enhancements for the site.

An advisory group is being formed, under the leadership of the AIC Collection Care Network officers, to help provide guidance for the project. FAIC will offer educational events, including monthly webinars on collections care topics, while AIC will manage the discussion forum. A project coordinator will be engaged to support activities for the community.

The C2C Care site offers online discussions, resource files, web links, and 50 archived webinar recordings on a wide range of topics, all without charge to the user. Under the leadership of Heritage Preservation, over 5,700 members have created accounts on the site, which allow them to post to the discussion boards, and 6,450 have registered for online courses. The community augments FAIC and AIC's growing digital presence and provides a forum for FAIC and AIC to reach the broader collection care community.

Support the resources YOU value with a donation!

Don't forget to make your year-end gifts to the Foundation of the American Institute for Conservation! Donations support Conservation OnLine and the Cons DistList, professional development programs, emergency response for cultural collections, grants and scholarships, and much more! Learn more about FAIC at www.conservation-us.org/foundation.

Visit to www.conservation-us.org/donate to make your gift today. Thank you!

Join the New Online Forum to Help Chart Your Digital Landscape

Throughout 2014, FAIC has been investigating the digital landscape of our profession to chart and better define its current features and complexity and to build a forecast of its future development. With this research, FAIC is evaluating digital resources as they are currently used in our field, as well as what we as conservators need from future digital tools, software, or networks. To date, this research

has taken the form of a survey of online resources and series of live meetings (see www.conservation-us.org/digital-landscape).

FAIC wants to hear from you via our online forum at <https://groups.google.com/forum/#!forum/faic-digital-landscape-project> to discuss the current and potential uses, strengths, and challenges of digital tools. This loosely moderated discussion is open to both AIC members and non-members.

Our initial set of discussion topics include:

- Do you use any collaboration software within your institution or for joint projects with other institutions/professionals? Which do you prefer? What are the shortcomings?
- What is your greatest concern in using digital or online resources?
- What forms of digital documentation and/or data instrumentation do you use in your practice? Which are most useful/problematic?
- What are your favorite programs/apps for conservation documentation and why?

Although these are suggested topics, there will be other discussions on topics both more broad and more specific in the coming months. Please join our discussion of invited peers and conservation professionals and help FAIC to evaluate and understand our digital environment. For questions or to suggest a topic, email the FAIC Digital Landscape Project Assistant, Ayesha Fuentes, [ayasha.fuentes\[at\]gmail\[dot\]com](mailto:ayasha.fuentes[at]gmail[dot]com).

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FAIC Student Scholarship Deadline is December 15

The FAIC George Stout Memorial Fund offers awards to defray expenses (up to \$1,000) of students (or those who graduated from a conservation program no longer than two years previously) who are members of AIC to attend professional meetings. The deadline for receipt of applications is December 15. Guidelines and forms can be found at www.conservation-us.org/grants, or by contacting [faicgrants \[at\] conservation-us.org](mailto:faicgrants@conservation-us.org).

FAIC Samuel H. Kress Conservation Publication Fellowships

FAIC has received funding from the Samuel H. Kress Foundation to offer one Conservation Publication Fellowship each year for 2015 through 2019. The deadline for fellowship applications is November 1 of each year. Because successful applications reflect a great deal of planning and research, it is not too soon to be developing a proposal for submission in 2015.

The goal of the Fellowships is to improve the quality and quantity of publications in the field of conservation by encouraging conservation professionals to prepare publishable manuscripts. A list of published works can be found at <http://www.conservation-us.org/grants-scholarships/publication/kress-publication-fellowship-books-in-print>.

The Publication Fellowships are awarded in January of each year, for projects to start no later than July 1 and to last no longer than 18 months. The \$30,000 award is paid in three installments: one-third at the beginning of the project; one-third upon submission of approximately one-half of the work; and the final one-third upon submission of the complete manuscript. The award is intended to enable conservation professionals to take time off from their work to finalize their manuscript.

Successful proposals generally demonstrate the following traits:

- Most or all of the required research has been completed; the project is “ready to write.”
- The author(s) demonstrate an ability to write a work of this length on the topic, either by citing completed publications of a similar nature, or by providing sample chapters from the proposed work.
- The author(s) provide a clear plan for completing the manuscript within the 18-month fellowship period.
- The author(s) demonstrates a mastery of the topic and an ability to communicate that knowledge.
- The scope of the work is well-defined. If a proposal is too broad, the work may not be able to contain much detail (or will be too large of a project to be practical to complete in a timely manner); being too narrow may limit the usefulness or appeal of the work.
- The audience for the work is well-defined. This is closely related to the scope of the work, and has similar pitfalls – the broader the audience, the more difficult it may be to satisfy all the readers. The style of the writing, as well as the content, may need to be tailored to the intended audience.

Proposals are reviewed by a panel of at least five conservators, including at least one person familiar with the topic of each proposal. The panel considers the individual merits of each proposal, the timeliness of the topic, and the relative importance

of the proposed topics in making the often-difficult decision regarding which one proposal is to be funded.

Guidelines and the application form can be found at www.conservation-us.org/grants. Questions may be directed to Eric Pourchot, FAIC Institutional Advancement Director, at [epourchot \[at\] conservation-us.org](mailto:epourchot@conservation-us.org) or 202-661-8061.

JAIC News

JAIC Archives and Current Issues Now Available via One-Click Access

JAIC content is now available with one-click access for AIC members. On the AIC website, log in and then navigate to www.conservation-us.org/jaic-archives. Once there, you can click on the link that will automatically log you in and allow full access to JAIC content on Maney’s website.

JAIC Plans Special Issues Featuring ‘Best-of’ Recent Postprints

In 2015, the Journal is planning to produce one—or more, if possible—special issues that feature the “Best of” papers from each of the specialty group postprints. To do this, we would like to ask each of the specialty groups to examine their postprint submissions from the last two years and encourage the authors with good, well-rounded papers to submit them to the Journal. These can be either research papers or short communications (less than 10 pages) on topics that introduce new techniques or have cross-specialty applications. All submissions will go through the normal JAIC review process. Since the acceptance rate averages 50%, more submissions produces better chances of a group having a paper in the issue. Certainly if one specialty group would like to submit articles from previous issues, and provides sufficient submissions, there are possibilities for additional special issues that are focused just within that specialty.

All manuscripts should be submitted via the Editorial Manager website at <http://jac.edmgr.com> by March 1, 2015.

JAIC Welcomes New Editor-in-Chief

We are pleased to announce that Julio del Hoyo-Meléndez, a conservation scientist at the Laboratory of Analysis and Non-Destructive Investigation of Heritage Objects at the National Museum in Krakow, Poland, has recently accepted the position of Editor-in-Chief (EIC). Julio has a PhD in Science and Conservation of Cultural Heritage. As the new EIC, he will bring enthusiasm plus his broad experience in objects conservation, historic preservation, conservation science, and journal publication.

Following Michele Derrick’s announcement in May that she was resigning as Editor-in-Chief, Eryl Wentworth worked with Michele and Bonnie Naugle to post the position announcement, review applications, contact references, and then conduct three phone interviews. In October, the position was offered to and accepted by Julio. Having worked in object conservation, historic preservation, and conservation science both in the U.S. and Europe, Julio brings an international perspective to the position. He also has published extensively and is experienced in the peer-review process. Michele and Bonnie are working with Julio now

on the transition and he has begun to work on the February 2015 issue of JAIC.

New Associate Editors Join JAIC

In addition to JAIC's new Editor-in-Chief, three new Associate Editors (AEs) started in the last 6 months. Accepting positions as Objects AEs are Gregory Bailey, Mellon Fellow at the Walters Art Museum, and Susanne Gäsicke, Conservator in the Objects Conservation Lab at the Museum of Fine Arts, Boston. Additionally, Joshua Freedland, Associate Principal at Wiss, Janney, Elstner Associates in Chicago, has agreed to become an AE for Architecture Conservation. While we welcome our new editors, we will also miss the expertise, dedication, and diligence of Fran Gale and Christine Thomson, who have dependably reviewed and edited JAIC papers since 1996 and 1998, respectively. We thank both Fran and Chris for their long-term service. We also would like to welcome Cybele Tom, Assistant Conservator of Objects at the Art Institute of Chicago, on board as our new Associate Book Review Editor. She will be working closely with Harriet Stratis, who has been the JAIC Book Review Editor since 2005.

—Michele Derrick, outgoing JAIC Editor-in-Chief,
[mderrick\[at\]mfa.org](mailto:mderrick[at]mfa.org)

Introducing Julio del Hoyo-Meléndez



Julio M. del Hoyo-Meléndez holds a PhD in science and conservation of cultural heritage from the Department of Conservation and Restoration of Cultural Heritage of the Polytechnic University of Valencia, Spain. He received a bachelor's and a master's degree in chemistry from the University of Puerto Rico and the University of Houston, respectively. While pursuing his degrees in the natural sciences, he became interested in the conservation of cultural heritage and centered on the preservation of cultural materials. To better understand the materials and techniques

found in cultural heritage objects, he worked in several U.S. conservation studios (public and private) and artists' workshops.

Julio was a graduate intern in the Museum Research Laboratory (now Collections Research Laboratory) of the Getty Conservation Institute in Los Angeles from 2005 to 2006. In 2007, he was awarded a pre-doctoral fellowship at the Smithsonian's Museum Conservation Institute in Maryland to conduct research on the effect of light on cultural heritage materials. He currently works as a research scientist in the Laboratory of Analysis and Non-Destructive Investigation of Heritage Objects of the National Museum in Krakow, Poland. This research unit provides support to 12 conservation studios that employ approximately 60 staff members and carries out a wide range of research initiatives. He collaborates regularly with conservators and conservation specialists responsible for carrying out research projects as well as conservation treatments and technical studies of the Museum's collections.

Julio is a reviewer for *Journal of Cultural Heritage*, *Journal of Paper Conservation*, *Textile Research Journal*, and *Studies in Conservation*, among others. He also is a member of the editorial board of *Studies in Conservation*.

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Allied Organizations

IIC Announces Declaration on Environmental Guidelines

The IIC 2014 Congress has wrapped up in Hong Kong with the announcement in the closing ceremony of the joint IIC and ICOM-CC declaration on environmental guidelines. Developed in conjunction with ICOM-CC through a joint working group, the declaration was drafted at the ICOM-CC conference in Melbourne in mid-September, and finalized in a plenary session in Hong Kong the next week.

The full text, including appendix, follows (also online at <https://www.iiconservation.org/node/5168>):

Environmental Guidelines – IIC and ICOM-CC Declaration

At the IIC congress in Hong Kong and the ICOM-CC conference in Melbourne in September 2014 the delegates discussed and agreed the following declaration:

The conservation profession has come together and agreed a position on environmental guidelines as follows:

SUSTAINABILITY AND MANAGEMENT

- The issue of museum sustainability is much broader than the discussion on environmental standards, and needs to be a key underlying criterion of future principles.
- Museums and collecting institutions should seek to reduce their carbon footprint and environmental impact to mitigate climate change, by reducing their energy use and examining alternative renewable energy sources.
- Care of collections should be achieved in a way that does not assume air conditioning (HVAC). Passive methods, simple technology that is easy to maintain, air circulation and lower energy solutions should be considered.
- Risk management should be embedded in museum management processes.

MUSEUM ENVIRONMENT

- It is acknowledged that the issue of collection and material environmental requirements is complex, and conservators/conservation scientists should actively seek to explain and unpack these complexities.
- Guidelines for environmental conditions for permanent display and storage should be achievable for the local climate.

LOANS

- There needs to be transparency about actual environmental conditions achieved in museums to ensure that realistic requirements are made for loan conditions.
- Noting that most museums in the world have no climate control systems in their exhibition and storage spaces, we acknowledge the need for a document that will influence decision makers that the environmental conditions for international loans may not be appropriate for the permanent display and storage of collections in all museums.

- There needs to be flexibility in the provision of environmental conditions for loans from museums which have climatic conditions different from the set points in the guidelines. This may be achieved with alternative strategies such as microclimates.

EXISTING GUIDELINES

- The existing interim guidelines agreed by AIC, AICCM, the Bizot group, etc. (see Appendix) should be guidelines not interim guidelines. It is noted that these guidelines are intended for international loan exhibitions.

APPENDIX

Bizot Interim Guidelines for Hygroscopic Materials

For many classes of object[s] containing hygroscopic material (such as canvas paintings, textiles, ethnographic objects or animal glue) a stable relative humidity (RH) is required in the range of 40–60% and a stable temperature in the range 16–25°C with fluctuations of no more than ±10% RH per 24 hours within this range.

More sensitive objects will require specific and tighter RH control, depending on the materials, condition, and history of the work of art. A conservator's evaluation is essential in establishing the appropriate environmental conditions for works of art requested for loan.

The AICCM recommended Interim Temperature and Relative Humidity Guidelines for acceptable storage and display conditions of general collection material are:

Temperature: between 15–25°C with allowable fluctuations of +/-4°C per 24 hr.

Relative Humidity: between 45-55% with an allowable fluctuation of +/- 5% per 24 hr.

Where storage and display environments experience seasonal drift, RH change to be managed gradually across a wider range limited to 40% – 60%.

Temperature and relative humidity parameters for preservation of cultural materials will differ according to their material, construction and condition, but stable conditions maintained within the parameters above are generally acceptable for most objects.

AIC Interim Guidelines endorsed by the Association of Art Museum Directors:

For the majority of cultural materials, a set point in the range of 45-55% relative humidity with an allowable drift of +/-5%, yielding a total annual range of 40% minimum to 60% maximum and a temperature range of 59-77°F (15-25°C), is acceptable.

- Fluctuations must be minimized.
 - Some cultural materials require different environmental conditions for their preservation.
 - Loan requirements for all objects should be determined in consultation with conservation professionals.

Association for Library Collections and Technical Services (ALCTS)

FY2013 PRESERVATION STATISTICS SURVEY REPORT AVAILABLE

The Preservation Statistics Survey – an effort coordinated by the Preservation and Reformatting Section (PARS) of the American Library Association (ALA) and the Association of Library Collections and Technical Services (ALCTS) – documents and analyzes the preservation activities of cultural heritage institutions in the United States by capturing annual data about the administrative and production activities of preservation programs.

Forty institutions responded to the *FY2013 Preservation Statistics Survey*; their data allows analysis of preservation activities for fiscal year 2013 and facilitates the evaluation of trends in preservation administration, conservation, reformatting/digitization, and digital preservation activities. Find the *FY2013 Preservation Statistics Report* and data set on the Preservation Statistics website: <http://www.ala.org/alcts/resources/preservation/presstats>

In anticipation of the *FY2014 Preservation Statistics Survey*, which will open in January 2015 and will be significantly shortened to include only production-based data (administrative and budgetary data will be collected approximately every three years), a preview of the FY2014 questionnaire and a customizable worksheet to assist in organizing and gathering data are also available on the Preservation Statistics website.

The organizers of the Preservation Statistics are collecting stories about how the ALA/ALCTS/PARS Preservation Statistics program and the long legacy of the ARL Preservation Statistics data is helpful in program planning, budget requests, and other advocacy and research. Contact the organizers with anecdotes, questions, or feedback at [preservationstatistics \[at\] gmail.com](mailto:preservationstatistics[at]gmail.com).

Health & Safety Committee

Job Hazard Analysis: Your Key Safety Tool

by J.R. Smith, Jr. ASP, Safety Manager, National Museum of Natural History, Smithsonian Institution

INTRODUCTION

A Job Hazard Analysis, or JHA, is a tool to assist you and your employees in identifying hazards and ways to reduce risks associated with a specific task or work process. The heart of the JHA, and the most critical step to its success, is for both the employee performing the task and the supervisor *together* to conduct an evaluation of tasks or processes. The Occupational Safety and Health Administration OSHA Pamphlet 3071 (found at <https://www.osha.gov/Publications/osh3071.html>) discusses in detail the process of crafting a JHA and how it should be used to create a safe work environment.



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WHAT IS A HAZARD?

Dictionary-defined, a hazard is “an unavoidable danger or risk, even though often foreseeable.” Quite simply, a hazard is the potential for harm to an employee, and most safety professionals define a hazard as an event associated with an activity or process that, if left uncontrolled, would likely result in an injury or illness. OSHA lists the most common hazards in Appendix 2 of OSHA Pamphlet 3071.

WHAT IS A JOB HAZARD ANALYSIS?

A JHA is a process which evaluates job tasks so that hazards associated with tasks are identified before an employee is exposed to the hazard. Use a JHA for deconstructing a complex job into tasks and analyzing the risks of each task. It is extremely effective when both the supervisor and the worker are involved in the exercise because the focus should be on the relationship between the worker, the task, the tools, and the work environment. Once those hazards are identified, you begin the process of either eliminating the risk or reducing the risk to an acceptable level (see OSHA Pamphlet 3071, App. 3 for a JHA template).

WHY IS A JOB HAZARD ANALYSIS IMPORTANT?

While a JHA is a small piece of the larger safety and health management system, it is a useful tool to prevent death and injury to your workforce. Also, the use of JHAs will help your supervisors and workers to identify those hazards associated with a task BEFORE they are exposed to the hazard.

WHAT IS THE VALUE OF A JOB HAZARD ANALYSIS?

The JHA is a valuable tool for many reasons. Once hazards are identified, you can take steps to establish engineering controls, safe work procedures, and proper training to ensure the hazard can be either removed or mitigated to an acceptable level. OSHA Pamphlet 3071 Appendix 1 details the control hierarchy of engineering measures, administrative controls, and personal protective equipment. The use of a JHA will reduce the amount of workplace injuries, illnesses, and possible deaths in the workplace. Using JHAs involves both the employee and the employee’s supervisor to create a JHA that benefits everyone in the process. Employees appreciate that their supervisor and upper management are concerned with the employee’s wellbeing in the workplace, and that the employee will have “buy in” of the process that leads to a successful outcome for all involved.

WHAT JOBS ARE APPROPRIATE FOR A JOB HAZARD ANALYSIS?

Supervisors and employees should focus on the following jobs when crafting the JHA:

- ✓ Jobs with the highest injury or illness rates
- ✓ Jobs with the potential to inflict severe or disabling injuries or illnesses
- ✓ Jobs where one simple human error could result in a severe injury or death
- ✓ Jobs that are new to your operation or have recently had a change in the process
- ✓ Jobs complex enough to require written instructions

To perform a JHA, you would ask the following as you analyze each task:

Sample: Working on scaffolding to clean a sculpture in a gallery or outdoors

What can go wrong?	<ul style="list-style-type: none"> • Chemical spill on you, floor, or soil • Damage to collection item by spilling chemicals on item • Scaffolding not erected properly.
What are the consequences?	<ul style="list-style-type: none"> • Flammables on clothes • Skin irritation or splash in eyes • Damage to collection item • Faulty scaffolding/no fall protection training = injury or falling to death
How could it happen?	<ul style="list-style-type: none"> • Not replacing cap on container • Container not stabilized/secured on platform • Tight working space, cramped conditions • Lack of knowledge/training on properly erecting and inspecting scaffolding • Improper use of fall protection system preventing a fall
What are other controlling factors?	<ul style="list-style-type: none"> • Proper chemical handling procedures • Splash goggles, rubber apron, proper long-sleeved gloves • Proper training and protocols for working in high places • Competency through training and knowledge of properly erecting and inspecting scaffolding • Working at height protocols and training
How likely is it that the hazard will occur?	<ul style="list-style-type: none"> • Chemical spill on workers + item, very likely • Fall from height, likely

Now, can you complete this exercise for specific conservation tasks such as:

- A paper treatment that will include the step of adhesive residue removal using a solvent bath
- A book treatment that will include a step involving the use of a stack cutter, plough, or guillotine

WHAT A JHA IS NOT

JHAs are not the panacea for preventing injuries in the work place, but they are an effective process for raising awareness among workers and supervisors as to hazards and needed controls. They are also a great training tool and safety reminder for tasks that are done infrequently or are complicated, or have the ability to cause severe injury or damage.

You might use a hazardous guillotine trimmer a couple of times a week (needing a JHA) or go up on scaffolding to inspect the top of an exhibit enclosure only once a year (crafting and reviewing a JHA is definitely needed before you start this work).

However: Refrain from using the JHA for simple regular tasks such as using a paper cutter or climbing a ladder to inspect a painting. Following the manufacturer’s operating instructions, and/or posting a very simple standard/safe operating procedure, is usually sufficient. [See Ladder Safety SOP sidebar] Overuse of the JHA process dilutes the value of the JHA.

WHEN SHOULD YOU CONSULT A SAFETY, FIRE PROTECTION, OR INDUSTRIAL HYGIENE PROFESSIONAL?

Regardless of outside help, it is important that you and your supervisors continue to stay involved in the hazard identification and control process, as you are on the front lines every day and will be the first to spot an unsafe condition or a control that is not working as it should.

However, at some point, your management will need the help of a safety professional to conduct exposure monitoring or evaluate your JHAs and overall risk management efforts to ensure that life safety, environmental regulations and best practices have been met. Some sources may be free of cost, such as your local fire department, county environmental agencies (e.g., for hazardous waste disposal questions), or your insurance company. Consultants may be

found on industrial hygiene professional web sites (www.aiha.com) and occupational safety organization websites (www.asse.com).

One of the best resources, though, may be the OSHA consultation services providing FREE onsite assistance in developing and implementing effective workplace safety and health management plans. Industrial hygiene chemical exposure, noise, or radiation monitoring may also be included. This is not a compliance inspection! No penalties are imposed nor citations issued, as long as you correct the identified hazards within a mutually agreed-upon timeframe to meet regulations and ensure a safe workplace (fair enough!). Small employers (fewer than 250 employees) may qualify for this assistance. OSHA Consultation Projects, by state, are listed in the back of Pamphlet 3071, and more information can be found at: <https://www.osha.gov/dcsps/smallbusiness/consult.html>

Ladder Safety SOP

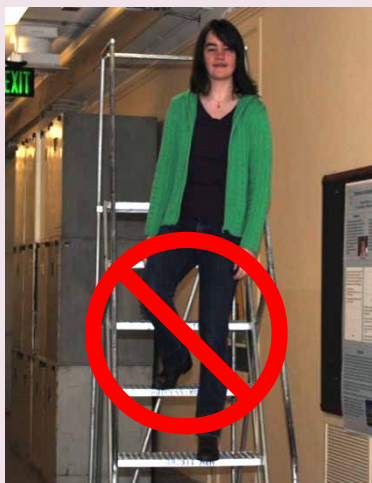
Standard Operating Procedure (SOP) Tips from AIC Health & Safety Committee

Review Before Using Ladder

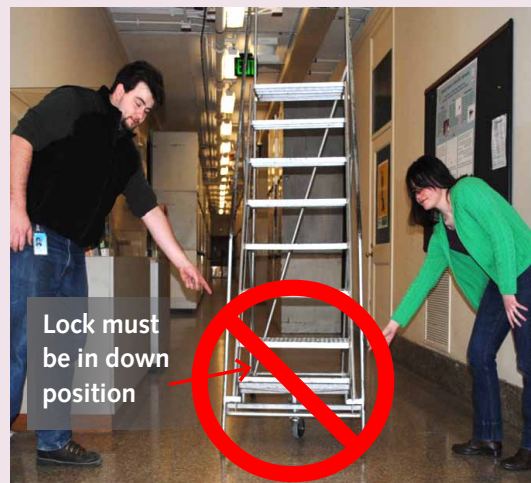


Do not move ladder with load on shelf

Do not drop boxes from ladder



Do not face away from ladder when climbing down



Lock must be in down position

This ladder is not locked. Never use ladder unless step is locked.

CONCLUSION

A Job Hazard Analysis program in the work place will reduce injuries, illnesses, and workplace costs by reducing workers' compensation payments. Additionally, by having an active JHA program, you demonstrate that management is concerned about the health and safety of their employees, and provide employee empowerment during the process of crafting the final JHA product. Overuse of the JHA process for simple regular tasks which do not present a significant hazard should be avoided because they dilute the value of the JHA to both management and the employee. The JHA, if used properly to analyze the steps in a significant task, is an effective tool for minimizing preventable injury or damage to equipment because both the user and the supervisor are involved in crafting the JHA.

RESOURCES

Job Hazard Analysis, OSHA Pamphlet 3071, 2002
<https://www.osha.gov/Publications/osha3071.html>

Need more help from AIC Health and Safety Committee on crafting your JHA? Contact J.R. Smith at [smithjr\[at\]si.edu](mailto:smithjr[at]si.edu)

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

Additional Health & Safety resources are available on the Health & Safety Committee website and wiki.

People

Tatiana Cole joined the staff at The Better Image as Assistant Photograph Conservator in September 2014. Tatiana was most recently at the Amon Carter Museum of American Art in Fort Worth, Texas in a two-year fellowship in Photograph Conservation. In 2012 she earned a Masters of Science degree from the Winterthur / University of Delaware Program in Art Conservation, with a Major in Photograph Conservation and a Minor in Paper Conservation. She can be reached at [TatianaC\[at\]thebetterimage.com](mailto:TatianaC[at]thebetterimage.com)

Jessica S. Johnson is the new Head of Conservation and Senior Objects Conservator at Smithsonian's Museum Conservation Institute (MCI), specializing in archaeological materials. She received an M.A. in Anthropology from the University of Arizona (1986) and a B.Sc. in Archaeological Conservation from the Institute of Archaeology, University College London (1990) where she is currently an Honorary Research Associate. Before coming to MCI, she worked with the University of Delaware, Institute for Global Studies, and helped to establish the Iraqi Institute for the Conservation of Antiquities and Heritage (IICAH) in Erbil, Iraq, where she worked from 2009–2014. At IICAH, she served as Program Director and most recently as the Academic Director. Jessica is very familiar with the Smithsonian, as she was a senior conservator at the National Museum of the

American Indian from 2000–2009.

At MCI, Jessica will continue her recent research in environmental monitoring of an ancient wooden tomb, developing better understanding of the effects and treatment of salts in archaeological ceramics, and assessing the presence and effects of pesticides in Native American artifacts. Jessica can be reached at (301) 238-1218 and [JohnsonJS\[at\]si.edu](mailto:JohnsonJS[at]si.edu).

Dr. Dawn V. Rogala is now a Paintings Conservator at the Museum Conservation Institute (MCI). Dawn received an M.A./C.A.S. in Art Conservation from Buffalo State College/State University of New York (2006) with a specialization in paintings conservation, and a Ph.D. in preservation studies from the University of Delaware (2014). Dawn has studied and treated paintings from numerous regions and eras, with a particular focus on modern and contemporary art. Dawn's doctoral research focused on identifying the late-career palette of Abstract Expressionist painter Hans Hofmann and examining relationships among those materials, the artist's signature painting style, and the physical and aging characteristics of his paintings.

Dawn will be working on a special project to organize and create an archive of materials, research, and equipment used by Dr. Marion Mecklenburg during his decades of research at MCI. Marion studied the mechanical behavior of art materials, with resulting discoveries that had—and continue to have—a direct impact on the preventive and treatment efforts of collections professionals around the globe

Consuela (Chela) Metzger will be joining the UCLA Library Preservation Program as Head of the Library Conservation Center. Consuela comes to the UCLA Library from Winterthur, Delaware, where she is the conservator of library collections and as well as associate faculty at the Winterthur—University of Delaware program in Art Conservation. Prior to her tenure at Winterthur, from 2001 to 2010 Consuela held the position of lecturer in book conservation and book history for the conservation program at the University of Texas at Austin. From 1994 to 2000, she completed two separate grant-funded conservation projects at the Huntington Library, working on materials from several significant collections, from 16th and 17th century English pamphlets to a children's art education collection. She also taught book conservation in Buenos Aires, Argentina, under a three-month-long Fulbright Lectureship. Consuela's appointment will begin on December 15, 2014.

In Memoriam**Roland H. Cunningham (1938–2014)**

It is with great sadness that we announce the passing of Ron Cunningham, retired senior paintings conservator at the Museum Conservation Institute (MCI), on August 16, 2014.

Ron came to the Smithsonian's Conservation Analytical Laboratory (CAL, now called MCI) in 1982 from the Wadsworth Athenaeum in Hartford, Connecticut, where he was already an established presence in the paintings conservation community. As a student at New York University, Ron originally planned to attend medical school—he had the meticulousness, the stamina, and the wit to do it, but he found blood was unpleasant to deal with—and then he found conservation. What medicine lost, the

conservation field gained—a wonderful comrade, a thoughtful and helpful colleague, and a great paintings conservator with oceans of friends. When the Arno overflowed its banks, carrying mud and heating oil into Florentine churches, museums, and libraries, many conservators and conservation students went over to help. A few were asked to stay on and help complete the post-emergency treatments and Ron was one of the few. In addition, he published widely, especially in collaboration with other CAL/MCI conservators and scientists. His career included the treatment of a wide range of paintings, such as the Trumbull paintings at the Wadsworth Athenaeum, murals from the NY estate of Nelson Rockefeller, and 4th – 10th century Japanese frescoes for the Sackler Gallery of Art. He was a Fellow in the American Institute for Conservation (AIC).

As the treatment-oriented CAL metamorphosed into the Smithsonian Center for Materials Research and Education, where research on pigments and analytical work was the norm, and more recently to the MCI with a range of concentrations, Ron quietly moved into areas that challenged others. He operated equipment that required finesse (because it was so old it could have been accessioned into the Smithsonian collection or because it required so much care and precision to operate successfully) and cheerfully took on projects that challenged his thinking and training as a paintings conservator.

For example, Ron radiographed all the space suits for NASM curator Amanda Young so successfully that the images became a popular exhibition in their own right. He also collaborated with NASA scientists and was notably the first to use the institution's then brand-new scanning electron microscope, efficiently and effortlessly and without any indication that he was unfamiliar with the instrumentation. His areas of expertise were wide ranging, including inorganic characterization of paints, pigments, and archaeological material, as well as technical studies of artist materials and techniques on canvas, panel paintings, and polychromed wood.

From the Arno to the Potomac and many places in between, Ron Cunningham was the colleague everyone wanted to have next door. He retired from the Smithsonian in 2010 and remained in the Washington suburbs. His career in conservation was multi-faceted but he maintained a calm congeniality that was memorable and reassuring to all who surrounded him.

His marriage to Susan Mansfield flourished for forty years with motorcycles (his), two charming sons, Scott and Ross, and one granddaughter, Lane-Rayne, surviving. He will be missed.

—Mary Ballard, Ann N'Gadi, and Bob Koestler,
Museum Conservation Institute

Alan W. Postlethwaite (1924–2014)

“Other duties as required” is the phrase in the Smithsonian's job descriptions dreaded by most employees, but for Alan Postlethwaite, with a science background from the Massachusetts Institute of Technology and Sheffield University in England, problems were meant to be solved and resolved whenever possible. Alan cheerfully took on tasks that no one else could or would deal with.

Alan came to the field of conservation from industry, having worked with Gillette, Ration, Sylvania, and Norton. Research in magneto-hydrodynamics and photovoltaic commercialization

at ERDA/DOE brought him to Washington, D.C., but eight years later, he joined the Smithsonian Institution where he stayed for the remainder of his professional career.

During his tenure at the Conservation Analytical Laboratory (CAL) as Acting Director and then Deputy Director, Alan inherited a series of impossible situations, including a directive to handle the pest treatment for artifacts and works of art. Federal regulations were being promulgated that outlawed what had been going on, and new equipment needed all sorts of calculations, permits, and tedious study. Alan took charge and changed the landscape of pest management in museums. He not only got himself licensed and attended Integrated Pest Management entomological classes, he had several conservators at CAL (now the Museum Conservation Institute, MCI) take the classes and get licensed. He organized the contract with Keith Story to write a book, *Approaches to Pest Management in Museums*, the seminal text for museum pest control world-wide, and he put together a one-day seminar, open to museum professionals, taught by Keith Story in 1985. This was the first course ever conducted at the CAL in its new home at the Museum Support Center. He also wrote technical papers on the revamped operations of a fumigation chamber and ran the “Control of Biodeterioration” Working Group of the Conservation Committee of the International Council of Museums (ICOM-CC) for eight years.

Alan was a pleasant, practical presence at the Smithsonian's center for materials research, preservation, and conservation education. He managed operations that kept the laboratory functioning smoothly; to those problems he couldn't resolve, he would sympathize and commiserate, “What can I say?” The white board behind his office door occasionally showed IOU's from the “Bank of Postlethwaite” to employees short of cash. In 1994, Alan retired to enjoy life in Washington, DC, with his lovely wife Mary, to travel, and to visit with children and grandchildren. He kept in touch, calling when he had a conservation question, and to report that retirement was fine. Alan is survived by his wife Mary, his daughters and their spouses, and seven grandchildren.

—Mary Ballard and Ann N'Gadi

Grants & Fellowships

NGA Offers Several Paid Internships in Conservation

The Department of Academic Programs at the National Gallery of Art is offering several paid summer internships in Washington, D.C. Since 1964, the National Gallery of Art has offered professional museum training to candidates from all backgrounds through a variety of internship programs. Nine-week summer internships provide opportunities to work on projects directed by a Gallery curator or department head.

Eligibility varies according to the specific internship program. A few are geared to undergraduates graduating in May 2015, but most are for currently enrolled graduate students of all levels and those graduating in May 2015 with a relevant degree (such as MA, MBA, MFA, M Arch, M Ed, JD, or MLS). Applicants from all backgrounds are encouraged to apply. This is an international program.

The conservation internships are currently in the specialties of:

frames, objects, and paper. For more information about the summer internship program, including application guidelines and forms, please visit <http://www.nga.gov/content/ngaweb/opportunities/interns-and-fellows/graduate/summer.html>.

Smithsonian 12-Month Postgraduate Fellowships in Conservation of Museum Collections

The Smithsonian’s Office of Fellowships and Internships has announced one-year fellowships for recent graduates of masters programs in art and archaeological conservation (or the equivalent) to conduct research and gain further training in Smithsonian conservation laboratories for conservation of museum collections. Researchers in conservation science topics are also encouraged to apply. The fellowship begins in the fall of 2015. A stipend of \$37,700 is being offered at the postgraduate level and \$48,000 at the post-doctoral level, plus a research allowance up to \$4,000. Applications for projects of shorter duration are also acceptable, with a commensurate reduction to the stipend amounts. The prospective fellow must first contact the conservator or scientist with whom he or she would like to work. If the potential supervisor confirms that candidacy is suitable, application must be made through the Office of Fellowships and Internships by December 1, 2014.

Program guidelines and instructions for application are available at <http://www.smithsonianofi.com/fellowship-opportunities/smithsonian-postgraduate-fellowships-in-conservation-of-museum-collections-program>.

Conservation Training Programs

New York University, Institute of Fine Arts Conservation Center

The Conservation Center of the Institute of Fine Arts is pleased to announce the following student research papers and post-graduate placements:

Student	Master Thesis
Quinn Ferris	When East Meets West: 16 th Century Dogale Bindings in The Morgan Library & Museum
Desirae Peters	Conservation Through Conversation: Material and Meaning in the Work of Dario Robleto
Megan Randall	Maritime Metal Trade in Southeast Asia During the Tang and Song Dynasties
Kari Rayner	According to Design: Jacopo Tintoretto’s Working Methods and the Construction of Reputation in Renaissance Venice
Melissa Tan	A Technical Examination of a Song Dynasty Polychrome Wood Sculpture
Jessica Walthew	Case Study: A Reliquary Bust of a Female Saint

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Notable Museum Gallery (*that would rather not be named*).



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Student	Post-Graduate Placement
Brian Castriota	Samuel H. Kress Fellow in Time-Based Media Conservation, The Solomon R. Guggenheim Museum
Amy Hughes	Andrew W. Mellon Fellow in Paper Conservation, The Sherman Fairchild Center for Conservation of Works on Paper and Photographs, The Metropolitan Museum of Art
Emily Lynch	Sherman Fairchild Post-Graduate Fellow in Conservation at The Morgan Library & Museum
Margaret Wessling	Assistant Photograph and Paper Conservator, Northeast Document Conservation Center

UCLA/Getty Conservation Program

The UCLA/Getty Conservation Program announces the placement of its June 2014 graduates:

Student	Post-Graduate Placement
Brittany Dolph	Project Conservator, National Museum of American History, Washington DC
Ayesha Fuentes	Summer 2014 at the Fowler Museum at UCLA, and currently in Cambodia
Geneva Griswold	Mellon Fellow at the de Young Museum, San Francisco
Caitlin Mahony	Mellon Fellow at the National Museum of the American Indian, Smithsonian Institution
Casey Mallinckrodt	IMLS Fellow at the Museums of New Mexico
Madeleine Neiman	Kress Fellow at the Kelsey Museum of Archaeology, University of Michigan
Alexis North	Kress Fellow at the National Museum of African Art, Smithsonian Institution
Carinne Tzadik	Awaiting an outcome for next year's position

STUDENT RESEARCH PROJECTS

Student	Research Project
Elizabeth (Betsy) Burr	Dye Analysis of archaeological textiles from Huaca Malena, Peru, using surface enhanced Raman spectroscopy (SERS)
Lesley Day	Investigation of Light-Induced Alterations to Tortoise Shell
Colette Khanaferov	In situ non-invasive characterization of an illuminated Armenian prayer scroll by analytical photography, fiber optic UV/Visible/NIR reflectance spectrophotometry and X-ray fluorescence and Raman spectroscopies
Thomas McClintock	Torqua Cave: Original Documentation and Condition Assessment of Catalina's Rock Images and their Preservation
William Shelley	Bio-corrosion of Archaeological Glass
Heather White	Technical Study of the Backgrounds of Wooden Andean Qeros

Winterthur/University of Delaware Program in Art Conservation

CLASS OF 2014 POST GRADUATE PLACEMENTS

Student	Post-Graduate Placement
Heather Brown	Mellon Fellow in Paper Conservation, Fine Arts Museums of San Francisco
Jessica Ford	Mellon Fellow in Paintings Conservation, Brooklyn Museum
Tessa Gadomski	Kress Fellow in Library Conservation, Dartmouth College
Becky Kaczkowski	Kress Fellow in Natural Science Conservation, National Museum of Natural History
Jennifer Schnitker	Post-Graduate Fellow in Musical Instruments Conservation, Colonial Williamsburg
Victoria Schussler	Mellon Fellow in Objects Conservation, Brooklyn Museum
Elizabeth Shaeffer	Mellon Fellow in Textile Conservation, Los Angeles County Museum of Art
Samantha Skelton	Kress Fellow in Painting Conservation, Museum of Fine Arts Houston
Courtney Von Stein	Kress Fellow in Objects Conservation, Denver Art Museum
Marlene Yandrisevits	Mellon Fellow in Objects Conservation, Worcester Museum

SECOND-YEAR FELLOWS, CLASS OF 2016

Student	Technical Analysis Titles
Sydney Beall	Abbot H. Thayer's Gilded Age <i>Winged Figure with Collaged Wreath</i> : A Technical Study
Miranda Dunn	The Treatment History and Next Steps for <i>The Prison Choir</i> by Honore Daumier
Bianca Garcia	Under the Skin: Examination of an Ecuadorian Polychrome <i>Madonna of the Crescent Moon</i>
Lauren Gottschlich	Follow Your Nose: The Analysis of a Perfume Bottle and Case
Anisha Gupta	A Tale of Two Sisters: The Material Analysis of a Pair of Pennsylvania German Fraktur
Jacinta Johnson	The Manufacture of a Love Letter: The Technical Analysis of a Pennsylvania German Illuminated Valentine
Pamela Johnson	In the Raw: Technical Analysis of Robert Goodnough's Painting Techniques on Bare Canvas
Jose Lazarte	Recycled Paintings: The Construction of a Guadalupean Image
Catherine Magee	Two Copies of <i>Martyrs' Mirror</i> from Ephrata, Pennsylvania
Alexandra Nichols	The Show Must Go On: Investigation of a Decorated Shadow Puppet
Emily Wroczynski	Silent No More: The Material Analysis of an American Dummy Board

Buffalo State College, Art Conservation Department

State University of NY at Buffalo Art Conservation Program announces its 42nd graduating class and their future plans.

Student	Post-Graduate Placement
Rebecca Pollak	Mellon Fellow in Paper Conservation, Philadelphia Museum of Art
Christina Simms	Fellowship in the Decorative Arts and Sculpture Conservation, Getty Conservation Institute
Katherine Langdon	Urbana, Illinois, presenting work at the fall Midwest Regional Conservation Guild
Halaina Demba	Cathleen A. Baker Fellow in Conservation, University of Michigan Library
Aaron Burgess	Mellon Fellow, Detroit Institute of Art
Terra Huber	Project conservator, The Walters Art Museum
Krista Lough	Mellon Fellow in the Photographs Conservation, Art Institute of Chicago
Megan Salazar-Walsh	Assistant Conservator, John and Mable Ringling Museum in Sarasota, FL
Elyse Driscoll	Project Conservator, Jewish Theological Seminary in New York
Graham Patten	Conservation Fellow, Northwestern University Library

Specialty Group Columns

Architecture Specialty Group (ASG)

2015 Nomination Committee

We are organizing the nominating committee for spring elections and are looking for two ASG members in good standing to volunteer. The goal of the committee is to vet candidates to add to the ballot for the next ASG program chair. Please contact Donna Williams (wacinconserve@sbglobal.net) to express your interest.

ASG Conference Postprints

During this year's meeting ASG members expressed a strong interest in producing an annual meeting postprint publication. Going forward, we have begun planning a digital postprint publication for the 2015 AIC Annual Meeting in Miami, FL. Currently, we are exploring avenues to make this a budget-friendly and efficient effort. Please volunteer to help with the editing and production process and contact our Communications Chair David Flory (dflory.ra@gmail.com) or Jennifer Correia (jennifer@argcs.com).

—Jennifer Correia, ASG Chair, jennifer@argcs.com

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ASG Member News

Integrated Conservation Resources (ICR) & Integrated Conservation Contracting (ICC) have moved! The new location features an improved laboratory that provides more testing and analysis space.

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ICC, Inc.

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RLA Conservation of Art & Architecture is proud to announce the Miami Marine Stadium has been selected as a Getty Foundation “Keeping it Modern” Grant recipient. RLA will serve as lead conservators, together with John Fidler of Preservation Technology, for architect Hilario Candela’s 1963 grandstand. Rosa Lowinger and John Fidler will lead a special stadium tour during next year’s annual meeting in Miami. See: http://getty.edu/foundation/initiatives/current/keeping_it_modern/grants_awarded.html

Thanks to the ASG members who have applied to be professional associates! We appreciate your efforts and look forward to celebrating your new designation in the January issue!

—David Flory, R. A, ASG Communications Chair,
[dflory.ra\[at\]gmail.com](mailto:dflory.ra[at]gmail.com)

Book and Paper Group (BPG)

2015 AIC Annual Meeting

Thanks to all our members who submitted abstracts for our next annual meeting to be held in Miami: *Practical Philosophy or Making Conservation Work*. Because UNESCO has proclaimed 2015 the “International Year of Light,” the Program Committee is building sessions that balance practical solutions and new optical technologies for examination and preservation of cultural heritage.

Website

Our private AIC social media site MemberFuse is being populated with discussion topics and specialty documents to view or download. If you haven’t already done so, sign in to MemberFuse and start building your contacts! Your participation will come in handy for annual meeting information and help connect you to membership dialogue.

BPG Volunteers

The executive council is pleased to announce Jodie Utter as the new BPG Education and Programs Committee Chair. Stephanie Lussier, Cynthia Karnes, and Rachel Freeman are working together as co-chairs for the Art on Paper Discussion Group (APDG). Co-chairs Danielle Creech and Jacqueline Keck have also began planning the Library Collections Discussion Group (LCDG). On behalf of the membership, I extend sincere thanks and gratitude to our volunteers!

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BPG Publications Committee

BPG PubComm has been busy this summer on several fronts. The BPG Wiki Coordinators, Evan Knight (book) and Cher Schneider (paper), continue to lead all editing and contributions to the BPG Wiki. Recent updates include a simplified BPG landing page and a “How To Get Involved” section but they need you to share your content, images, and ideas! Contact [BookandPaperGroup.Wiki\[at\]gmail.com](mailto:BookandPaperGroup.Wiki[at]gmail.com) for more information on how your expertise and energy can expand and improve this resource.

This summer’s AIC-led divestment of the physical inventory of specialty group publications (discussed at the 2014 BPG Business Meeting) prompted the sale of about 85 back issues of the BPG Annual with the remainders slated for recycling this fall. As a reminder, BPG members will continue to get a printed version of the latest volume in the mail and the AIC Office has committed to keeping two copies as a print archive in perpetuity. Individual Annual articles are currently hosted on CoOL in HTML (Vol. 1–19, 1982–2000) or as PDFs (Vol. 20–32, 2001–2012) but BPG PubComm’s Amy Williams is leading a concentrated push to convert all image and text files collected by past Annual editors from 1982–present into PDFs (in color as available). Amy’s work to standardize older file formats into non-proprietary, accessible and sustainable formats is a huge one-time effort but soon you’ll be able to access full digital versions of individual articles on CoOL and create printed and bound print-on-demand (POD) copies or high quality PDF files of full volumes from the AIC Store.

FAIC

Many thanks to FAIC for its generous support of the September 15–19 workshop “Media Consolidation for Ancient and Medieval Manuscripts on Parchment.” The Thaw Conservation Center of The Morgan Library & Museum in New York was a superb host, providing well-organized lab spaces for hands-on sessions as well as access to illuminated books that seamlessly demonstrated lecture materials. To all our colleagues involved in this workshop, our sincere thanks for sharing your expertise and resources.

—Michelle Facini, BPG Chair, [bpg.facini\[at\]gmail.com](mailto:bpg.facini[at]gmail.com)

Electronic Media Group (EMG)

EMG Membership

Don’t forget to renew your membership! If you are not a member yet, please consider becoming part of the EMG Specialty Group and joining EMG for only \$20 (\$10 for students!) to support our initiatives and programs. With the membership, you will receive EMG’s publication, the *Electronic Media Review*. This is the first international periodical publication focusing on electronic media art conservation. As a new EMG member, you will also receive the EMG Optical Pen for proper labeling of optical media. The EMG listserv is available for posting questions and comments. If you are an EMG member and would like to be included in the EMG listserv, please check the EMG Membership Listserv Website (<http://cool.conservation-us.org/mailman/listinfo/emg-membership>) for details.

2015 AIC Annual Meeting

EMG is planning an exciting lineup of events for the 2015 Annual Meeting in Miami. We are excited to be holding a joint session and reception with the Objects Specialty Group, along with our usual EMG programming. More details will be forthcoming, so please stay tuned to the AIC website as the schedule develops. We look forward to seeing you in Miami!

—Helen Bailey, EMG Chair, [hakbailey\[at\]gmail.com](mailto:hakbailey[at]gmail.com)

Objects Specialty Group (OSG)

2015 AIC Annual Meeting

Program Chair Sarah Barack is pleased to announce that OSG will be collaborating with the EMG at our next annual meeting. The theme for the joint sessions is: “Collaboration with Artists in the Preservation of Artistic Heritage: Theory and Practice.” Our groups will hold two sessions and we will also have an offsite evening reception together. In addition to a half day devoted entirely to OSG only papers, the meetings will also include a special lunch-time tips session. Join us in Miami!

Postprints

The 2012 OSG Postprints are online now, available through MemberFuse and in the AIC Store. Back issues of OSG Postprints are currently being scanned and will be available on the AIC website later this year. Finally, an initiative is underway to donate hard copies of Postprints to conservation training programs, beginning with the Buffalo program. Next, we will reach out to international training programs and other laboratories that could benefit from this donation. If you have ideas for possible donation sites, please contact Group Chair Suzanne Davis (contact information below) or Chair Emerita Lara Kaplan at [Lkaplan\[at\]gmail.com](mailto:Lkaplan[at]gmail.com).

Archaeological Discussion Group (ADG) Updates

Archaeological Discussion Group Chair LeeAnn Barnes Gordon reports that the ADG has been busy with several projects undertaken by working groups of dedicated volunteer members. Projects include revising the group’s mission statement and webpage content, planning and writing AIC blog posts with content on archaeological conservation, and preparing a list of suggested revisions for the Find-a-Conservator tool in order to make it easier for archaeologists to connect with conservators. The ADG Facebook group, “AIC Archaeology Discussion Group,” has seen an increase in lively and consistent posts over the past few months, so if you are interested and haven’t done so already, please join the group!

AIC Wiki Edit-a-thon in November!

Volunteer to contribute content to OSG’s wiki pages now! Contact OSG Wiki-Chair Carrie Roberts at [carrizabeL\[at\]gmail.com](mailto:carrizabeL[at]gmail.com) for more information.

—Suzanne Davis, OSG Chair, [davissL\[at\]umich.edu](mailto:davissL[at]umich.edu)

Paintings Specialty Group (PSG)

2015 AIC Annual Meeting

The upcoming annual meeting in Miami is shaping up to be another “can’t-miss” event. Thank you to everyone who submitted an abstract. The response was overwhelming, giving our Program Chairs terrific options to consider and many difficult decisions to make. This year’s program will include a six-talk joint session with RATS as well as a joint reception with RATS at an exciting, to-be-announced venue. Keep an eye out for an official schedule soon. In the meantime, think about tips, tools, and tricks of the trade that would make a good submission to the PSG Tips Session – expect a formal call for tips in the spring.

PSG Wiki

Erin Stephenson, our new Wiki Editor, is looking for volunteers interested in contributing to the PSG Wiki. This is a great opportunity to share expertise or brush up on a particular topic while adding to one of our growing knowledge bases. Interested parties should contact Erin at [estephenson \[at\] menil.org](mailto:estephenson@menil.org).

A Push for Peer-Reviewed Status

The next deadline for applications to become a Professional Associate or Fellow is January 1. There are many early-to-mid career PSG members – myself included – who have put off applying for PA status, and there are many experienced members who are deserving of Fellow status but have not yet taken that step.

Information about peer-reviewed status can be found on the AIC website. I will be submitting an application before January 1, and I hope you will join me. Doing so can only make ourselves, PSG, and the entirety of AIC stronger.

—Matt Cushman, Chair, PSG, [matthew.cushman \[at\] yale.edu](mailto:matthew.cushman[at]yale.edu)

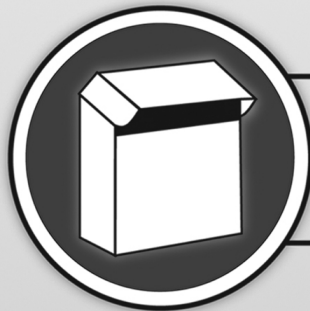
Photographic Materials Group (PMG)

2015 PMG Winter Meeting: Registration Now Open

We are working on the final details of our next biannual PMG Winter Meeting, held in Cambridge, MA, on February 20–21, 2015, at the Harvard Library and the Harvard Art Museums. Come prepared for a full and stimulating program of 18 presentations covering a wide variety of unpublished research, a no-less-exciting business meeting where we will discuss important PMG affairs and will vote on our next biannual meeting venue, and a lot more! To register and for further information on the meeting schedule, list of speakers, workshops, hotels, tours, receptions, etc., go to the Biannual PMG Winter Meeting’s page on the AIC website. We look forward to seeing you in Cambridge.

2015 AIC Annual Meeting

Planning for AIC’s 43rd Annual Meeting in Miami, FL, May 13-16, 2015 is well under way. Thanks to the numerous abstract submissions we received, PMG will have an extended program of



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sessions and a business meeting in Miami. If you have any questions concerning the PMG program, please contact Sarah Freeman, our fabulous PMG Program Chair. More details about the program in Miami will be shared in the next AIC News columns and on the AIC website, as well as via the AIC-PMG listserv.

PMG Publications: Coatings Book on Amazon

Coatings on Photographs: Materials, Techniques, and Conservation (2005) is now available on amazon.com. I would like to thank Jennifer Jae Gutierrez, PMG Publication Coordinator, and Bonnie Naugle, AIC Communication Director, for making the listing on Amazon happen. Don't forget that AIC members can purchase the book and other PMG publications at a discount price on AIC's online store.

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

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

Research and Technical Studies (RATS)

2015 AIC Annual Meeting

The submission deadline has come and gone and we would like to thank everyone who sent in an abstract for the 2015 meeting. We received a large number of very high quality submissions for the RATS sessions, which is currently making the selection process very difficult, but we are close to making our final decisions.

The rest of the RATS programming at the 2015 meeting is really beginning to take shape. RATS will hold a joint session with the Paintings Specialty Group (PSG) in addition to our RATS session, "Uncovering and Understanding Treatment History." Our program chair has also organized a joint reception with the PSG to be held at a fabulous venue in Miami, and more details will follow soon.

RATS will also be co-presenting a workshop with the Art Archaeology and Conservation Science Division (AACS) of the American Ceramic Society (ACerS) tentatively titled "New Research on Ancient Glasses and Glassy Materials." This event will take place on Sunday, May 17, 2014, at the Hyatt Regency Miami—the annual meeting host hotel—just after the AIC Meeting and right before the Glass & Optical Materials Division of ACerS meeting. Lectures will focus on new research pertaining to ancient glasses and glassy materials, including raw materials, processing, thermal history and properties, technology transfer, glass corrosion, and glass artifact preservation. There are tentative plans for hands-on activities at a local glass studio. Volunteers are sought for help with programming, fundraising, and organization. Please contact Glenn Gates at [ggates\[at\]thewalters.org](mailto:ggates[at]thewalters.org) for opportunities and information.

Elections

It's never too early to begin thinking about stepping up and running for an RATS office. We will be looking for a Secretary/Treasurer and an Assistant Program Chair for the coming round.

- The **Assistant Program Chair** becomes Program Chair in their second year, and will be responsible for planning the RATS programming at the AIC Annual Meeting (2017).

In their first year, this person participates in the planning of the meeting to get a sense of the process. Traditionally this position rotates between conservators and conservation scientists, and this rotation is slated for a conservator.

- The **Secretary/Treasurer** records the minutes of the RATS business meeting and is responsible for preparing the annual RATS budget in consultation with the other officers and AIC staff.

More information on these positions can be found here: <http://www.conservation-us.org/specialty-groups/research-technical-studies/rules-of-order>

Both positions are important and a chance to make a real impact and contribute to our SG and the field. If you're interested, please contact Silvia Centeno ([Silvia.Centeno\[at\]metmuseum.org](mailto:Silvia.Centeno[at]metmuseum.org)).

—Ainslie Harrison, RATS Group Chair 2014-15, [harrisona\[at\]si.edu](mailto:harrisona[at]si.edu)

Textile Specialty Group (TSG)

2015 AIC Annual Meeting

Fall is the busy season for planning the 2015 Annual Meeting. Kate Sahmel, Vice Chair, has been hard at work putting together the program and planning a fun evening event for the Miami meeting. She has organized a joint evening reception with ASG and WAG at the beautiful Vizcaya Museum and Gardens. Please make sure you register early and purchase your reception ticket.

TSG Wiki

November is Wiki edit-a-thon month. Jennifer Cruise, TSG Wiki Editor, has also had an industrious autumn.

The catalog section on fiber identification by microscopy is up on the TSG pages of the Wiki. It is extremely thorough and a valuable resource. Thank you to Denyse Montegut, who originally drafted the section, and to contributors Melanie Sanford, Elena Phipps, Teresa Knutson, Irene Karsten, Fran Mayhew, Anne Murray, Sarah Stevens, and Lucy Commoner. Thank you also to editors Kathy Francis, Mary Kaldany, Anne Peranteau, Nancy Pollak, and Deborah Trupin.

Jennifer welcomes any questions and comments. She is recruiting volunteers to share content material that contributes new information, and people who are willing to read online drafts and give feedback. Any suggestions for content that people would like to see on the Wiki would also be greatly appreciated. Writing on all topics is open to any AIC member. At the business meeting earlier this year, Kathy Francis shared this quote from Rachael Perkins Arenstein, Wiki E-Editor, "TSG content is the third most popular on the wiki. That is saying something about the need for your material and the quality of the content."

TSG Archives

Jonathan Hoppe, TSG Archivist, is working his way through the TSG Archives. Working with the AIC Records Management Guidelines for Committees and in consultation with TSG leadership, Jonathan is sorting through materials to digitize. No material will be discarded, but not all material will be digitized. The digital files will be placed on MemberFuse.

Publications Inventory

Last year we were notified that AIC could no longer hold our surplus inventory of publications. Two hard copies of each publication will be held at AIC's in-office archive. At the business meeting in San Francisco, we passed a motion to offer our surplus inventory to South and Central American conservation programs and to serial listservs. We also passed a motion to approve the expenditure of postage to send the publications to the schools and libraries. Thank you to Robin Hanson and Yadin Larochette for spearheading this project. They have been working together to offer the inventory, and to collect and organize the responses. Thank you also to Bonnie Naugle, Communications Director at AIC, who has been the AIC liaison on this project.

There were 29 responses from 8 countries outside the U.S., which speaks to the importance and relevance our work has worldwide. This project not only provides much-needed resources to deserving institutions, but also allows TSG to develop or further relationships with institutions around the globe.

As 2014 comes to a close, I hope you will take the opportunity to end one year by preparing for the next through renewing your membership and registering early for the 2015 Annual Meeting in Miami.

—Lauren Chang, TSG Chair, [lkchang27\[at\]gmail.com](mailto:lkchang27[at]gmail.com)

Wooden Artifacts Group (WAG)

2015 AIC Annual Meeting

An update from our esteemed Program Chair, Tad Fallon:

“As I am sure you all well know at this point, the plans for the next Annual Meeting, to be held in Miami on May 13-16, 2015, are in full swing. The theme for AIC's 43rd Annual Meeting will be *Practical Philosophy or Making Conservation Work*.

“The abstract submission deadlines were in mid-September, and we have received a great group of interesting and engaging talks, making for a full slate!

“This year we will be holding both a WAG session, and a joint WAG/ASG session. Given the many links and parallels between the specialties including design, substrates, and coatings, it is sure to be a rich and interesting intersection. In addition, we will be holding a joint specialty group reception at a fantastic soon-to-be-announced location that is not to be missed. This will be a terrific merging of WAG, ASG, and TSG, and will provide a chance to mingle with familiar colleagues as well as the opportunity to network with new contacts. Tickets for this event will be offered during the Annual Meeting registration process.

“As an addition to the programming for the 2015 AIC Annual Meeting, we are working on offering a second WAG-sponsored “Airbrushing for Conservators” workshop that would be held at the same venue on May 11 and 12, just prior to the start of the meeting.

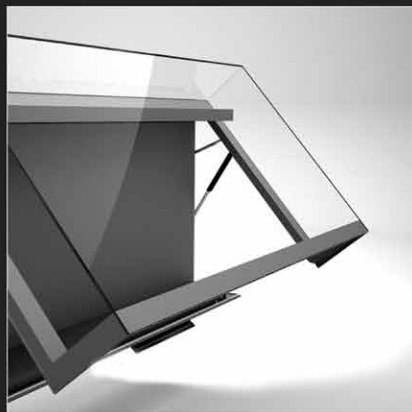
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“Looking forward to seeing all of you in Miami!”

Please contact Tad with any questions related to the meeting at [Tfallon1024 \[at\] comcast.net](mailto:Tfallon1024[at]comcast.net).

Postprints

We are making good progress with our Postprints. I am glad to report that we have 100% submission for 2014 (for both joint and WAG-only sessions) and up to 50% for other years, going from 2009–2013, with more submissions for some years than others. A total of 33 papers have been submitted, with 13 more pending. We're at various stages of copyediting and proofing. Seventeen papers have been sent to the copyeditor, 10 of which have been returned and sent to the authors for review. About 3 are ready for layout. We hope that seeing all these past papers published will continue the flow in years to come! Thanks to WAG e-editor Rian Deurenberg–Wilkinson for making this happen!

Conference and Workshop Announcements

WAG and FAIC will offer a workshop on cleaning decorative and historic finishes on wooden surfaces, to be taught by Richard

Wolbers at the Winterthur Museum, Delaware, August 3–7, 2015. This workshop is made possible thanks to NEH funding.

A conference on Chinese export lacquered wooden artifacts will be offered at the Winterthur Museum, October 29–30, 2015. This event will be part of a two-year project funded by the IMLS. The first day will feature talks, a tour of a small exhibition featuring a selection of Winterthur's collection of Chinese export lacquered objects, and the opportunity to look at a few pieces closely; it will be open to conservators, curators, collectors, scholars, and anyone interested in Asian lacquer. The second day will be limited to a smaller group with a focus on conservation of this material. Please contact Stephanie Auffret if you have any question about this event.

—Stephanie Auffret, WAG Chair, [sauffret \[at\] winterthur.org](mailto:sauffret[at]winterthur.org)

PLEASE NOTE:

The Conservators in Private Practice (CIPP) group did not submit a column for this newsletter issue.

Network Columns

Collection Care Network (CCN)

Connecting to Collection Care

As was reported in the October FAIC Press Release “FAIC Grant Award from IMLS for Connecting to Collections Care Online Community,” (see also article on page 8) FAIC and AIC have accepted the responsibility for maintaining the collection care social learning resource “Connecting to Collections” (C2C). This resource had been developed in a partnership between Heritage Preservation, the AASLH, and IMLS, then maintained through the past three years by Heritage Preservation. The resource will be renamed “Connecting to Collections Care.” CCN is charged with establishing an advisory group to guide maintenance of and enhancements to the resource, which will include monthly webinars as well as the online discussion forum.

News from our Related Professional Group Liaisons

Jacqueline Cabrera (CCN liaison with ARCS) reports that the Association of Registrars and Collection Specialists (ARCS) is now heading into its third year of existence. The past two years established a firm base for the organization that included incorporation, organizing of the board and its committees, and staging of a very successful conference in Chicago in October 2013. Membership has now grown to about 500 members from 29 countries.

The board recently named its new officers for the term of 2014–2016:

- Jacqueline Cabrera, President
- Jean Gilmore, Vice-President
- Tamara Johnston, Treasurer
- Irene Taurins, Corresponding Secretary

The 2015 conference will be held at the Astor Crowne Hotel in New Orleans November 12–15, 2015. Information on that and other activities are available on the ARCS website at: www.arcsinfo.org.

We are pleased to pass on the news that **Fiona Graham**, our CCN liaison with the Canadian Association for Conservation (CAC), has been appointed course coordinator for the “ARTC 801–Conservation Principles” course at Queen's University's Art Conservation program in Kingston, Ontario.

—Robert Waller, e-editor, *Collection Care Network*, [rw \[at\] protectheritage.com](mailto:rw[at]protectheritage.com)

Emerging Conservation Professionals Network (ECPN)

ECPN at the ICOM-CC 2014 Conference in Melbourne

ECPN officers Michelle Sullivan (Professional Education and Training) and Ayesha Fuentes (Communications) represented ECPN at the 17th Triennial Conference of the International Council of Museums Committee on Conservation (ICOM-CC) held in Melbourne, Australia, from September 15–19, 2014. Since the University of Melbourne served as a primary local partner, student and emerging conservator participation and engagement were emphasized throughout the conference. The Student Conservators at Melbourne (SC@M)—an emerging conservators group at the University of Melbourne—organized a well-attended pre-conference “Student Research and Networking Symposium.” The symposium included eight presentations by emerging conservators from Australia, United States, Germany,

and the Netherlands that introduced international emerging professional organizations, international conservation education, and student research projects.

Michelle presented on behalf of ECPN, briefly introducing our organizational structure, membership, current projects, and initiatives. During the question and answer period, audience members showed particular interest in AIC's Mentor Program and ways in which ECPN's model could be adapted in other countries.

ECPN presented a poster at ICOM-CC, *Building a Community of Emerging Conservators*, which provided an introduction to our network and its major activities and resources. We included the results of a recent poll of our Facebook membership, illustrating the primary reasons people join ECPN. The poster also featured an interactive world map that allowed emerging conservators from all over the world to pin their location. By the close of the conference, all continents (except Antarctica) were represented on the map!

The conservation students from the University of Melbourne and the University of Canberra were exceptional hosts to the international emerging conservators in attendance and arranged dinners and happy hours that encouraged the formation of new friendships and connections outside of the conference venue.

Webinar

On October 16, ECPN hosted a webinar featuring Suzanne Davis, Associate Curator and Head of Conservation at the Kelsey Museum of Archaeology. Suzanne presented an energizing talk during the ECPN Portfolio Symposium at the 2013 AIC Annual Meeting that was so well received we asked her to speak once again on career development in the webinar series.

The webinar content included applying for fellowships and jobs, negotiating compensation, and developing your career after graduate school. In addition, Suzanne addressed questions from the audience during a Q&A session at the end of the program. If you were unable to attend the live webinar, a recorded version is now available for viewing on the AIC YouTube channel.

Although this webinar did not address building and managing a portfolio, Suzanne covered this topic in her March 2013 blog post on *Conservators Converge*: "Portfolios and Career Transitions: Pre-program, graduate, and post-graduate portfolio tips."

—Michelle Sullivan, ECPN Education and Training co-officer,
[michellerosesullivan\[at\]gmail.com](mailto:michellerosesullivan[at]gmail.com)

Positions, Internships, & Fellowships

ASSISTANT/ASSOCIATE OBJECTS CONSERVATOR Saint Louis Art Museum

The Saint Louis Art Museum is seeking a full time assistant or associate level conservator in objects conservation. The candidate will participate in all aspects of conservation and treatment of three-dimensional works in the departments of Antiquities, Ethnographic, Asian, Decorative Arts, and Modern Art. Applicants must have a master's degree from a recognized conservation program or comparable training, 3+ years of post-program conservation experience, and knowledge of various mediums and

materials over a wide range of cultures. Candidate must have the ability to work collaboratively with excellent oral and written skills. This is a one year position with the possibility of extension or conversion to regular full-time position and includes health insurance, paid holiday, sick, and vacation leave.

The Saint Louis Art Museum is located in historic Forest Park and is one of the top ten comprehensive art museums in America, based on the scope and quality of its collection. The museum has four modern conservation labs in the area of paintings, paper, objects and textiles. More information about the museum is available on the Saint Louis Art Museum web site at www.slam.org.

Applications will be accepted until the position is filled.

To apply, please submit a letter of application, a resume, the names and telephone number of three professional references, and three conservation treatment examples electronically to www.slam.org/careers.

Saint Louis Art Museum is an Equal Opportunity employer.

CONSERVATION FELLOWSHIPS

The Metropolitan Museum of Art

Conservation and Scientific Research Fellowships are offered to applicants working on projects related to the conservation of paintings, paper, objects (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), textiles, and musical instruments. Fellowships are also offered in the scientific research department to cooperate with conservators and curators to study, preserve, and conserve the works in the Museum's collections, and also pursue innovative research in analytical techniques, preventive conservation, and treatment methodologies. These fellowships provide practical training and hands-on treatment of works of art for junior fellows that have completed graduate-level training. Senior fellowships are intended for well-established professionals with at least eight years of experience in the field and a proven publication record, or those who have their PhD in hand by the deadline date.

The deadline for conservation and scientific research fellowship applications is December 5, 2014.

All fellowships must take place between September 1, 2015 and August 31, 2016. The stipend amount for one year is \$42,000 for senior conservators/scientific researchers and \$32,000 for junior conservators/scientific researchers, with up to an additional \$6,000 for travel and miscellaneous expenses.

<http://www.metmuseum.org/research/internships-and-fellowships/fellowships/conservation-and-scientific-research-fellowships>

HISTORIC PRESERVATION FACULTY SEARCH, UVA

University of Virginia's (home to a living World Heritage site) School of Architecture, is seeking applications for a tenure or tenure track appointment in Historic Preservation, rank dependent upon experience to begin August 25, 2015. The sub-field of expertise within Historic Preservation is open, including but not limited to community history, conservation, cultural geography, cultural landscape history, design, historic preservation planning, law, or public advocacy. The person holding this

Positions, Internships, & Fellowships continue on page 31

Courses, Conferences, & Seminars

FAIC PROFESSIONAL DEVELOPMENT COURSES

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the FAIC website (www.conservation-us.org/courses) or from the FAIC Office: 202-661-8070 or [courses \[at\] conservation-us.org](mailto:courses@conservation-us.org).

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

FAIC Workshops

Preventive Conservation* January 17-30, 2015, Ossabaw Island, Georgia

Workshops at the AIC Annual Meeting, May 13-16, Miami, Florida (see www.conservation-us.org/meetings for schedule and registration)

Cleaning Decorative and Historic Finishes* August 3-7, 2015, Winterthur, Delaware

Removal of Pressure-sensitive Tapes and Tape Stains,* September 28-October 2, 2015, Atlanta, Georgia

FAIC Online Courses www.conservation-us.org/courses

Photographic Chemistry for Preservation* – coming soon!

Sustainable Collections Care Practices* – webinar series begins in 2015

Webinar: Raising Money for Collections Conservation

The recording of this FAIC Webinar, produced and co-sponsored by Learning Times in collaboration with the American Alliance of Museums and sponsored by The Inge Foundation, is now available free of charge at www.conservation-us.org/pastwebinars.

Conservation Science Tutorials are available at no charge on FAIC's Conservation OnLine:

<http://cool.conservation-us.org/byform/tutorials/conscitut/>

Co-sponsored Courses

FAIC is working with several organizations to co-sponsor events in 2015. Details will appear on the website as events are confirmed.

Calls for Papers

Submission Deadline: December 8, 2014.

New York University's Moving Image Archiving and Preservation Program, *Personal Digital Archiving*, New York, NY, USA. (Conference Dates: April 24-26, 2015)

Info: <http://www.cni.org/news/personal-digital-archiving-2015-nyc-424-26-2015-call-for-participation/>

Contact: [personaldigitalarchiving \[at\] gmail.com](mailto:personaldigitalarchiving@gmail.com) and submit at <http://bit.ly/1t8x3Td>

Submission Deadline: December 8, 2014.

The Society for Imaging Science and Technology, *Archiving 2015*, Berlin, Germany. (Conference Dates: May 19-22, 2015)

Info: www.imaging.org/archiving

Contact: [info \[at\] imaging.org](mailto:info@imaging.org)

Submission Deadline: December 15, 2014.

Art Institute of Chicago, Northwestern University, the Field Museum, and Agilent Technologies, *The 7th Workshop and Meeting of the Users' Group for Mass Spectrometry and Chromatography (MaSC)*, Chicago, IL, USA. (Workshop dates: May 17-20, 2015, Conference dates: May 21-22, 2015)

Info: www.masgroup.org

Submission Deadline: January 31, 2015.

Alberta Regional Group and Canadian Association for Conservation of Cultural

Property (CAC), *41st Annual Conference and Workshop, Conserving the Past, Embracing the Future*, Edmonton, Alberta, Canada. (Conference dates: May 26-30, 2015)

Info: <https://www.cac-accr.ca/conferences>

Contact: [margotbrunn \[at\] gmail \[dot\] com](mailto:margotbrunn@gmail.com)

Submission Deadline: March 31, 2015. An Ignite Session (5-minute talk) of the Canadian Association for Conservation of Cultural Property (CAC), *41st Annual Conference and Workshop, Conserving the Past, Embracing the Future*. Emerging conservators are particularly invited to present.

Info: <https://www.cac-accr.ca/conferences>

Contact: [margotbrunn \[at\] gmail \[dot\] com](mailto:margotbrunn@gmail.com)

GENERAL

Nov 19-22, 2014. American Schools of Oriental Research (ASOR), *Annual Meeting, Pigments, Paints and Polychromies in the Ancient Near Eastern Context*, and *Conservation and Site Preservation in the Near East*, San Diego, CA, USA.

Info: www.asor.org/am/2014
 Contact: Alexander Nagel, [nagela\[at\]si.edu](mailto:nagela[at]si.edu)
 or Laura D'Alessandro, [lada\[at\]uchicago.edu](mailto:lada[at]uchicago.edu),
 Suzanne Davis, [davissl\[at\]umich.edu](mailto:davissl[at]umich.edu) or LeeAnn
 Barnes Gordon, [leeannbarnes\[at\]gmail.com](mailto:leeannbarnes[at]gmail.com)

Nov 20-21, 2014. Institute for Conservation (ICON) Metals Group, *...well, I wasn't expecting that! Surprises, Revelations and Unexpected Outcomes in Conservation*, Greenwich, UK.

Info: <http://bit.ly/1wsbjjW>
 Contact: Cymbeline Storey, ICON Metals
 Group Committee, London, UK, [icon.metals.
group\[at\]gmail.com](mailto:icon.metals.group[at]gmail.com)

Dec 1, 2014. Winterthur University of Delaware Art Conservation Program (WUDPAC), *Celebrating the 40th Anniversary of the Winterthur University of Delaware Program in Art Conservation*, Washington, DC, USA.

Info: [www.loc.gov/preservation/outreach/
tops/wudpac/](http://www.loc.gov/preservation/outreach/tops/wudpac/)

Dec 1-2, 2014. Network for Conservation of Contemporary Art Research (NECCAR), *Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation*, Glasgow, UK.

Info: www.tate.org.uk
 Contact: Dr. Erma Hermens, School for
 Culture and Creative Arts, College of Arts,
 University of Glasgow, [erma.hermens\[at\]
glasgow.ac.uk](mailto:erma.hermens[at]glasgow.ac.uk)

2015

Feb 24-26, 2015. High Museum and NCPTT, *Divine Disorder: Folk and Outsider Art*, Atlanta and Summerville, GA, USA.

Info: ncptt.nps.gov/blog/divine-disorder-2015
 Contact: Jason Church, NCPTT, 645
 University Parkway, Natchitoches, LA, 71457,
[jason_church\[at\]contractor.nps.gov](mailto:jason_church[at]contractor.nps.gov)

Mar 22-26, 2015. American Chemical Society (ACS), *Conservation Science of Cellulosic Materials: Recent Developments*, Denver, CO, USA.

Contact: Antje Potthast and Ute Henniges,
 University of Natural Resources and Life
 Sciences, Vienna – BOKU, Konrad Lorenz
 Strasse 24, 3430 Tulln, Austria

Apr 12-18, 2015. Amt für Archäologie des Kantons Thurgau, *Preserving Archaeological Remains In Situ (PARIS 5)*, Kreuzlingen, Switzerland.

Info: www.paris5.tg.ch
 Contact: Nicole Esslinger, Kreuzlingen
 Tourismus, Sonnenstrasse 4, Postfach CH08280,
 Kreuzlingen, Tel: +41 71 672 17 36

Apr 15-17, 2015. University of Cambridge Museums, *Subliming Surfaces: Volatile Binding Media in Heritage Conservation*, Cambridge, UK.

Info: www.cam.ac.uk/subliming-surfaces
 Contact: [ucmvbm\[at\]hermes.cam.ac.uk](mailto:ucmvbm[at]hermes.cam.ac.uk)

May 13-16, 2015. AIC's 43rd Annual Meeting, *Practical Philosophy or Making Conservation Work*, Miami, FL, USA.

Info: www.conservation-us.org/meetings
 Contact: Ruth Seyler at [rseyler\[at\]
conservation-us.org](mailto:rseyler[at]conservation-us.org)

May 17-23, 2015. 2015 Annual SPNHC meeting, *Making Natural History Collections Accessible through New and Innovative Approaches and Partnerships*, Florida Museum of Natural History, Gainesville, FL, USA.

Info: [www.flmnh.ufl.edu/index.php/
spnhc2015](http://www.flmnh.ufl.edu/index.php/spnhc2015)
 Contact: [spnhc2015\[at\]flmnh.ufl.edu](mailto:spnhc2015[at]flmnh.ufl.edu)

May 26-30, 2015. Alberta Regional Group and Canadian Association for Conservation of Cultural Property (CAC), *41st Annual Conference and Workshop, Conserving the Past, Embracing the Future*, Edmonton, Alberta, Canada.

Info: <http://www.cac-accr.ca/conferences>
 Contact: Margot Brunn at [margotbrunn\[at\]
gmail\[dot\]com](mailto:margotbrunn[at]gmail[dot]com)

Jun 15-17, 2015. International Symposium in honour of Paul Coremans, *A Belgian Monuments Man and his Impact on the Preservation of Cultural Heritage Worldwide*, organized by the Royal Institute of Cultural Heritage (Institut Royal du Patrimoine Artistique), Brussels, Belgium.

Info: [http://org.kikirpa.be/coremans2015/
index.php?lang=en](http://org.kikirpa.be/coremans2015/index.php?lang=en)

Oct 21-23, 2015. The Nordic Association of Conservators, Finnish section, *NKF XX Congress*, Helsinki, Finland.

Info: www.konservaattoriilitto.fi
 Contact: [info.nkf2015\[at\]gmail.com](mailto:info.nkf2015[at]gmail.com)

ARCHITECTURE

Nov 3-4, 2014. Conservadors-Restauradors Associats de Catalunya (CRAC), *Architectural Conservation: A Team Work*, Barcelona, Spain.

Info: <http://cracpatrimoni.com>
 Contact: Agnes Gall Ortlik, [gallortlik\[at\]
yahoo.fr](mailto:gallortlik[at]yahoo.fr)

BOOK & PAPER 2015

Apr 1-3, 2015. The Folger Shakespeare Library, *Don't Rock the Cradle*, Washington, DC, USA.

Info: www.folger.edu
 Contact: Renate Mesmer, Head of
 Conservation, Folger Shakespeare Library, 201
 East Capitol St, SE, 202-675-0332

Apr 8-10, 2015. Book & Paper Group of the Institute of Conservation, *Adapt & Evolve: East Asian Materials and Techniques in Western Conservation*, London, UK.

Info: <http://adaptandevolve2015.wordpress.com>

CONSERVATORS IN PRIVATE PRACTICE

Nov 15, 2014. Bay Area Art Conservation Guild (BAACG), *Building a Successful Private Conservation Practice*, San Francisco, CA, USA.

Info: www.baacg.org

ELECTRONIC MEDIA**2015**

Apr 24-26, 2015. New York University Moving Image Archiving and Preservation Program, *Personal Digital Archiving*, New York City, NY, USA.

Info: www.nyu.edu/tisch/preservation

OBJECTS

Nov 13-14, 2014. Royal Armouries, *Leather in Warfare*, The Royal Armouries and the Archaeological Leather Group, Leeds, UK.

Info: www.royalarmouries.org
 Contact: Quita Mould, [quita\[at\]onetel.com](mailto:quita[at]onetel.com),
 +44 1366 384289

2015

Jun 22-24, 2015. International Conference, *Archaeology 2015: Ancient Cultures in the Lands of the Bible*, Jerusalem, Israel.

Info: www.archaeologyisrael.com
 Contact: [desk\[at\]archaeologyisrael.com](mailto:desk[at]archaeologyisrael.com)

PAINTINGS

Nov 13-15, 2014. The National Gallery, *Rembrandt Now: Technical Practice, Conservation and Research*, London, UK.

Info: [www.nationalgallery.org.uk/
rembrandt-now](http://www.nationalgallery.org.uk/rembrandt-now)

PHOTOGRAPHIC MATERIALS

Nov 17-18, 2014. Atelier de Restauration ed de Conservation des Photographies de la Ville de Paris (ARCP and the Institut National du Patrimoine), *From Materiality of Photography to its Dematerialization: New Challenges for Photographic Conservation*, Paris, France.

Info: www.arcp.paris.fr or www.inp.fr

Nov 18-21, 2014. The State Hermitage Museum, *Current Research in Photography*, St. Petersburg, Russia.

Contact: [photoconservation\[at\]hermitage.ru](mailto:photoconservation[at]hermitage.ru)

2015

Feb 20-21, 2015. *Winter Meeting of the Photographic Materials Group*, Harvard University, Cambridge, MA, USA.

Info: www.conservation-us.org/pmgmeeting

COURSES, CONFERENCES, & SEMINARS

RESEARCH & TECHNICAL STUDIES

Nov 5-7, 2014. Infrared and Raman Users Group, *11th Infrared and Raman Users Group (IRUG) Conference*, Boston, MA, USA.

Info: www.mfa.org/collections/conservation/irug11

Nov 17-19, 2014. 53rd Eastern Analytical Symposium and Exposition, *The Art and Science of Analysis*, Sommerset, NJ, USA.

Info: www.eas.org

2015

May 17-22, 2015. *The 7th Workshop and Meeting of the Users' Group for Mass Spectrometry and Chromatography (MaSC)*, Chicago, IL, USA.

Info: www.mascgroup.org

TEXTILES

Nov 16-20, 2015. North American Textile Conservation Conference (NATCC), *Material in Motion, 10th North American Textile Conservation Conference*, New York, NY, USA.

Info: www.natconference.com

NEW COURSE LISTINGS

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

Campbell Center for Historic Preservation Studies

Mount Carroll, IL
Sharon Welton, Executive Director
Tel: 815-244-1173
Website: www.campbellcenter.org

Canadian Conservation Institute

1030 Innes Road
Ottawa, Ontario K1B 4S7
Telephone: 613-998-3721
or Toll-free in Canada: 1-866-998-3721
Fax: 613-998-4721
TTY/TDD: 819-997-3123

The Getty Conservation Institute

1200 Getty Center Drive, Suite 700
Los Angeles, CA, 90049-1684
Tel: 310 440-7325, gciweb@getty.edu

Nov 18-21, 2014. *Second jointly-organized XRF Boot Camp, with GCI and the Institute for the Preservation of Cultural Heritage (IPCH) at Yale University.*

Hooke College of Applied Sciences

850 Pasquelli Drive
Westmont, IL 60559-5539
630-887-7100 (tel)
630-887-7412 (fax)

E-mail: education@hookecollege.com
Website: www.hookecollege.com

Nov 5-7, 2014. *INS-526: IR Spectral Interpretation*

International Academic Projects

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

ICCROM International Summer School

ICCROM
Via di San Michele, 13
00153 Rome
+39 06 58 55 34 10
Fax: +39 06 58 55 33 49
Website: <http://www.iccrom.org/category/course-announcement/>

Jul 13-24, 2015. *Communication and Teaching Skills in Conservation and Science*

The Leather Conservation Centre

University Campus
Boughton Green Road
Northampton
NN2 7AN
Email: lcc@northampton.ac.uk
Website: www.leatherconservation.org

The Montefiascone Conservation Project

The Barbarigo Seminary Library
Rome, Italy
Website: monteproject.co.uk/en/study-programme

The National Center for Preservation Technology and Training (NCPTT)

Natchitoches, LA
Website: Ncptt.nps.gov

March 24-26, 2015. *Fiber Identification and Analysis for Conservation (Houston, TX)*

University of Michigan Library

University of Michigan Papyrus Collection
807 Hatcher Graduate Library South
913 S. University Avenue
Ann Arbor MI 48109-1190
Website: www.lib.umich.edu/papyrology-collection

University of Amsterdam

Programme Conservation and Restoration of Cultural Heritage
Oude Turfmarkt 145, room 001
1012 GC Amsterdam
Tel: +31 (0) 20 525 2015
Website: www.uva.nl

West Dean College

Please contact the course organizer at +44 1243 818219 or cpd@westdean.org.uk

Website: www.westdean.org.uk/College and click on 'Conservation CPD'

BCM and PCIP Course Organiser
Edward James Foundation Ltd
West Dean, Chichester, West Sussex PO18 0QZ
DDI +44 1243 818219

AIC News

The bi-monthly member newsletter of the American Institute for Conservation of Historic and Artistic Works

- Upcoming Conferences

Upcoming Conferences

General

Nov 19-22, 2014. American Schools of Oriental Research (ASOR), *Annual meeting, Pigments, Paints and Polychromies in the Ancient Near Eastern Context*, and *Conservation and Site Preservation in the Near East*, San Diego, CA.

Info: www.asor.org/am/2014
Contact: Alexander Nagel, nagela@uchicago.edu or Laura D'Alessandro, lada@uchicago.edu, Suzanne Davis, daviss@umich.edu or LeeAnn Barnes Gordon, leannbarnes@gmail.com

Nov 20-21, 2014. Institute for Conservation (ICON) Metals Group, *...well, I wasn't expecting that! Surprises, Revelations and Unexpected Outcomes in Conservation*, Greenwich, UK.

Info: <http://bit.ly/1wsbjw>
Contact: Cymbeline Storey, ICON Metals Group Committee, London, UK,
icon.metal.group@gmail.com

The AIC News online edition has a responsive design that works well on mobile devices, tablets, and desktop computers. Bookmark the AIC News site and conference listings now! <http://cool.conservation-us.org/cool/aicnews>

Positions, Internships, & Fellowships *continued from page 27*

position is expected to teach two courses per semester, designed in consultation with the Director of the Historic Preservation program. Applicants with international preservation experience are especially encouraged to contact us. Candidates must hold a graduate degree in a wide range of fields, including but not limited to: Archaeology, Architectural History, Architecture, Building Conservation, Geography, Historic Preservation, History, Landscape Architecture, Law, or Urban Planning. Successful candidates will have an accomplished or promising research agenda and experience teaching in Historic Preservation. Successful candidates must also be able to demonstrate the potential for earning tenure in at least one of the school's four departments. Candidates are free to express interest in serving as the Director of the Historic Preservation certificate program, but service as Director is not an expectation. PhD preferred but not required. The salary will be commensurate with experience.

To apply, visit <https://jobs.virginia.edu>, Posting # 0614998. Complete a Candidate Profile, and electronically attach a curriculum vitae and cover letter to include your research interest and teaching philosophy.

Application review will begin November 1, 2014; the position will remain open until filled.

The University will perform background checks on all new faculty hires prior to making a final offer of employment and official transcripts will be requested.

For additional information related to the position, please contact: Louis Nelson, Associate Professor of Architectural History, Director of Historic Preservation Program, and Associate Dean for Research and International Programs via email at ln6n@Virginia.EDU. For information about the application process, please contact: Mary Jo Bateman, Departmental Assistant via email at mb2tr@Virginia.EDU.

UVa is an equal opportunity and affirmative action employer. Women, minorities, veterans, and persons with disabilities are encouraged to apply.

POSITION: PAINTINGS OR SENIOR PAINTINGS CONSERVATOR

Williamstown Art Conservation Center (WACC)

The Williamstown Art Conservation Center is seeking an experienced paintings conservator upon the retirement of one of our Senior Paintings Conservators. This is a full-time position with occasional travel. Applicants must have an advanced degree in art conservation with a specialization in paintings conservation or comparable training. A minimum of ten years post graduate experience is preferred but all applicants will be considered. The position calls for treatments on paintings from all periods, including contemporary works and murals. The position title and responsibilities will be commensurate with experience. WACC provides excellent salaries along with outstanding benefits including medical, dental, 403b contributions, vacations and professional development.

WACC is an independent, nonprofit, regional center providing comprehensive conservation services in Paintings, Furniture, Objects, Paper and Textiles. The staff is collaborative, very collegial and works innovatively with the curatorial and collection professionals of hundreds of Northeast institutions. WACC laboratories are located on the campus of the Clark Art Institute in the Lunder Center at Stone Hill. The architect of the Center is world renowned, Tadao Ando. The Center was completed in 2008. More information on the Center can be found at www.williamstownart.org.

Please send your confidential curriculum vitae and references by December 31, 2014.

Thomas J. Branchick
 Director/Head Paintings Conservator
 Williamstown Art Conservation Center
 227 South Street
 Williamstown, MA 01267
tbranchick@williamstownart.org
 413-458-5741



AIC

AMERICAN
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