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Sustaining the Unsustainable: Mitigation and Monitoring for Modern Materials

By Whitney Baker, Kelly McCauley, and Jia-sun Tsang for the AIC Sustainability Committee

Recent practice of sustainable preservation has addressed energy savings through environmental control. Sustainability practices can also be applied to protecting and preserving the lifespan of collection items that are essentially unsustainable, such as plastic.

A basic understanding of the chemical and mechanical interactions of these man-made materials can allow conservators to create balance between sustainability and stewardship by using a multi-stage approach to managing risk and resources. For collecting institutions, economic models that also consider sustainable preservation mean that combining core values of “reuse, recycle, and reduce” with management solutions will naturally integrate sustainable objectives into day-to-day preservation practice and scientific research.

The degradation of plastic objects in cultural heritage collections presents many difficulties for taking a sustainable yet scientific approach because the materials themselves degrade in ways that are so specific to the material in question; reducing deterioration requires the amalgamation of knowledge and techniques that are less commonly applied to standard collections management procedures. Current plastics preservation research focuses on analysis and mechanisms of degradation, and scientific investigations have just begun to assess these risks in terms of sustainability.

Plastic objects can be difficult to preserve for a variety of reasons. Plasticizers leach, polymer chains break, colors change, and structures crystallize and break, often as a function of exposure to environmental conditions. It is hoped that this article will facilitate discussions about sustainability as one of the key considerations in the preservation of plastics and encourage this approach for museum collections as a whole.

SUSTAINABILITY
COMMITTEE
COLUMN

Monitoring for Degradation

Beyond the environmental factors that affect collections en masse, conservators and collections managers often invest in various kinds of monitoring to document the condition of specific objects. For plastic objects, they often institute regular maintenance and assessment practices that include the most current understanding of plastics degradation. This requires staying current with relevant published literature to understand the myriad ways plastics may deteriorate and making changes to storage and exhibition strategies, as appropriate.

VISUAL

Many symptoms of plastic degradation are fairly obvious during an examination, survey, or assessment. Embrittlement, weakness, cracks, crazing, crumbling, weeping, and discoloration are usually visible to the naked eye. Other evidence of deterioration like off-gassing may be subtler, although sometimes these compounds can be detected by smell. Storage materials used to house plastics may provide additional warnings: boxes, tissues, and other storage materials can be examined for signs of deterioration; disintegrating or discolored paper, tissue, and cardstock may become brittle in the presence of acids emitted by deteriorating poly(vinyl chloride), cellulose acetate, and cellulose nitrate. In addition, metal objects will corrode in the presence of some deteriorating plastics.



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AIC NEWS

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(bnaugle@conservation-us.org):
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We reserve the right to edit for brevity and clarity.

ADVERTISING

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Deadlines for advertising copy are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to AIC at info@conservation-us.org.

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From the Executive Director



Following the welcome in the July newsletter of new FAIC board member Tom Clareson, I'm pleased to introduce L. Eden Burgess, a lawyer specializing in art and cultural heritage (see page 9) as the most recent addition to the FAIC board of directors. Currently, nine people serve on the FAIC board, three of whom are AIC board members. Cultivation efforts continue with the goal of appointing in the coming year at least two more directors who can provide the additional expertise and experience that will enrich our leadership capacity.

I was grateful that Eden and Tom not only agreed to serve on the FAIC board, but they were willing and able to share their perspectives during the recent FAIC strategic planning sessions. Every three years, AIC and FAIC board and staff leadership meet to discuss the state of both organizations and priorities for the coming years. The two boards met separately, of course, but a joint session was held between the two meetings to focus on the synergy between the two organizations and how each supports the other. The meetings this year were facilitated by arts consultant Robert Berendt, who has worked with us periodically over the past six years. The expertise he has shared with us on strategic planning and governance issues has been invaluable.

We are at a significant juncture in the history of AIC and its Foundation, making the discussions this year of particular importance. As the practice of conservation evolves, along with the environment in which conservators work, AIC and FAIC are advancing to meet the challenges and opportunities being presented. In addition to its ongoing initiatives, FAIC is expanding its emergency programming, incorporating new staff, and exploring its role in supporting the conservation community in taking advantage of the digital world in which we work. While AIC continues to provide a wide range of support to its members, it is now also assessing member categories and the growth of networks as part of its structure. Both organizations are taking a more outward looking approach than in the past, seeking diverse perspectives and expertise to help us advance the profession.

Not only will we be providing you with updates on our progress in the coming months, but we will also be asking for your opinions and advice as we set our priorities for the next three years. Please join in. I look forward to the dialogue!

—*Eryl P. Wentworth, AIC/FAIC Executive Director,*
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Sustaining the Unsustainable *continued from front cover*

Condition surveys can provide baseline data or a “snapshot” of condition at one point in time, and this data can then be used to effectively allocate resources going forwards. However, the induction period for many plastics may shift quickly and without much warning so that “regular condition surveys would [be needed to] provide sufficient data to map the rate of degradation time for a collection” (Shashoua 2008). Visual monitoring of changes in plastics collections is time-consuming because the evidence is often more complex than indicated by simple physical or color change. In order to make survey efforts economically sustainable, a balance must be found between staff resources, the number of objects to be monitored, and the kind of information collected.

National Postal Museum, Smithsonian Institution

In 2013, the National Postal Museum (Smithsonian Institution) in Washington, DC, opened the William H. Gross Stamp Gallery (<http://postalmuseum.si.edu/StampGallery/salon.html>), designed as an open-storage display area. The exhibit solutions used are designed to absorb off-gassed pollutants and allow for ongoing inspection of paper-based, polymer-based, and composite materials housed in and comprising the display. The NPM team has built in monitoring and assessment as part of the long-term maintenance of the objects on exhibit.

Visitors had long hoped to see more of the NPM’s collection, and the space accommodates 393 pull-out frames that hold 786 graphic panels with more than 10,000 United States postage stamps, stampless covers (folded envelopes sent through the mail), documents, artwork, and envelopes used to deliver mail.

The NPM team decided on a passive display that relies on absorbent tissue and matboard to contain off-gassed byproducts. Stamps were encapsulated in polyester, often with a sheet of buffered tissue inserted behind each object as an additional absorbent. The polyester sleeves were only partially sealed to allow some air exchange. Graphic panels were printed on Peterboro archival matboard, and additional layers of this matboard were inserted in between the two-sided displays in order to absorb gases that may arise from deterioration. In addition, each case, holding a bank of twenty-five frames, was fitted with a wireless datalogger to allow remote monitoring of the microenvironment over time.

Every month a collections management team cleans the outside of the frames and inspects the displays for object slippage or other anomalies. When graphic panels are updated, the conservation and exhibit team test the pH of the matboard panels to determine how materials in the frame are aging.

CHEMICAL

Prior to significant physical change, plastics degradation can be observed by detecting specific chemicals or degradation markers that, when measured, indicate the extent of deterioration. Identification of a specific chemical marker for a specific plastic by-product requires a sophisticated knowledge of the plastic itself and how it degrades. For example, as cellulose acetate film degrades, it can emit acetic acid. Using tools like acid detection strips (A-D strips) in a closed space allows a conservator to get a sense of relative concentration of the degradation marker (acetic acid) by comparing it to a reference guide. These strips were developed in 1995 by the Image Permanence Institute (IPI) specifically for cellulose acetate but conservators have used them

for other purposes, such as monitoring potential exhibit materials (Nicholson and O’Loughlin 1996), evaluating acetate adhesives used in enclosure construction (Brewer 2014), and evaluating potential infill materials for use with textiles (Kaldany et al. 1999).

A-D strips rely on color change when exposed to acetic acid fumes, and 2012 research by Smithsonian conservators Jia-Sun Tsang and Beth Richwine showed that their effective use is dependent upon how they are deployed. Their research also shed light on the poor efficiency of broad-spectrum non-specific absorbents such as activated carbon and zeolites, which require frequent replacement and extensive institutional resources.

Future research on the use of degradation markers should focus on the identification of significant chemical compounds and finding new, more efficient ways to track their emissions and any build-up in a variety of exhibition and storage environments.

ODDY TESTS

The Oddy Test, commonly used to select materials used in storage and display by monitoring corrosion and/or vapors generated from a sample of the test material, can be modified to monitor off-gassing of other materials including some plastics. For example, lead coupons are useful to detect acid vapor from cellulose nitrate and cellulose acetate, whereas copper coupons can be used to detect some leached plasticizers, such as some phthalates (Tsang et al. 2009). The best results are attained by placing the metal coupon in direct contact with the sample for more than four weeks of testing time, depending on the type of plastic and the amount of plasticizer.

A similar approach was reported by Prosek et al. (2013) on the use of metallic sensors to provide continuous real-time monitoring of indoor air corrosivity. The POPART project used the direct approach of “[a] reference plastic ‘doll’—made from a variety of different plastics placed in different museums to monitor environmental impact on natural aging; it was found to be an effective tool for monitoring dose-response functions” (Madden and Learner 2014).

ANALYTICAL

The extent of plastic degradation can also be monitored with scientific instrumentation. Optical spectroscopy, particularly FTIR, Raman, and NIR, are often used to measure objects directly. Pyrolysis GC-MS can decipher the major and minor organic components of a plastic. GC-MS with solid phase micro extraction (SPME) is recommended for detecting VOCs. Mechanical properties of a plastic, such as the brittleness, can also be measured in various ways. For example, dynamic mechanical thermal analysis has been used to monitor “the mechanical properties of the plastic . . . in response to changes in relative humidity and temperature” (Getty Conservation Institute 2010).

While a variety of handheld analytical instruments have been found particularly effective for rapid, on-site surveys of collections, bench-top research-grade instruments are often needed for full characterization of a material, including the detection of additives. Sampling is often required for some types of analysis like chromatographic techniques, mass spectrometry, and thermal analysis. Instrumentation and the resources necessary to interpret the results may not be readily available, thus limiting the usefulness of this approach.

Beyond Monitoring: Mitigation

Establishment and maintenance of stable museum environments that favor plastic preservation is extremely important for plastic artifacts, but choices for creating these environments are often dependent upon the particular plastic and its component chemical make-up.

TEMPERATURE

Temperature influences the rate of many chemical reactions. This relationship is often described by the Arrhenius equation ($k = Ae^{-E_a/RT}$), which says that chemical reactions occur more quickly as temperature increases, thus suggesting that lower ambient temperatures favor plastic longevity. For example, storage at subfreezing temperatures could extend the useful life of cellulose acetate photographic film “by a factor of one hundred even for film that has already started to degrade” (Bigourdan and Reilly 2000). However, a cold environment may not be a clear choice for an entire collection, such as when film is mixed with other media, like magnetic tape (which can be affected adversely by freezing temperatures). Maintaining stable cold environments through refrigeration also has financial and environmental implications.

HUMIDITY

Along with lower temperatures, reducing the amount of moisture in the air can slow deterioration, especially for those plastics that degrade by hydrolysis, but this is not always the case. A study by the IPI (Bigourdan and Reilly 2000) showed that lowering relative humidity (RH) from 50% to 20% can increase the stability of cellulose acetate film by a factor of three. Conversely, some hygroscopic plastics like casein formaldehyde will dry out if stored in a low humidity environment. Because they are plasticized by water vapor, they need a moisture content around 60% RH to stay supple (Pagliarino and Shashoua 1999). For plastics whose main degradation pathway is through other means, like polyethylene (which degrades primarily by oxidation), the effectiveness of humidity control will be limited (Shashoua 2014).

A thorough knowledge of various types of plastics and their associated vulnerabilities is necessary for choosing appropriate environmental parameters that maximize available resources. This makes for complicated choices and suggests that microclimates might be a useful solution for collections containing plastics of mixed polymers.

OXYGEN AND GASEOUS POLLUTANTS

The air around plastic artifacts often includes compounds that initiate or accelerate deterioration of certain plastics. For example, acids, ozone, and even oxygen can react with hydrolysable and oxidizable plastics, leading to damage. In addition, some plastics may become sticky as plasticizers migrate to the surface, causing airborne dust and other particulates to stick to their surface. Control of indoor and outdoor pollutants requires different strategies that can be implemented in tandem to ensure that plastics degradation is slowed and that off-gassing from plastic objects themselves does not harm other collection materials. This may include selecting a particular method of storage and the use of chemical adsorbents.

STORAGE CONTAINERS

Appropriate choices for the storage envelope can protect vulnerable plastics and contain deteriorating ones. Collection storage decisions

can be made for multiple or individual items, and choices depend upon the needs of the object as balanced by the resources available. For example, segregating deteriorating objects from the rest of the collection can be an inexpensive solution, or may strain resources if extra space is not readily available. Choosing between open and sealed storage requires knowing the plastic composition (and evaluating its degradation trajectory) as well as evaluating what can be sustained institutionally through staff time, purchase of equipment, and the costs associated with environmental control.

For example, some museums choose to store deteriorating, acid-emitting cellulose nitrate, cellulose acetate, and poly(vinyl chloride) objects in the open. It has been debated whether sealed enclosures negatively affect cellulose acetate film that has already started to degrade. There can, however, be concerns about vulnerable objects stored nearby and the health of staff and visitors; one study reported by the POPART research project showed that thirteen plastic samples emitted more than 200 different volatile organic compounds (POPART 2012a).

For some plastics, the potential for degradation products such as acids and leached plasticizers catalyzing further degradation “must be very carefully tested and monitored” (POPART 2012b). Additionally, if an object is sealed in an anoxic package, the storage mode limits use or requires additional materials and time to re-seal it after examination requests. Additionally, such storage containers may need replacement over time, as it is difficult to create a perfectly leak-free seal. A study of the British Museum’s collections, for instance, “concluded that oxygen adsorbent sachets require replacement every five years because it is impossible to prevent the slow leakage of air even when bags are well sealed” (Shashoua 2014).

For pollutants generated indoors, one low-cost solution is to absorb deterioration off-gassing byproducts with adsorbent materials. Research has been conducted in using low-cost storage materials to absorb or react with acidic gases that are formed as plastics age. Guttman and Jewett (1993) found that storage materials can significantly protect against atmospheric pollutants even at concentrations much higher than those likely to be encountered naturally, and Shashoua (2014) suggests that “[a]rchival cardboard boxes for storing cellulose acetate objects may be more effective for slowing degradation than are conservation adsorbents [although] further research on this subject is necessary.”

SCAVENGERS

In addition to using acid-absorbing storage and exhibition materials, specific deleterious compounds can be scavenged from the microenvironment by adding adsorbents. Several classes of scavengers are available to target specific categories of compounds, requiring the conservator or collection manager to have a significant understanding of plastics in the collection to be able to determine the appropriate scavenger materials. Research data on scavengers is mixed; they may absorb some off-gassed materials, yet they are difficult to target, and information on their exhaustion capacities is not clear.

Common scavengers include:

- Activated carbon (sold in powder, cloth, paper, or boards) removes a wide variety of pollutants and vapors, and works particularly well for polyvinyl chloride and cellulose nitrate objects.

- Silica gel can absorb some plastic degradation products.
- Zeolites (sold as beads, powder, or coated on paper) are sold in paper form and are recommended for inhibiting discoloration in polyvinyl chloride objects. However, zeolite use is discouraged for cellulose acetate because its plasticizers are leached into the sorbent, leading to dimensional change in the object itself.
- Oxygen scavengers, such as those sold under the brand name Ageless, are a special category in which finely powdered iron reacts with oxygen to form iron oxides and hydroxides.

Challenges using scavengers include:

- Their use requires the creation of sealed microclimates
- The materials must be replaced regularly because it is difficult to tell when they are exhausted (or at holding capacity)
- They can absorb a wide spectrum of pollutants, instead of just the one targeted
- Many scavengers cannot be reactivated and therefore create waste at the end of their use
- Some, like silica gel with a cobalt chloride indicator, have their own toxicity and should be handled with care and disposed of as hazardous waste. A methyl violet indicator is currently considered more environmentally sustainable (Hernandez 2013).

Hagley Museum & Library

The Hagley Museum's collection of 70,000 objects includes numerous plastics from the DuPont Company, ranging from the early experimental stages of plastics produced in the 1930s through samples of every synthetic material the company has produced since, and includes materials made by competing companies.

In the last decade, the museum conducted an extensive survey of their plastics and began to see signs of deterioration. The most problematic objects were made of cellulose nitrate; an estimated 10-15% of the items exhibited significant deterioration, including yellowing, embrittlement, and a crystalline appearance.

With only one objects conservator for the collection, the preservation strategy focuses on widely applicable preventive methods. The goal is to slow initial deterioration since it cannot be stopped once it begins. Plastics are kept in the dark, in cold storage at 45°F, with a relative humidity of 45%. Many are wrapped in acid-free tissue and placed in acid-free boxes to minimize exposure to atmospheric oxygen and in deference to the fact that open storage is not always practical, given the museum's space constraints. To deal with off-gassing, a bag of zeolites is placed in each closed box.

Once a year, students and technicians come onsite to inspect the plastics; they replace the paper and zeolites bag in each box, as there is no indication whether these items have ceased to be effective. Two people work about two full months to complete the check and mitigation efforts.

Conclusion (Housekeeping and Human Costs)

In general, the economic and environmental costs to maintain collections with plastic objects are significant, and these realities may play a role in mitigation and monitoring decisions. While most institutions routinely monitor relative humidity, temperature, light, and pollutants, the ranges and changes may be different for plastics than for other materials. Inspecting plastic objects for signs of deterioration ideally needs to happen regularly, but this may not be feasible for many institutions. More significantly, monitoring for

these items may include gathering other types of information such as identifying degradation markers, analyses of off-gassing byproducts, and careful consideration of damaged housing materials. Upgrading housings for plastic objects requires a different decision-making process than for other collection components and may also require significant staff time—and large supply budgets.

Conservator Fran Coles' experiences in surveying incoming plastic objects for an exhibit at the London Science Museum helped to hone concerns for specific plastics and their care. She determined that most plastics would be fairly stable and concentrated her efforts on the four most common unstable plastics: cellulose nitrate, cellulose acetate, plasticized polyvinyl chloride, and polyurethane foam. To assist staff in the identification of these particularly problematic plastics, she developed fact sheets that detailed signs of deterioration and other indicators like corrosion and odors. The fact sheets include factors to consider such as the fabrication date of the object, odors, and flexibility. She also developed scorecards that include conservation and care costs for these plastics over a ten-year period and held clinics for curators to discuss the human costs associated with acquiring and preserving plastic materials.

If a collecting institution houses large quantities of plastic objects, conservators and collections managers may need to prioritize their actions and parcel their time appropriately to make the workflow sustainable. Additionally “[s]ome plastics are more susceptible to specific agents so it is therefore beneficial [both economically and environmentally] to concentrate on controlling that specific agent for that specific plastic” (Williams 2002). To be most effective, a thorough knowledge of the plastics present in the collection, as well as the research relevant to each type, is required. Sustainability considerations can then play a role in determining the best choice among the options presented for each application. By working together, collections managers, curators, and conservators can continue to improve our ability to predict and respond to the challenges present in caring for plastic objects. In these ways, we can attempt to sustain otherwise unsustainable collections for as long as possible.

Preservation Self-Assessment Program (PSAP)

Professionals at the University of Illinois at Urbana-Champaign (U of I) developed the Preservation Self-Assessment Program (PSAP) (<https://psap.library.illinois.edu/>) to aid archives, library, and museum professionals who have limited preservation experience to identify and better understand their collections, with a focus on audiovisual materials on plastic substrates as well as photographic and image materials. Through grant support from the Institute for Museum and Library Services, staff developed PSAP as an open-source, online, free assessment tool.

The PSAP includes collection management software and an educational resource describing various film formats, deterioration, and storage. Users first enter information about institutional policies, environmental data, disaster response, and storage mechanisms and then input data about individual collection items. The software may be used to help collection managers identify the format and condition of plastic-based objects using an extensive format identification guide. The tool also describes typical deterioration characteristics, risk levels, sources for further reading, and recommendations for storage, exhibition, and environmental controls for specific types of audiovisual materials. The software allows collection managers to assign scores and rank preservation priorities for assessed materials.

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- Dr. Odile Madden, Research Scientist, Museum Conservation Institute, Smithsonian Institution, Washington, DC
- Members of the AIC Sustainability Committee

AIC News

AIC Board Nominations

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

- Secretary
- Treasurer
- Director, Communications

The Nominating Committee must receive completed nominations by February 17, 2016, three months prior to the May Members Business Meeting in Montreal, Canada. The AIC Bylaws require that candidates for these positions be 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 Nancie Ravenel (nravenel@shelburnemuseum.org), Victoria Montana Ryan (acs@artcareservices.com), or Jodie Utter (jodieu@cartermuseum.org).

—Nancie Ravenel, Chair of the AIC Nominating Committee

Nominating Committee

The Nominating Committee is seeking nominations of qualified members as candidates for the Nominating Committee election. The committee, composed of three members each serving a three-year term, has one vacant position each year. The 2016 candidate can be either a Professional Associate or Fellow Member of AIC. With approval of the revisions to the AIC Bylaws on April 30, 2015, nominations are made to the chair of the Nominating Committee and must be received February 17, 2016, three months prior to the May Members Business Meeting in Montreal, Canada. An electronic vote will be held in conjunction with the votes held for Board member positions.

—AIC Nominating Committee: Nancie Ravenel (nravenel@shelburnemuseum.org); Victoria Montana Ryan (acs@artcareservices.com); Jodie Utter (jodieu@cartermuseum.org)

IAG Meeting in November 2015

The 2015 meeting of AIC's Internal Advisory Group (IAG) will take place on Saturday, November 14, in Washington, DC. If you have thoughts, ideas, or concerns you'd like to have AIC address in the coming year, please contact a board member or 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.

Help Our Stars Shine: Nominate Your Colleagues Today

Each year, AIC recognizes members and allied professionals for outstanding and distinguished contributions to the field of conservation. Visit the website at <http://www.conservation-us.org/awards> for more information and award nomination forms. It only takes a few minutes to write a sponsorship letter that lets

the awards committee know about the colleagues and institutions that deserve recognition for making significant contributions to our field. There is certainly someone you know that deserves recognition for accomplishments such as service to AIC or the conservation field, advocacy, education or teaching excellence, or producing a terrific publication. The awards committee encourages all submissions. The nomination deadline for all awards is December 15, 2015.

AIC Emergency Committee Seeks New Members

The AIC Emergency Committee (EC) is seeking up to three new members, up to two of whom should be conservation graduate students. The committee is interested in applicants who are able to actively engage in committee activities during the busy time leading up to the AIC Annual Meeting in Montreal in May 2016.

- Term of service for Associates, Professional Associates, or Fellows: 3 years
- Term of service for Students: 2 years, with the possibility of renewing for an additional year
- Co-chairs are elected for two-year terms, staggered one year apart to provide continuity in leadership.

The EC meets monthly via conference call to fulfill the following committee charge:

To promote awareness and increase knowledge of the AIC membership in the areas of emergency preparedness, response, and recovery for cultural heritage by:

- contributing to the production of articles (published or web-based), brochures, and handouts that provide pertinent educational and technical information.
- organizing and developing lectures and workshops that provide for a foundation of understanding and the skill sets/tools needed for this type of work.
- supporting the function and role of AIC-CERT.
- working with other AIC Committees and Specialty Groups to disseminate information.
- partnering with other collection-based institutions or organizations to develop broad-reaching educational training tools.

Please submit a statement explaining why you would like to serve on the Emergency Committee (maximum one page) and your resume by September 25, 2015, to Rosemary Fallon, Fallonr@si.edu, and Kim Norman, kim.norman@usg.edu, Committee Co-chairs.

2016 Membership Renewals – Help AIC Go Green

Watch your email for an announcement about your 2016 membership renewal! AIC will mail paper renewal letters later in the fall. Renewing before September 30 removes you from the mailing list and assists AIC's continued efforts to go green. Once you receive the announcement about your dues renewal, just go to www.conservation-us.org/mytransactions and click "Pay Open Order." Remember, if you need to add or drop a specialty group, you will need to contact the office for assistance (info@conservation-us.org). The membership team is happy to help!

AIC Communications Director on Maternity Leave

AIC Communications Director Bonnie Naugle will be on maternity leave during the month of September. Emails can be directed through Membership & Communications Assistant Brittany Dismuke, info@conservation-us.org.

Annual Meeting News

Call for Papers and Theme

Join us in Montreal May 13–17 for the 2016 Joint AIC/CAC-ACCR meeting. The theme is *Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation*. The abstract submission closes on **Monday, September 14**. The poster abstract submission deadline is Tuesday, October 1. Colleagues are invited to submit abstracts for general, specialty, or joint sessions that address in a broad-based way the impact of past, present, and future disasters on the protection of cultural property. In addition, papers that address confronting the unexpected in conservation, whether it occurs during the treatment of an artifact or during a natural disaster, are requested.

The scope of the theme can include immediate reactions, such as the application of crowd-mapping technology to aid response efforts, as well as longer term developments stemming from disasters, such as the adoption of simple strategies: “fail to plan – plan to fail,” effective risk assessment methodologies, the rapid transformation of damaged artifacts into objects of veneration, or thanks to social media today, the repercussions of instantaneous visibility of destruction.

Preparing for Disasters can include, in addition to situations caused by natural disasters, accidents, terrorist activities, and climate change, even well-intended but misguided interventions that elicit global amusement and/or outrage. Confronting the Unexpected can involve surprises encountered along the way in any treatment and can be expanded to include all stakeholders, even future ones, who are affected by a disaster. Communities affected can cross geographic boundaries, social and economic populations, cultural and historical perspectives, and interdisciplinary expertise.

You can submit an abstract for the general session and/or for one of the many specialty sessions, or you can submit a poster. For more information, please visit the “submit an abstract” section of the website at <http://www.conservation-us.org/abstracts>.

Meeting Schedule

The day-of-the-week pattern for the 2016 Joint Annual Meeting and Conference will be shifted slightly as compared to previous years. Pre-conference workshops, tours, and pre-sessions will be held on Friday, May 13, and Saturday, May 14. In the past, if you felt you couldn't make it to a workshop or tour, perhaps due to workplace obligations, you can now consider flying to Montreal during the weekend to make the most of your conference experience. If you would like to see a visual representation of the meeting schedule, one is available here: <http://www.conservation-us.org/annual-meeting>. It will

be updated as we come closer to the Annual Meeting, so stay tuned!

Proposals for workshops will be accepted until September 14, so please send in your ideas using the forms found at <http://www.conservation-us.org/annual-meeting/propose-a-workshop>. Additionally, tours will explore all Montreal has to offer by bus, foot, boat, and bike. AIC has received permission to show the Zeffirelli film *Florence: Days of Destruction* as a pre-conference session in the late afternoon/early evening on Saturday, May 14. Don't miss our first-ever AIC movie night!

Opening Reception

The opening reception will take place on Sunday, May 15, from 6:30 – 9:30 pm at the Musée des Beaux-Arts. More than 150 years old and with vast collections in many different specialties, Montreal's Fine Arts Museum is one of the world's top museums. In addition to having access to many permanent collection galleries, we will have access to a special exhibition with artifacts from Pompeii. As always, the Opening Reception is included with registration. Please plan to enjoy the fine arts, delicious food, and good company.

For more information, visit www.conservation-us.org/annualmeeting.

FAIC News

Heritage Emergency Programs Updates

The emergency programs formerly run by Heritage Preservation and transferred to FAIC in May are thriving in their new home.

- The State Heritage Emergency Partnership program (SHEP) released a framework on developing and fostering statewide cultural heritage emergency networks. You can view the framework on the program's new website, <http://heritageemergency.org/shep>.
- The Alliance for Response initiative, which connects local cultural heritage professionals with emergency responders, welcomed a new network in Central Virginia with a kick-off forum held on July 28 in Richmond.
- Two new Alliance for Response networks will be launched over the next two years with grant funding from the National Endowment for the Humanities.

You can learn more about these initiatives and explore emergency resources on the new Heritage Emergency Programs web pages, to be launched this fall.

FOLEY MOVES ON TO FEMA

On August 14, Lori Foley stepped down as FAIC's Director of Emergency Programs to assume a position with the Federal Emergency Management Agency (FEMA) in the Readiness Branch of the Office of Environmental Planning and Historic Preservation. As an emergency management specialist, she will be detailed to the Smithsonian Institution to coordinate the activities of the Heritage Emergency National Task Force, a hat she wore while at Heritage Preservation. The Task Force, now co-sponsored by the Smithsonian Institution and FEMA, is a partnership of

42 federal agencies and national service organizations (including AIC) committed to protecting cultural heritage from the damaging effects of natural disasters and other emergencies. Jessica Unger, FAIC's Emergency Programs Coordinator, is now responsible for managing and shaping FAIC's Heritage Emergency Programs, including Alliance for Response, the State Heritage Emergency Partnership, AIC-CERT, the Risk Evaluation and Planning Program, and MayDay.

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

FAIC, with funding from the Samuel H. Kress Foundation, has awarded 42 Conservation Publication Fellowships since 1994. The fellowships are designed to give authors the time necessary to complete a book-length manuscript on a conservation topic.

The next deadline for proposals is November 1. Applicants must hold current AIC Fellow or AIC Professional Associate member status.

Complete guidelines and application forms can be found on the AIC/FAIC website at www.conservation-us.org/grants, along with the names of past fellowship recipients and a list of books published based on the fellowships. For specific questions, contact Eric Pourchot in the FAIC office at epourchot@conservation-us.org or 202-661-8061.

Welcome New FAIC Board Member

L. Eden Burgess is a lawyer with Washington, DC-based Cultural Heritage Partners. Her practice focuses on art and cultural heritage, in addition to intellectual property law, and she has represented museums and other nonprofits, auction houses, major collectors, and foreign states. Eden provides advice to clients on such activities as art and antiquity transactions, navigating the National Historic Preservation Act's Section 106 process, and Indian tribe-related disputes. She has also litigated and settled claims involving Nazi seizures, wartime looting, forced sales, and thefts. Eden has supported historic preservation efforts on both the state and federal levels and coordinates Preservation50, the national celebration of the 50th anniversary of the National Historic Preservation Act. In addition, Eden writes and speaks about a broad range of art, cultural heritage, and museum issues, including museum governance, immunity from seizure, and Nazi-looted art.



New FAIC Online Application System begins September 15

AIC Fellows and Professional Associate members seeking FAIC Individual Professional Development Scholarships this month will find a new online application system in place. The system allows individuals to work on their application online; applicants can save



Introducing Tru Vue® Conservation Conference Scholarship

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

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their progress along the way; attach resumé; and then submit the package for review. Even letters of reference can be requested and received through the system. Reviewers can be assigned to groups of applications, and will score and comment online as well.

“FAIC receives over 200 applications in 17 different grant and scholarship categories each year, with 24 different review cycles,” says Eric Pourchot, FAIC Institutional Development Director. “Our tiny staff was spending far too much time checking files, troubleshooting problems with forms, and compiling review scores. This online system offers a powerful and secure method for managing these programs.”

In September, only the Individual Professional Development Scholarship applications will be managed through the online system. The lessons learned from this process will then be applied to the other FAIC grant and scholarship applications in the future, with the goal of having all 17 programs online in time for the February 2016 deadlines.

Anyone having trouble with the scholarship and grant process, whether using the old or new system, can always contact Eric Pourchot or Abigail Choudhury at faicgrants@conservation-us.org or 202-661-8070 for assistance.

FAIC Application Deadlines

September 15 is the next application deadline for several FAIC scholarships and grants:

FAIC and FAIC/NEH Individual Professional Development Scholarships

The following events are eligible for professional development scholarships during the September 2015 cycle:

- Pressure-sensitive Tapes and Tape Stains (2015)
- Photographic Chemistry for Preservation (2015)
- Sustainable Collections Care Practice webinar (2015)
-

FAIC is currently seeking funding for the following 2016–2017 events:

- Plastics Associated with Photographic Materials symposium (March 2016)
- Photographic Negatives workshop (March 2016)
- Contemporary Plastic Supports workshop (March 2016)

FAIC/Mellon Photograph Workshop Professional Development Scholarships

FAIC/Tru Vue International Professional Development Scholarships

FAIC Regional Angels Grants

FAIC Lecture Grants

FAIC Workshop Development Grants

FAIC Small Meeting Support Grants



Applications for the **George Stout grant**, which helps fund student and recent graduate attendance at professional meetings, are due by December 15.

Applications and information are available at www.conservation-us.org/grants.

Fall Professional Development Opportunities

TechFocusIII: Caring for Software-based Art

September 25-26, 2015

Solomon R. Guggenheim Museum, New York, NY

Registration: \$200 for AIC members; \$300 for non-AIC members; \$100 for students

Software-based artworks have been gradually entering collections over the past three decades. However, the preservation of this medium has proved challenging for collection caretakers due to its relative scarcity and perceived complexity. TechFocus III is designed to educate conservators, curators, archivists and other collection professionals about how software is employed by different artists, looking at its functionality and aesthetics through case studies. These will also cover topics such as documentation, acquisition, artist's code, display, and strategies for long-term preservation. There will be a practical software exercise for participants to provide insight into some of the basic technical aspects. The program is funded in part by a grant from the National Endowment for the Arts.

For program information and registration, please see www.conservation-us.org/techfocus3.

Exotic Surfaces: Chinese Export Lacquer Symposium

October 29, 2015

Winterthur Museum, Garden & Library, Winterthur, DE

Early Symposium Registration (by September 1, 2015): \$140

Regular Symposium Registration (after September 1, 2015): \$180

FAIC, in partnership with the Winterthur Museum, Garden & Library, and with support from IMLS, will present the "Exotic Surfaces: Chinese Export Lacquer Symposium." The symposium is designed for curators, conservators, and those with a significant interest in the subject. Lectures and study sessions will present new research on the history, characterization, deterioration, and analysis of Chinese lacquer wares made for the export market.

For program information and registration please go to www.conservation-us.org/lacquer2015

Conservation & Exhibition Planning: Material Testing for Design, Display, & Packing

A two-day conference

November 19 & 20, 2015

Smithsonian American Art Museum, Washington, D.C.

Student/Fellow registration: \$75; Early registration: \$150;

Regular registration (after October 14, 2015): \$200

The Lunder Conservation Center, in partnership with FAIC, will present a two-day conference, "Conservation & Exhibition Planning: Material Testing for Design, Display, & Packing." This event is an opportunity for exhibition designers, mount makers, registrars, collection managers, conservators, and scientists to

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The Importance of Preparedness:

Five Questions for AIC-CERT Responder Susan Duhl

The AIC Collections Emergency Response Team (AIC-CERT), has played a pivotal role in saving damaged cultural heritage items following emergencies both large and small.

FEMA's "Ready" campaign has named September "National Preparedness Month." This movement to increase community preparedness and resilience culminates on September 30 with a national day of action called "National PrepareAthon Day."

In honor of National Preparedness Month, Emergency Programs Coordinator Jessica Unger (JU) spoke with AIC-CERT member Susan Duhl (SD) to learn more about her experiences in the field. Susan specializes in disaster prevention and strategic recovery of art, archival, and historic collections from natural, mechanical, accidental, and man-made disasters.

JU: Why did you decide to get involved in AIC-CERT?

SD: My experience as a responder on an AASLH-sponsored HEART response team in Mississippi after Hurricane Katrina made me understand the importance of helping cultural institutions after a major disaster. In Mississippi, I witnessed incredibly dedicated volunteers, but it was apparent that we were unprepared for such a major event.

The AIC-CERT training helped standardize our work as responders and has helped us respond efficiently to disasters of all types and sizes. AIC-CERT is so important to me that I became an AIC-CERT Working Group member so that I could be one of many who help the team function at its best in the event of an emergency.

But AIC-CERT could not do its work alone. It's supported and augmented by non-CERT conservators, a fact proven by the number of highly qualified responders that came to the assistance of New York City cultural institutions, gallery owners, and artists following Hurricane Sandy in 2012.

JU: Where have you been deployed? What different types of emergencies have you responded to?

SD: With AIC-CERT, I have responded to Hurricane Sandy, working at the Brooklyn Cultural Recovery Center, and the furnace puff-backs at Ringwood Manor in New Jersey and Slatebelt Heritage in Pennsylvania. I also conducted several emergency Conservation Assessment Program assessments after Sandy for historic societies and properties in northern and southern New Jersey. Since 2009, I have also been a specialist consultant for FEMA, working on post-Katrina governmental archives recovery.

JU: What was the most challenging obstacle you faced during deployment?

SD: Seeing the emotional impact on the survivors... and feeling like we can't do enough! Also, not having supplies available. Also, every disaster is different and it can be a challenge to bring together all the resources needed in a given event.

JU: September is National Preparedness Month. During deployment, have you seen where preparedness efforts have helped minimize damage?

SD: Preparedness is key. Education; assessing and remedying potential hazards and damage; training and practicing response; and building relationships with various professionals who can help – first responders, insurance specialists, suppliers, staff and volunteers, conservators – are all extremely important.

Since I started in this as a specialty ten years ago, I can see a big improvement in disaster response, and most importantly, that disasters have less impact on those collections and cultural stewards prepared in advance.

As an Emergency Committee member, I see that educational outreach – to conservators and to staff at cultural institutions – has played an important role in making disaster preparedness and prevention understandable and accessible to all types of collecting institutions and sites, and in all types of disasters.

JU: Have you seen where simple preparedness measures could have prevented major damage?

SD: There are so many examples of this: regular maintenance of mechanical systems and buildings and grounds; awareness of local and regional hazards; understanding insurance coverage; knowing how to access resources, which includes funding, professionals, and labor; and taking advantage of the availability of free and low-cost training.

During National Preparedness Month keep an eye on the AIC social media accounts for posts on how to boost your preparedness efforts.

explore the challenges of how materials are selected for use with art objects.

The planning for appropriate collection care before, during, and after display is dependent on accessing reliable information about the materials used. The production of fabrics, painted surfaces, mounts, foams, and board materials facilitate the creative display of art objects. Understanding how these materials will react with artworks over time is a fundamentally challenging, but necessary, undertaking.

This conference will convey practical considerations that facilitate and benefit collection care in museum exhibition workflows, and how they impact staff across departments. Presentations will focus on designing exhibitions and fabricating display furniture; strategic approaches to collection care during the exhibition implementation process; designing storage environments; conservation work spaces; interpretation and sharing of analytical results from Oddy testing and alternatives to the Oddy test; and monitoring how materials change over time.

For program information and registration please go to www.conservation-us.org/MaterialsTesting.

For more information about FAIC professional development activities, contact:

Abigail Choudhury
FAIC Development and Education Coordinator
1156 15th Street, NW, Suite 320
Washington, DC 20005
courses@conservation-us.org
www.conservation-us.org/courses

JAIC News

Expanding Content in JAIC

JAIC's editorial team has recently been discussing strategies for continuing to broaden the content of the Journal and strengthen areas that are currently underrepresented.

Collection care has been identified as one of these key areas, as pointed out by Mary Coughlin, new e-editor of the Collection Care Network (CCN). The recent CCN strategic planning process identified the need for increased publications on collection care topics and will consist of encouraging authors who have presented on collection care/preventive topics to prepare and submit their work as a research article for the JAIC. In response, the JAIC editorial team wants to revise and update the descriptive list appearing on AIC and the journal publisher Maney's websites to include under-represented areas such as collection care. By including more preventive conservation papers, JAIC editorial staff hopes to provide more complete coverage for the entire spectrum of conservation-related issues, ranging from collections care to treatment of cultural heritage objects.

Another result of these discussions is a proposal for a special issue in collaboration with CCN that will focus on preventive care. An initial evaluation of the submissions will be carried out to determine if they meet all the requirements for the special issue and the high standards of JAIC, followed by the usual rigorous peer review of invited papers. It is important to stress that an invitation does not imply that the paper will be accepted for publication; the acceptance rate for papers in special issues is about 50% (which is comparable to that for regular submissions). Engagement in a similar process has resulted in past special issues that have had far-reaching implications and high popularity as stand alone volumes.

On a more personal note, as current assistant coordinator for ICOM-CC's Preventive Conservation Working Group, I am especially interested in collaborating on the larger issues of collections care. The possibility of involving ICOM-CC's Preventive Conservation Working Group with AIC's Collection Care Network was initially explored in 2013 because the interests of the two groups are quite similar. AIC-CCN established a liaison initiative with the aim of increasing the flow of information between the two groups, and I currently serve that role by facilitating cooperation between the two groups. Initial steps include encouraging submissions from CCN to JAIC and in planning a special issue that focuses on preventive care. This will be followed by a call for papers within ICOM-CC in collaboration with Michel Dubus, the coordinator of the Preventive Conservation Working Group, with the aim of increasing visibility for the work they do in collections care. I am convinced that publishing the work of national and international teams who are conducting research in preventive conservation will be a key element in reiterating and expanding the scope of JAIC to reach those who practice in all conservation arenas.

For more information regarding this important and exciting joint enterprise or the special issue please contact Mary Coughlin at coughlin@gwu.edu or me at jdelhoyo@muzeum.krakow.pl.

—*Julio del Hoyo-Melendez, JAIC editor-in-chief*

Health & Safety Committee

Mythbusting Mold: Ten Facts You Should Know

Mold is a ubiquitous concern in conservation (and elsewhere!). Since mold is encountered frequently, it is important that conservators know the facts about it so that they can protect themselves. Some of these facts may be familiar to you, others not. Check out these ten tips and see what new facts you learn!

1. All molds can pose a health risk to humans. Adverse reactions to mold can be a mild skin irritation, or can be severe for those with compromised immune systems. Both dormant and active mold can cause an unsafe reaction.
2. Always wear appropriate Personal Protective Equipment (PPE) in any situation where you might encounter mold; you cannot predict how you will react. PPE should include respiratory protection, as well as eye (impermeable goggles) and skin protection (gloves, lab coats, sleeve guards). Your respirator should have N-95 or P-100 filters for filtration of mold spores and activated charcoal filters if odors are a problem. Be sure to get your doctor's permission before using a respirator (even disposable ones), especially if you have asthma or other respiratory issues. Be certain to be fit tested annually!
3. Surface molds – the molds that conservators usually encounter – produce conidia, which form and release mold spores into the air. Those spores float through the air and land on surfaces along with dirt, skin cells, pollen, fibers, and other materials that make up dust. Cleaning is your best bet for preventing mold, especially when it's dormant. Removing the spores doesn't give them the chance to germinate and colonize.
4. For safe cleaning, be sure to use a HEPA or ULPA-filtered vacuum (variable suction is best) in a fume hood while wearing PPE. Dispose of mold-infested filters, vacuum bags, and other waste by sealing them in thick polyethylene bags and throwing them away with the trash.
5. What is the key element in stopping the mold life cycle? Water availability! Water vapor in the air, water content of the mold, and the equilibrium moisture content and its availability within the substrate all contribute to the life cycle of mold. Controlling your environment by keeping your dew point below 50°F and your relative humidity below 65% will reduce the possibility of spore germination.
6. Mold spores are tough; with thick cell walls, mold spores are not defeated easily. Spores are designed to survive in an outdoor environment so that they do their job: breaking down dead organic matter such as fallen leaves and dead trees. Dormant conidia and spores can survive extreme heat, drought, and freezing temperatures.
7. Active, germinated spores are more susceptible to destruction. Flash or quick freezing around 32°F (0°C) kills active mold spores from the inside out: the moisture in the cytoplasm in the spore turns into ice crystals. As the water expands (freezes), it causes the active mold spore to burst, breaking up the cell wall. Dormant spores should be removed through cleaning (see #4).

8. The colored stains that you see on mold-infested objects are pigments excreted by the actively-growing hyphae of the fungus and/or the pigment in the hyphae that penetrate the substrate. Hyphae are the long, branch-like structures of a fungus that are its main mode of vegetative growth. The pigments are present to help protect the mold cells from radiation (IR, visible, and UV).
9. One element found in molds is mycotoxins. A class of mycotoxins – known as trichothecenes – has been implicated as potentially infecting humans via inhalation rather than ingestion or dermal contact. One of the molds that produces this mycotoxin is *Stachybotrys chartarum*, named in the media as “toxic black mold.”
10. Did you know that the AIC's Health and Safety Committee has access to safety resources? If you are a conservator in private practice, or your institution doesn't have an environmental health and safety department, ask us for assistance to point you in the right direction! 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. www.conservation-us.org/healthandsafety and www.conservation-wiki.com/wiki/Health_&_Safety

Fancy yourself a mold expert? Try this online identification quiz (warning: this is a medical site so some of the pictures are a bit gross): <http://www.mycology.adelaide.edu.au/virtual/>

RESOURCES

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Working on a Site Requiring Hard Hats? Here's What You Need To Know!

This is the first in a series of reminders to AIC members about selecting certain types of PPE.

Work hazards need to be minimized through engineering controls or eliminated altogether through safer methods or non-toxic materials. But sometimes, Personal Protective Equipment (PPE) needs to be worn as well. PPE can serve as an effective safety barrier as long as it is selected to protect the worker against the specific hazards (see "Job Hazard Analysis," *AIC News*, Vol. 39, No. 6, Nov. 2014, pp. 13-16). It must be worn and maintained properly because, if it fails, you are exposed to the full force of the hazard. Remember: PPE only protects the worker wearing it, not other bystanders in the area. Even in the "casual" atmosphere of museum work, industrial hazards exist and industrial controls must be enforced.

HEAD PROTECTION

Protective helmets (commonly known as "hard hats") are required when working in, or visiting, areas where there is a potential for injury to the head from impact and/or falling objects. Helmets specifically designed to reduce electrical shocks are necessary where heads could contact exposed electrical conductors. Your employer (or you, if you are self-employed) is always responsible for providing PPE. The person in charge of a site may also have a selection for visitors; size selection is rarely an issue as most helmets have interior adjustable headbands. Check before you go!

Protective headwear should meet professional consensus standards incorporated into each country's regulations. These types of performance standards will typically test headwear for electrical protection, impact resistance, penetration resistance, flammability resistance, and water absorption.

Examples:

- ANSI Z89.1-2009 (new revision 2014) *Standards on Industrial Head Protection* (<http://webstore.ansi.org/RecordDetail.aspx?sku=ANSI%2FISEA+Z89.1-2014>)
- CAN/CSA Z94.1-15 *Industrial Protective Headwear—Performance, Selection, Care and Use* (<http://www.scc.ca/en/standardsdb/standards/27865>)

TYPES

The most recognizable hard hat is the type that has a short (duck-bill type) brim at the front of the hat dome. This type provides protection from impact **both to the top and the sides of the head**. Another type of helmet, having a full brim encircling the entire dome, offers protection **only to the top of the head**. Helmets and hard hats may also be classified in terms of the amount of electrical protection they provide, if any, to both low-voltage electrical conductors and high-voltage sources.

MARKINGS

Be familiar with the approval markings specified by your country's regulations and prevailing test standards. For instance, ANSI-compliant hard hats will be marked, as a minimum, with:

- Manufacturer's name
- ANSI Z89.1-2009 or
- ANSI Z89.1-2003 or ANSI Z89.1-1997
- Designation regarding electrical protection

Be aware that shells typically listed in catalogues as "bump caps" (the kind sometimes worn by butchers or baseball players) look similar to a true hard hat, but are not manufactured to industrial testing standards and should not be used in your workplace.



Usually listed in safety catalogues as "bump caps"



Listed as ANSI Type 1 Front Brim Hard Hat

INSPECTION AND USE

Protective helmets and hard hats should be inspected visually every time they are worn. Use hard hats that are new and recently manufactured and discard any hard hat that has been damaged by impact, or shows signs of dents, cracks, or any other damage, including damage caused by ultraviolet radiation (UV) damage, if the hats are worn routinely on outdoor projects. Degradation of plastic by UV light will cause the glossy finish of the plastic to fade, turn chalky, and eventually fall apart; the hat should be discarded at the first signs of UV degradation.

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

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



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New Materials & Research

Managing Dust: The Study of Dust and the Influence of Context on Cleaning Strategy: The National Archives, UK

Removing dust from cultural heritage collections is an essential factor in their long-term preservation. Dust can be physically damaging and disfiguring, it can catalyse chemical reactions and abrade surfaces, even during cleaning, and it can also serve as a food source for pests and mold. In 2013, the Conservation Research team at The National Archives (TNA), UK initiated a project designed to inform a review of current commercial cleaning contracts in the context of how the collection is used, accessed, and stored. The outcomes of our study provided recommendations for delivery of a more efficient and cost-effective cleaning regime.

Aims

This project aimed to assess the risk that dust poses to the collection. The study focused on the sources of dust, rates of accumulation, and the efficacy of mitigation methods, including cleaning and storage.

The risks associated with dust have been extensively investigated in the context of museums and historic buildings (Victoria & Albert Museum, English Heritage, The National Trust), but less so for library and archive collections. The context of an archive, including TNA, is very different, because the majority of the collection is boxed and stored in air-conditioned repositories with low foot traffic. Scanning electron microscopy and energy dispersive X-ray (SEM-EDX) confirmed that repository dust is generated from predominantly internal sources. Analysis of dust samples collected from the repositories found that sources were largely biological material, such as skin cells and hair, fibers from clothing and boxes, natural material brought in on clothing and shoes, such as quartz/silica and aluminosilicates, particles of paint from shelving, and carbon-rich organic particles transferred from outside.

Accumulation

To monitor dust accumulation we expanded upon the non-adhesive, “loss-of-gloss” method used by the Victoria & Albert Museum.* Glass microscope slides were positioned on boxes in the repositories for periods of 2, 4, 6, and 12 months. The dust that accumulated on each slide reduced the gloss of the slide appreciably and the loss of gloss was measured using a Glossmeter. Unlike those used in static displays, it was highly likely that the glass slides in the repositories would be moved during the monitoring period. Disturbance to the dust layer on the slides would have compromised results. Therefore, the slides were fitted in mounts constructed of box board and placed onto a larger piece of polystyrene board to keep them stable.

* (<http://www.vam.ac.uk/content/journals/conservation-journal/spring-2011-issue-59/dust-to-dust.-access-to-access.>)

Mitigation

A series of experiments to investigate the efficacy of a variety of cleaning methods and equipment were undertaken. The methods and equipment tested included those currently used at TNA, as well as others used in historic properties and museums. UV-fluorescent powder was used as a substitute for dust in order to better assess the movement of “dust” during these cleaning experiments. Scanning electron microscopy analysis confirmed that the particles of powder were comparable in size to those of the smaller particles of dust found in the repositories. The test surfaces and cleaning equipment were examined under UV light, before and after cleaning to assess how much powder was removed, how much was retained by the cleaning equipment, and to what extent the powder was re-circulated into the air and re-deposited on surfaces.

Additional protection

Protective housings, such as boxes and folders, are another means of moderating the risk of harmful dust to a collection and so the value of these methods in protecting collection items was also assessed. UV-fluorescent powder was distributed over boxes containing facsimile documents; the boxes were handled and opened as they would be in the repository and reading room. Again, UV light was used to visually assess the extent of re-distribution of the powder.

Findings

Dust accumulation was confirmed to be greatest in the busiest areas of the repositories but also in areas adjacent to windows, possibly due to air-flow variations near to heating, ventilation, and air conditioning (HVAC) vents.

Results from the testing of mitigation methods demonstrated that:

1. a HEPA-filtered vacuum cleaner, followed by a dry or barely-damp microfiber cloth was the most efficient method of cleaning, permanently removing powder with minimal re-circulation
2. lambswool dusters in particular transferred substantial quantities of powder between surfaces and re-circulated it into the air
3. microfiber cloths removed more powder than cotton ones and both re-circulated powder less than the lambswool duster
4. brushes moved the powder but did not remove it
5. some protocols re-distributed, rather than removed dust
6. dust can be present on surfaces without being visible and so cleaning of seemingly “dust-free” surfaces will benefit the collection
7. dust can become ingrained in the surface of fibrous materials during cleaning using any of the techniques tested, the extent of which is not always discernible; once ingrained, it cannot be fully removed
8. boxes and secondary enclosures reduced the transfer of powder from box to document. However, a degree of powder was still transferred through direct contact with powder-affected surfaces, or indirectly through re-circulation (i.e. when box lids are removed).

Based on these findings, a series of recommendations to decrease dust infiltration in TNA collections was made. These included the use of:

- clean hands when handling records
- dry microfiber cloths for cleaning boxes
- barely-damp microfiber cloths for cleaning shelving
- where possible, vacuum cleaners with HEPA filters for cleaning all surfaces
- the use of lambswool dusters for cleaning the repositories was not recommended

Conclusion

The context of use and storage of TNA collections has influenced the methods developed to assess the risks of dust and to evaluate effective ways of mitigating this risk. While the point at which the accumulation of dust becomes hazardous to collections has yet to be established, it is clear that dust removal, combined with adequate housing, is necessary to minimize the risk of dust affecting collections. The evidence-based recommendations emerging from this research are informing on-going discussions with TNA's Estates team to implement the most appropriate and cost-effective method of reducing dust levels. In this way, sound scientific evidence is informing organizational practice and policy.

Further information can be found on The National Archives blog, at <http://blog.nationalarchives.gov.uk/> under the authors' names and at <http://www.nationalarchives.gov.uk/about/impact-of-dust.htm>.

Acknowledgements

We thank English Heritage, the Collection Care Department at TNA, and Rachel Gallen (HLF Skills for the Future trainee) for their support and involvement in this project.

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http://icon.org.uk/system/files/icon_news_58_may_2015.pdf

Thorns: A New Conservation Tool

The conservators at Birmingham Museums Trust have been using thorns to clean decorative metalwork, such as vesta cases, coins, buttons and in particular the Staffordshire Hoard, for the past few years.

The idea of using thorns for the Staffordshire Hoard objects was first considered as gramophone records were historically played with thorns, suggesting that it could be a suitable material to trial.

Steel implements such as scalpels, picks, and pins are commonly seen in a conservator's toolkit, but these tools are much harder than archaeological gold and silver alloy objects and are therefore not suitable due to the risk of scratching and marking surfaces. Many such objects already have a number of surface scratches, but the majority of these are the result of manufacture construction marks or from the subsequent removal of their component parts from the original objects in the 7th century. Thorns have become the perfect solution for the conservation of the 4000 fragments and objects that make up the Staffordshire Hoard.

The Benefit of Thorns

Thorns have the advantage of having very fine, naturally sharp but flexible points that can get into very small areas. Many hoard objects have very fine cloisonné or filigree decoration, and a tiny implement is required to remove soil around these decorative features.

Thorns from several species of plant were tested, but the thorns that had the properties we were looking for—softness, flexibility, and thin/small size—were berberis, pyrocanthus, hawthorn, and blackthorn. These thorns vary in size and flexibility, which enables us to select the thorn that is most appropriate for a particular object.

Other Virtues

In addition to being softer than steel and safer to use on archaeological objects, using thorns in conservation treatment has other indirect benefits:

- Thorns are a natural product that are completely biodegradable, so they can be disposed of along with regular rubbish
- They are a sustainable and renewable product
- They are free of charge and in abundant supply in the back gardens and allotments of Britain, so they do not affect our budget
- Unlike cocktail sticks, they do not tend to split and splinter; instead, the point grows dull or the entire thorn snaps in half, at which point it is simply thrown away

Possible Drawbacks

A few potential risks to using thorns have been identified, the first one being that insects might hitch a ride into the studio on the thorns and their associated branches and leaves. To minimise this risk, bags of thorns are inspected prior to being brought into the museum, at which point they are held in the conservation offices instead of the studio until they are ready to be clipped. The second risk is that some natural substance such as plant juice/sap might be transferred from the thorns to the objects. To minimize this risk, thorns are inspected and only dry, clean thorns are used.

Thorns in Action

The use of thorns has been very successful in treatment and the conservation process can now be seen featured in the New Staffordshire Hoard Gallery, which opened last October at Birmingham Museum and Art Gallery. Visitors can see the tools, learn about how the hoard has been conserved since its discovery, and even look down a microscope to see the cleaning in action.

For more information about the hoard and regular updates you can visit www.staffordshirehoard.org.uk.

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http://icon.org.uk/system/files/icon_news_58_may_2015.pdf

People

Briana Feston-Brunet joined the Hirshhorn Museum and Sculpture Garden in January 2015 as the sculpture/variable media conservator. In this new hybrid position, Briana becomes the first conservator at the Hirshhorn dedicated to the role of time-based media, which is a collecting focus of the museum. She will additionally be taking on the Hirshhorn's artist interview program. Briana joins the Hirshhorn following graduate fellowships and positions at LACMA, the J. Paul Getty Museum, and Sèvres-Cité de la Céramique in Paris, where she has worked primarily with media art, modern sculpture, and ceramics.

Stephanie Lussier was appointed in July 2014 to head the conservation of works of art on paper at the Hirshhorn Museum and Sculpture Garden. Prior to joining the Hirshhorn, Stephanie worked as a project conservator at the Whitney Museum of American Art and at the Philadelphia Museum of Art. She is a dedicated conservation educator and has served as an AIC Board Director since 2011.

Crystal Maitland joined the Canadian Conservation Institute as their Art on Paper Conservator in May of this year. She was formerly Paper Conservator at Johns Hopkins University. Her new email address is: crystal.maitland@pch.gc.ca

Patty Silence is now Director of Preventive Conservation at the Colonial Williamsburg Foundation, a promotion from her previous role as Conservator of Museum Exhibitions and Historic Interiors.

Gwynne Ryan, conservator of contemporary art, has been appointed the chief conservator of the Hirshhorn Museum and Sculpture Garden as of May 2015. Gwynne has been a member of the Hirshhorn staff for over five years, playing an active role in the development of emerging practices in the field of contemporary art conservation. A leader of Voices in Contemporary Art (VOCA) and board member since 2012, Gwynne has lectured and conducted workshops extensively on artist interviews, forging collaborations with artists as a means to identify working methods and materials.

Deborah Lee Trupin has retired from the position of Textile Conservator at Peebles Island (New York State Parks' Bureau of Historic Sites). She is pleased to announce her new practice, Trupin Conservation Services, with the motto, "Have Project? Will Travel!" She can be reached at: trupinconservation@gmail.com and 518-414-1414.

In Memoriam

Kathy Ludwig (1952-2015)

Kathleen Ann Ludwig passed on Saturday, May 16, 2015, shortly before what would have been her 63rd birthday on July 3. On Friday, June 19, 2015, Preservation Programs of the US National Archives and Records Administration (NARA) held a touching memorial service celebrating Kathy Ludwig's life and the event was filled with friends and colleagues.

Kathy loved conservation; she saw it as her life's work. She once confided that after retirement, she dreamed of volunteering in conservation at the Vatican (perhaps that was the incentive

for her Italian lessons). Kathy was in the first class (1981) of the Conservation Education Program at Columbia University. Noting that the program spoke of training in archives as well as libraries, she insisted that her internship focus on flat paper, and this set a precedent for future student internship flexibility. After finishing at Columbia, Kathy returned to her job at the Minnesota Historical Society. In 1997, Kathy joined NARA as a senior conservator where she treated thousands of NARA records of all configurations and sizes, including those of billboard proportions. The Monroe Doctrine, Delaware Ratification of the Bill of Rights, and Lincoln documents are among the more high-profile treatments for which Kathy was responsible.

Kathy was thoughtful, welcoming, helpful, and trustworthy. She was also smart, creative, and accomplished. She liked tackling challenges and solving problems. She reveled in learning just how things worked. Conservation was clearly a good fit. Kathy had a subtle, but wicked sense of humor and steadfast determination. These characteristics were undoubtedly summoned in a six-year battle with a cancer that had been dormant for eighteen years. After suffering a stroke, Kathy re-learned to count, calculate numbers, and find words hidden deeply in her memory. Fiercely independent, she had her Toyota Hybrid retrofitted to enable her to operate it despite limited use of her right leg. Once Kathy mastered all of her previously frozen skills, she returned to NARA and could be found working at her bench or computer, to the amazement and delight of her colleagues and friends.

At NARA, Kathy and I collaborated on assigned projects, presentation, and papers. We also worked closely together for the Society of American Archivists and AIC. She was a valued member of AIC's Health and Safety Committee where she served back-to-back terms in the late 1990s. She was active in the Archives Conservation Discussion Group (ACDG), was a reliable member of the Book and Paper Group (BPG), and served on its publications committee. Shortly before retiring, Kathy co-authored a paper, "Heat-Set Tissue: Finding a Practical Solution of Adhesives," given at the 2015 Annual Meeting of the AIC, soon to appear in the BPG Annual. Forever inquisitive, Kathy was also a member of PMG and RATS. Like Kathy herself, her contributions to the profession were often behind the scenes and understated.

Kathy was faithful and caring to family and friends, hospitable to all. She transferred her aging mother from Minnesota to Maryland to lovingly care for all her needs. By November 2000, Kathy felt uneasy leaving her mom alone; she insisted on inviting friends to her home and initiated what was to become the first of four presidential night countdown events. Even if the election returns were grim, we all ate and drank well—Kathy loved a glass of red wine. She was a fabulous hostess, baker, and cook, known for her "killer quiche."

Kathy was an adventurer. She had lived in Italy while studying conservation at Rosary College in the 1970s, and enjoyed visiting locations throughout the U.S. and Europe. She loved photo-documenting all of her experiences, from snorkeling to a paper mill tour, making parchment, or capturing the variety of records held by NARA for teaching examples. Kathy's photographs depicting records salvage operations in Orleans Parish during Hurricane Katrina are among NARA's most frequently viewed

disaster-related images.

I routinely checked in with Kathy for her “gut” reactions to happenings at NARA and within the preservation field, and she was right on the mark with uncanny regularity. For me, and the many others she influenced, Kathy was a tremendous source of knowledge, inspiration, and encouragement. I know she was hoping for her very own cloud in the afterlife and I can think of no one more deserving than she.

Donations in Kathy’s memory may be made to the Professional Development Fund of the Foundation of the American Institute for Conservation, <http://www.conservation-us.org/KathyLudwig>.

—*Hilary A. Kaplan, Hilary.Kaplan@nara.gov,*
with Rosemary Fallon

Worth Noting

New Doctoral Program: New Approaches in the Conservation of Contemporary Art (NACCA)

Modern and contemporary art as part of current European cultural heritage runs a risk of loss because it is particularly difficult to preserve. Proper care requires resolving fundamental questions concerning the identity, values, and authenticity of modern and contemporary artworks and the consequences for their conservation; rethinking historically-grown professional distinctions as those between the curator and the conservator; re-organizing the institutional ecosystem; and establishing frameworks for international, interdisciplinary research, and training collaboration.

A new research and training program, “New Approaches in the Conservation of Contemporary Art” (NACCA), aims to meet these demands by educating a new generation of professional curators, conservators, and academic researchers who are properly equipped to face these challenges. The program is designed by experts working in museums, heritage organizations, and universities who have profound experience in the field of contemporary art conservation and conservation research. It consists of research and training portions which are closely connected and mutually inform each other. It will focus on the development of a reflective professional attitude, which is a pre-requisite in the increasingly complex and collaborative field of contemporary art conservation.

The NACCA program, coordinated by Maastricht University, is a Marie Curie Innovative Training Network project, funded by the European Union. In total, 15 PhD projects will be initiated, each investigating different, as yet under-explored aspects of contemporary art conservation.

In the framework of the Marie Curie ITN project NACCA, the beneficiaries of this project are recruiting a total of 15 PhD researchers. Researchers will be located in The Netherlands (Maastricht University, University of Amsterdam), Germany (Cologne University of Applied Sciences), United Kingdom (University of Glasgow, Tate), Italy (Museo delle Culture Milan, University of Roma III), Portugal (NOVA University Lisbon, University of Porto) and Poland (Faculty of Conservation, Academy of Fine Arts Warsaw). For more information about the PhD projects, the vacancies and recruitment procedure, please visit <http://www.maastrichtuniversity.nl/nacca>.

Conservation Training Programs

Buffalo State College, Art Conservation Department

Class of 2016, Third Year Internships:

- **Michiko Adachi**, Library of Congress, Washington, DC
- **Janelle Batkin-Hall**, Kelsey Museum of Archaeology, Ann Arbor, MI
- **Kellie Boss**, J. Paul Getty Museum, Los Angeles, CA
- **Abigail Merritt**, Weissman Preservation Center, Cambridge, MA
- **Michal Mikesell**, Hirshhorn Museum & Sculpture Garden, Washington, DC
- **Liane Naauao**, The Boston Athenaeum, Boston, MA
- **Nicole Peters**, Arizona State Museum, Tucson, AZ
- **Julie Ribits**, Royal Picture Gallery, Mauritshuis, The Hague Center, Netherlands
- **Christine Romano**, The Phillips Collection, Washington, DC
- **Anne Schaffer**, Philadelphia Museum of Art, Philadelphia, PA

Harvard Art Museums, Straus Center for Conservation and Technical Studies

- **Lucy Cooper**, Beal Family post-doctoral Fellow in Conservation Science
- **Claire Grech**, Australian Fellow in Conservation Science
- **Andrea von Hedenström**, Painting Conservation Fellow
- **Elizabeth La Duc**, Objects Conservation Fellow
- **Liz Sorokin**, Craigen W. Bowen Fellow in Paper Conservation

New York University, Institute of Fine Arts Conservation Center

2015 NYU fourth-year internships:

- **Amy Brost**, Media, Museum of Modern Art, and Time-based Media, Solomon R. Guggenheim Museum, NYC, NY
- **Kathryn Brugioni**, Objects, National Gallery of Art, Washington, DC
- **Annika Finne**, Yale University Art Gallery, New Haven, CT
- **Saira Haqqi**, Rare Books, Weissman Preservation Center
- **Eve Mayberger**, Objects, University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA

Queen’s University

2015 Queen’s 2nd Year Internships

- **Maryse Bonaldo**, Montreal Museum of Fine Arts, Montreal, QC, Canada
- **Lauren Buttle**, British Museum, London, UK
- **Megan Doxsey-Whitfield**, Field Museum
- **Daniel Doyle**, American Mission House, Abydos, Egypt and Royal Ontario Museum, Toronto, ON, Canada
- **Laura Hashimoto**, Canadian Museum of History, Ottawa, ON, Canada

CONSERVATION TRAINING PROGRAMS

- **Natasa Rakow Krsmanovic**, Rakow Library of the Corning Museum of Glass, NY
- **Bethany Jo Mikela**, National Gallery of Canada, Ottawa, ON, Canada
- **Marie-Helene Nadeau**, Centre de Conservation du Québec, QC, Canada
- **Kaslyne O'Connor**, Library and Archives, Canada
- **Carolyn Savage**, Caere Excavation, Italy and Canadian Museum of History, Ottawa, ON, Canada
- **Sophia Zweifel**, Canadian Conservation Institute, Ottawa, ON, Canada

2015 Queen's 1st Year Internships

- **Emily Cloutier**, Canadian Centre for Architecture, Quebec, Canada
- **Vincent Dion**, National Gallery Canada, Ottawa, ON, Canada
- **Kelsey Fox**, ConservArt Associates and Debra May Painting Conservation, Los Angeles, CA
- **Patrick Gauthier**, National Gallery Canada, Ottawa, ON, Canada
- **Anne-Marie Guerin**, Alaska State Museum, Juneau, AK
- **Makedonka Gulcev**, Canadian Conservation Institute, Ottawa, ON, Canada
- **Geneva Ikle**, National Records and Archives Administration (NARA), MD
- **Lisa Imamura**, Memorial University of Newfoundland
- **Spencer Montcalm**, Fraser Spafford Ricci Art & Archival Conservation Inc., Surrey, BC, Canada
- **Gyllian Porteous**, Caere Excavation, Italy and Art Gallery of Ontario, Toronto, ON, Canada

UCLA/Getty Archaeological and Ethnographic Conservation Program

The summer 2015 internship projects of the UCLA/Getty Archaeological and Ethnographic Conservation program are as follows:

- **Betsy Burr**, Alaska State Museum, Juneau, AK
- **Lesley Day**, Hibulb Cultural Center, Tulalip, Washington
- **Colette Khanaferov**, Shangri La, Honolulu, Hawaii
- **William Shelley**, Gordion Excavations, Turkey

The third year internship projects of the UCLA/Getty Archaeological and Ethnographic Conservation program are as follows:

- **Betsy Burr**, Preservation Department, Arizona State Museum, University of Arizona, Tucson, AZ
- **Lesley Day**, American Museum of Natural History, New York City, NY
- **Colette Khanaferov**, Benaki Museum in Athens and LACMA, Los Angeles, CA
- **Tom McClintock**, Stepwise Heritage and Touris. Canberra, Australia, and Conservation d'Angkor, Cambodia
- **William Shelley**, Laboratory of Archaeometry, Archaeology and Cultural Resources Management of the University of Peloponnese, Greece
- **Heather White**, The Nelson-Atkins Museum of Art in Kansas City, KS, and the British Museum, London, UK

Winterthur/University of Delaware Program in Art Conservation

The Winterthur/University of Delaware Program in Art Conservation program's third year students, their internship sites and majors are:

- **Sydney Beall**, Paintings, Rijksmuseum, Amsterdam, The Netherlands
- **Miranda Dunn**, Paintings, Los Angeles County Museum of Art, Los Angeles, CA
- **Bianca Garcia**, Paintings, Cleveland Museum of Art, Cleveland, OH
- **Lauren Gottschlich**, Objects, Denver Museum of Art, Denver, CO
- **Anisha Gupta**, Paper, Fine Arts Museums of San Francisco, San Francisco, CA
- **Jacinta Johnson**, Paper, Cleveland Museum of Art, Cleveland, OH
- **Pamela Johnson**, Paintings Artex Fine Art Services, Landover, MD and Hirshhorn Museum and Sculpture Garden, Washington, DC
- **Jose Lazarte**, Paintings, De Young/Legion of Honor Fine Arts Museums of San Francisco, San Francisco, CA
- **Cathie Magee**, Library and Archives, Library of Congress, Washington, DC
- **Alexandra Nichols**, Objects, The Museum of Modern Art, NYC, NY
- **Emily Wroczynski**, Paintings/Architectural Surfaces Shelburne Museum, VT and Canadian Conservation Institute, Ottawa, ON, Canada

Stronger if Combined: Art History and Science

NYU'S INSTITUTE OF FINE ARTS CONSERVATION CENTER ANNOUNCES A NEW DUAL DEGREE PROGRAM

The Institute of Fine Arts-NYU is pleased to announce that its Conservation Center is changing its accreditation with the New York State Board of Education from an Advanced Certificate in Conservation to a Master of Science in Conservation of Historic and Artistic Works. The change reflects the substantial role that science plays in the training and education of conservation students.

Created 55 years ago, the Institute's Conservation Center distinguished itself by requiring its students to earn both a Master of Arts degree in art history and an Advanced Certificate in conservation. As a dual degree-granting program, the Conservation Center is unique among the graduate conservation programs in North America.

Hannelore Roemich, Chairman and Professor of Conservation Science, emphasized the importance of this change, stating, "During the past six decades our graduates have become leaders in the field. They are employed across the United States and internationally, in major and mid-sized museums, as well as smaller institutions, and in private practice. The new dual degree is a fitting acknowledgement of the strength of the program since its inception and will continue to provide the excellent launch for CC graduates into the profession."

Patricia Rubin, Judy and Michael Steinhardt Director,

notes, “Upholding its tradition of excellence in education, the Conservation Center will continue to train today’s conservators through our time-tested, but constantly evolving, course of studies. The Conservation Center plays a leading role in the field by offering our students the technical, scientific, ethical, and art historical expertise, as well as the collaborative skills, they will need to grapple with current and future challenges in conservation.”

The MS and MA dual degree will be effective for the fall 2015 incoming class. Five students have passed the rigorous selection process and will be challenged with merging art history and science during the next four years of their study at the IFA.

ICOM-CC Meeting on Conservation Science and Education

The ICOM-CC Scientific Working Group, in collaboration with Harvard Art Museums, will be hosting a meeting on the theme of Conservation Science and Education on April 13-14, 2016. The group wants to explore education in a wide way, including the education of conservation students, conservation science students, post-docs fellows, curators/art historians, directors, donors, and the press. One of the most important aspects of a conservator’s work is sharing what we know with non-specialist audiences, and our profession depends upon it. The working group is not planning a publication in the anticipation that a less formal environment will encourage active presentations and discussions.

The conference will be two days long, including a half-day visit to nearby conservation labs. The Association of North American Graduate Programs in Conservation (ANAGPIC) will be holding their conference immediately after the interim

meeting, also at Harvard University, and it will be open to any ICOM-CC delegates who want to sit in on the talks, which is an unusual treat. A call for abstracts for the interim meeting will be made shortly. Please hold the dates.

—Narayan Khandekar, ICOM-CC Scientific Working Group Coordinator; Director, Straus Center for Conservation and Technical Studies, Harvard Art Museums

Grants & Fellowships

Applications for 2016 Fitch Fellowship Funding Due October 15th

The James Marston Fitch Charitable Foundation provides mid-career grants of up to \$15,000 to professionals working in preservation, landscape architecture, urban design, environmental planning, materials conservation, decorative arts, architectural design and history, and allied fields. Applications for 2016 funding are now being accepted. Read grant descriptions and submit applications at <http://fitchfoundation.org/grants/fitch-kress/>. Applications must be submitted by October 15, 2015, 11 p.m. EST. Visit www.fitchfoundation.org to learn more about criteria for evaluation and eligibility. Contact Cristiana Peña at cpena@fitchfoundation.org with any questions.

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

Specialty Group Columns

Architecture Specialty Group (ASG)

As we look forward to Montreal for the 2016 AIC Annual Meeting, ASG would like to encourage abstract submissions from our members. Please see the call for papers and submission guidelines found on the AIC website at <http://www.conservation-us.org/annual-meeting/submit-an-abstract>, and stay tuned for further information on joint session planning – thus far a joint session with the Objects Specialty Group (OSG) is planned. Specific ASG session questions may be directed to Program Chair Leslie Friedman (friedman.la@gmail.com).

The ASG student paper session in Miami was a great success, and a dedicated student session is in the early planning stage for Montreal. There will be a separate student submission process; for more information on the 2016 student session, please contact ASG Chair Jennifer Schork (jschork@icr-icc.com).

—Jennifer Schork, ASG Chair, jschork@icr-icc.com

Book and Paper Group (BPG)

2016 AIC Annual Meeting

Thank you to all our members who responded to our 2016 Joint Annual Meeting and Conference Call for Papers. Our Program Chair Angela Campbell and Assistant Program Chair Victoria Binder are hard at work compiling abstracts and charting the course for a great meeting in Montreal.

A special thanks to our volunteer bloggers—members greatly appreciate online resources such as Conservators Converse (<http://www.conservators-converse.org/>) to keep us connected to our colleagues and their superb presentations!

Member Information

The majority of AIC members qualify for Professional Associate and Fellow status.

- AIC Associate members with three years of conservation experience are eligible to apply for Professional Associate (PA) status.
- Fellow status requires two years as a PA and ten years of conservation experience.
- Membership dues are the same for PAs, Fellows, and Associates.

These higher levels of membership are a measure of our expertise for the public, preservation allies, and for financial institutions that partner with AIC. Please consider elevating your membership level as part of your contribution to our field.

2015 BPG Budget

Balancing the yearly budget going forward is a priority for the BPG Executive Council and we continue to work with the AIC office to plan for the future. For the past several years, BPG has been able to meet rising annual meeting costs by spending down excessive reserves, following instructions from the AIC office and its auditor. Reserves are now at an appropriate level for us as a non-profit organization, but require careful future budgeting. The current strategy for balancing the budget is to increase dues and sponsorship income, digitize past publications, and renegotiate printing contracts.

The Publications Committee is working closely with the AIC office to review our design and printing contracts to begin renegotiating services and costs. Each year since 2009, \$2,000 from Paper Conservation Catalog (PCC) reserves has been supplementing BPG Annual production; these reserve funds will be depleted in 2017. Finding sleeker solutions to publishing the BPG Annual is one of the highest priorities; the publication is a great source of pride for BPG, is crucial in disseminating important papers, and is a testament to the stellar work of our Publication Committee volunteers.

BPG members voted to increase annual dues for regular members from \$30 to \$35 beginning in 2016; foreign member rates will be \$45, up from \$40. The \$5 dues increase will help meet the rising Annual Meeting costs the AIC office must pass on to the specialty groups (in particular, specialty session A/V and coffee breaks). Student rates will not increase.

Lastly, BPG members voted to increase the annual meeting travel amount for the BPG Executive Council from a total of \$2,000 to \$3,000 beginning in 2016. The increase will help ensure all four members of the Executive Council are supported should there be only partial or no individual institutional support. BPG members interested in serving on the Executive Council should not be deterred from seeking election based on insufficient travel funds.

BPG Publications Committee

Many thanks to all our Publications Committee volunteers who have been extremely busy organizing many ongoing and new initiatives. This includes creating a prototype for a SG page on the AIC website that is specific to the BPG and responsive to member needs. The AIC office staff and board have been very supportive of this project and are currently working in tandem to make greater site-wide improvements.

FAIC Topics for Workshops in 2017-18

Do you have a workshop idea or institutional event ripe for a symposium? Please contact Jodie Utter, BPG Education and Programs Committee Chair, with any thoughts or suggestions at jodie.utter@cartermuseum.org.

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

Electronic Media Group (EMG)

TechFocus III: Caring for Software-Based Art

The Electronic Media Group of the American Institute for Conservation, the Solomon R. Guggenheim Museum, and the Foundation of the American Institute for the Conservation of Historic and Artistic Works (FAIC) are pleased to announce a new two-day workshop: *TechFocus III: Caring for Software-Based Art*. The workshop will be held at the Guggenheim Museum (NYC, NY) on September 25-26, 2015.

TechFocus III is designed to educate conservators, curators, archivists and other collection professionals about how software is employed by different artists, looking at its functionality and aesthetics through case studies. These will also cover topics such as documentation, acquisition, artist's code, display, and strategies for long-term preservation. There will be a practical software exercise for participants to provide insight into some of the basic technical aspects.

I would be delighted to see as many EMG members as possible attend this workshop. For more details and to register, visit <http://www.conservation-us.org/TechFocus3>. We look forward to seeing you there!

Electronic Media Review Proposal

An important topic of discussion at this year's EMG business meeting in Miami was a proposal to migrate the *Electronic Media Review*, EMG's post-print publication, to electronic format instead of print. Information about this proposal, its background, and a mock-up of the proposed electronic version are forthcoming on the EMG membership email list. Please stay tuned for those emails, and I want to strongly encourage all EMG members to participate in the subsequent online discussion and vote.

2016 AIC Annual Meeting, Call for Papers

Please consider submitting a paper for the EMG sessions at the 2016 Joint Annual Meeting and Conference, which will be in Montreal, Canada, from May 13-17. The theme of the meeting is *Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation*, and we welcome submissions on this theme and/or general topics of interest to the EMG membership. Abstracts are due September 14, and further information can be found on the AIC website at <http://www.conservation-us.org/annual-meeting/submit-an-abstract>.

—Helen Bailey, EMG Chair, hakbailey@gmail.com

Objects Specialty Group (OSG)

General News

This newsletter signifies the changing of the OSG leadership, with myself stepping up to Group Chair and Laura Lipcsei and Tony Sigel to Program Chair and Assistant Program Chair, respectively. Before delving into any news, I would like to acknowledge Suzanne Davis' fantastic leadership as previous Group Chair, and thank her for her tireless efforts. She has been a wonderful source of inspiration for us all, and I am certain that the OSG is a better group because of her!

2016 AIC Annual Meeting

Laura and Tony are working hard to plan sessions for the Joint Annual Meeting and Conference. Please see the Call for Papers online at <http://www.conservation-us.org/abstracts>, and we hope everyone will reflect back on their projects and research to possibly submit as an abstract. The more we share with one another, the greater our collective knowledge.

Postprints 2015

Most of the Postprints from our last AIC Annual Meeting in Miami have been turned in and are currently under review. We are continuing with recent practices, whereby two colleagues provide constructive feedback for the author before the papers move to copy editing. As in past years, we will be using an outside company for this part of the process. You can access published Postprints at <http://resources.conservation-us.org/osg-postprints/>. A big thank you to Emily Hamilton and Kari Dodson for their hard work in moving our papers to publishable material.

AIC Wiki

The OSG would like to highlight Stephanie Hornbeck's recent wiki contribution, Ivory Laws and Regulations, which can be found below the Ivory materials section; this very important topic has received quite a bit of attention amongst conservators and aligned colleagues lately, and this addition to the wiki will certainly prove useful to many. Further, please consider contributing your own experiences to the wiki. The OSG is particularly interested in growing the Conservation and Care sections, with practical information about materials and techniques. These types of commentaries, which are often lacking from peer-reviewed journals or published books, are of great use to those working at the bench. If you are interested in posting, but are baffled by the technology, please check out the Contribute to the Objects Wiki page for information on how to find assistance, or feel free to reach out to the OSG Wiki Editor, Carrie Roberts at carrizabel@gmail.com.

Please feel free to reach out to me at any time with questions about our Specialty Group, or items you would like to discuss.

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

Paintings Specialty Group (PSG)

2016 AIC Annual Meeting

Planning is underway for the 2016 AIC and CAC-ACCR Joint Annual Meeting and Conference in Montreal, to be held at the Palais des Congrès from Friday, May 13, through Tuesday, May 17, 2016. Program Chair **Jennifer Hickey** and Assistant Program Chair **Kelly Keegan** are delighted to be working with **Debra Daly Hartin** of the Canadian Association for Conservation to shape our specialty group program. By the time you read this, they will have distributed a call for papers beyond the general call that has already gone out; the deadline for abstract submissions is September 14, 2015. See more at <http://www.conservation-us.org/annual-meeting/submit-an-abstract>.

PSG Postprints

Paintings Specialty Group Postprints, Volume 25 (2012) has been posted to the PSG Memberfuse group under the "Resources" tab at the bottom of the group page. All PSG "Resource" documents are available as free downloads to PSG members. Many thanks are due to **Barbara Buckley** for her tireless work as our Publication Committee Chair. (Also due to Barbara: any straggler 2015 PSG Postprints papers, which had a deadline of July 13.)

As always, please feel free to contact me with any comments, questions, or suggestions for PSG business. Stay tuned for updates on a comprehensive PSG survey as well as the digitization of past publications.

—Matt Cushman, Chair, PSG, matthew.cushman@yale.edu

Photographic Materials Group (PMG)

2016 AIC Annual Meeting

Preparation for the Joint Annual Meeting and Conference in Montreal has started and by now you have received a call for papers. The Photographic Materials Group (PMG) will be doing a solo session and a joint session with the Research and Technical Studies group (RATS). Please contact our Program Chair Tram Vo if you have questions. Abstracts for the AIC and CAC-ACCR Joint Annual Meeting and Conference are due on September 14, 2015. Check the website at <http://www.conservation-us.org/annual-meeting/submit-an-abstract> for updated information on the meeting and how to submit an abstract. Poster abstracts can be submitted by Wednesday, October 1, 2015. We look forward to seeing your proposals.

Donations to FAIC

Since the launch of the PMG Matching Gift Campaign in June, PMG members have donated \$695 and PMG has matched these gifts, with a total of \$1,390 to FAIC on behalf of PMG. The immediate generosity of our members is outstanding! We will be matching gifts until the end of the year and we hope to see more of our members participating in the campaign. Please support the FAIC and consider making a donation. For information on FAIC programs and how to donate, visit <http://www.conservation-us.org/donate>.

AIC Online Store

After a short hiatus for inventory, all PMG publications and merchandise, including the new Photographic Print Sample Set 3 (Gelatin Silver), are now available for purchase again on the AIC online store.

Miscellaneous

The Photographic Materials Working Group (PM-WG) of ICOM-CC recently announced plans for their 2016 PM-WG interim meeting. The Rijksmuseum will host the event, scheduled for September 21-24, 2016, in Amsterdam, the Netherlands. See more about the event at <https://www.rijksmuseum.nl/en/icom-cc.pmwg>.

—Sylvie Pénichon, PMG Chair 2015-17, spenichon@artic.edu

Textile Specialty Group (TSG)

TSG Leadership and Acknowledgements

It is my honor to introduce myself as the incoming TSG Chair for the 2015–2016 year. I am so grateful for the leadership and mentorship provided over the past year by our outgoing Chair, Lauren Chang. Lauren continues to be a wonderful resource going forward with her great knowledge of TSG workings and thoughtful advice. I also want to thank Lynn Bathke, Secretary, and Angela Duckwall, Treasurer, for their continued efforts and I look forward to working with them in the coming year. I would also like to welcome Kathy Francis, incoming Program Chair, who is working on putting together a great program for the 2016 meeting in Montreal.

In addition to all the wonderful TSG officers, both previous and current, I would also like to thank the AIC–TSG Committee Chairs and Committee Members, who volunteer their time and talents so generously. These individuals are involved with helping to plan and organize the annual meeting, editing and producing Postprints, updating wikis, maintaining archives, and nominating new officers, among many other things. Please consider joining this group of individuals and sharing your knowledge and talents with TSG, as it is an amazing community to serve with.

2016 AIC Annual Meeting

The 44th AIC Annual Meeting will be held jointly with the 42nd Annual CAC–ACCR Conference, in Montreal, Canada, May 13–16. The meeting theme is “Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation.” We are looking forward to another year of excellent presentations in TSG! Kathy Francis, Program Chair, invites colleagues to submit abstracts that voice the impact of past, present, and future disasters on the protection of cultural property and on textile collections in particular. Papers that address planning and collections care practices for damage mitigation of textile collections during and following disasters would also be welcome, as well as papers that deal with recovery actions, recovery treatments, or evaluation of measures taken in past emergencies. In addition, papers are requested for topics concerning what happens when confronting the unexpected in textile conservation, whether during the treatment of an artifact, or during a natural disaster. See more at <http://www.conservation-us.org/abstracts>. The deadline for submission is Monday, September 14th, 2015.

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

Wooden Artifacts Group (WAG)

In Appreciation

As the incoming WAG Chair, I would like to start by thanking my predecessor, Stephanie Auffret, who has done a wonderful job during her tenure. She has been the heart of WAG over the last two years, and has put a lot of energy into creating new committees to promote participation of more members within WAG, and to reaching out to people within and outside the field. It will be

my pleasure to continue this work on a variety of initiatives with the Advisory Committee, and I welcome and look forward to feedback from WAG members.

2016 AIC Annual Meeting

Welcome to our new incoming WAG Program Chair Christine Storti, who will be developing our program for the AIC’s and CAC–ACCR’s Joint 44th Annual Meeting and 42nd Annual Conference! The Joint Annual Meeting and Conference will take place in Montreal, QC, Canada, Friday, May 13 to Tuesday, May 17, 2016, at the Palais des congrès de Montreal.

I hope that many of you will be submitting abstracts for the next annual meeting. Montreal is a fantastic place and will certainly attract a large crowd, eager to learn and share knowledge about this year’s theme; *Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation*. So please get your passport ready and submit an abstract! Christine can be reached at CStorti@mfa.org.

Advocating for Wooden Artifacts Conservation

We are continuing to encourage the development of contacts and cooperation with the emerging conservation professionals’ network, or ECPN. The closing of the Smithsonian’s furniture conservation program and undergraduate programs like the Fashion Institute of Technology’s Restoration of Applied Arts program, combined with the dwindling number of qualified applicants to the Winterthur–University of Delaware and Buffalo State College Art Conservation programs, has resulted in a distinct lack of qualified wooden artifact conservators coming up in our field. Many wooden artifact conservators will retire in the next decade and there will simply not be enough young professionals to replace them. Though we do not have many emerging conservators to direct to ECPN, maybe ECPN can help us get the word out about why becoming a wooden artifacts conservator is a great thing to do! We should all make every effort to advocate for our specialty, beginning with inspiring pre-program and undergraduate/graduate students to join our community. So, please spread the word about what we do and open your door to the next generation of conservators.

Advisory Committee

The Advisory Committee (Steve Pine, Randy Wilkinson, and Paige Schmidt) has been looking into the development and creation of a scholarship fund for Pre-program internships. This new endeavor is being developed as an offshoot of the WAG SPF committee, which previously put together projects such as Furniture in France I & II, and the French American Partnership. Stay tuned for more information!

WAG Website and Postprints

Here’s a quick update on the current status of postprint publications from E-Editor and Postprints Coordinator Rian Deurenberg–Wilkinson:

- So far, 13 of previous years’ papers have been published on Memberfuse (papers are published individually on Memberfuse until a complete year is in; once a year is

complete, a digital book with all the papers will be available free to WAG members and in the AIC store for \$10 for all others).

- Seven additional papers are almost ready for publishing (minor revisions, or waiting to be converted to final PDF format).
- Twelve papers are in copy-editing or layout phase.
- For the 2015 Annual meeting, we have only received 4 out of 14 papers thus far, and highly encourage those who gave talks to follow through and get them submitted!

AIC Wiki

Please consider submitting contributions to Rian Deurenberg-Wilkinson for our wiki pages; she is eager to post new entries! Written entries can be short and can cover a variety of topics

such as materials, tools, construction or treatment techniques, etc. You can access the wooden artifacts section of the wiki at www.conservation-wiki.com/wiki/Wooden_Artifacts and e-mail Rian with questions or entries at r.deurenberg@fallonwilkinson.com.

Please always feel free to contact me with any questions, concerns or thoughts you would like to share. We are off to a great start with the newly elected and appointed WAG officers. A full list of all these members can be found on the WAG page of the AIC website. I want to thank them all, as well as the continuing officers already on board, for all their hard work and energy.

See you all in Montreal if not sooner!

—*Tad Fallon, 2015-2017 WAG Chair,*
Tfallon1024@comcast.net

NOTE: CIPP AND RATS DID NOT SUBMIT A COLUMN FOR THIS ISSUE.

Network Columns

Collection Care Network (CCN)

CCN Strategic Plan Developed

In February 2015, CCN officers met for a two-day retreat at Winterthur to develop a strategic plan to guide the network's future initiatives. As a result of the meeting, CCN developed a strategic plan that articulates five vision statements for the future, addressing the following concepts:

1. Developing a network that thrives on collaboration among all professionals who contribute to the care and management of collections.
2. Advocating preventive care for collections as the most effective and sustainable means of preservation of cultural heritage.
3. Collaborative professional development opportunities through AIC for all preservation practitioners.
4. Providing innovative resources and programs that help all stewards of collections.
5. Fostering an active liaison group with allied professional organizations, which are key to supporting preventive care of collections.

From these goals, CCN has outlined guiding strategies and next steps to guide them through the next 3-5 years. A draft of the strategic plan is currently being reviewed by the Board and it will be posted to the AIC website later this fall.

CCN would like to thank Tru Vue, University of Delaware, and AIC for supporting the strategic planning process.

In addition to finalizing the strategic plan, CCN spent the summer encouraging increased submissions to JAIC on topics that focus on collection care issues. CCN and JAIC both value increasing published resources for collection care and have just begun planning for a special collection care issue of the Journal.

CCN is working on an exciting program for Montreal 2016 focusing on collaboration between allied professionals. Please remember to submit your CCN proposals by September 14!

Social Media Chair Sought

Are you passionate about preventive conservation and collection care? The CCN is currently seeking a Social Media Chair. The CCN Officers meet once a month via conference call, as well as at the Annual Meeting in May. The chair will promote CCN activities through social media, requiring extensive knowledge of the audience, purpose, and general outcomes for various social media platforms, including LinkedIn, Facebook, Tumblr, Pinterest, listservs, etc. The applicant will have excellent writing and organizational skills. He or she will develop content strategies and workflow for feeding content to CCN social media sites that adhere to AIC social media policy, as well as communicate social media outcomes, interesting discussions, and potential projects arising from social media discussions to CCN Board.

Network officers are appointed: if you are interested, please send a letter of interest and CV to Becky Fifield, CCN Chair at rebeccafifield@gmail.com.

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

Emerging Conservation Professionals Network (ECPN)

Webinars

We are busy planning our fall webinar on the topic of publishing. The invited speakers will help clarify the mysteries of publishing by touching on topics such as choosing appropriate platforms, writing abstracts, and the nuances of co-writing and collaborating. ECPN hopes that at the conclusion of the webinar, the prospect of publishing will seem less intimidating to conservators at all levels. More details will be announced soon through email and blog posts on Conservators Converse. If you have specific questions related to publishing that you would like to see addressed in the webinar,

please submit them to Professional Education & Training Co-Officer **Elyse Driscoll** at elysedriscoll@gmail.com.

ECPN is also pleased to announce the follow-up blog post to the “Presenting Talks and Posters” webinar from Spring 2015. Written by one of the co-presenters, **Ariel O’Connor**, the post is titled “Follow-up Blog Post on the ECPN Webinar: Presenting Talks and Posters” and can be found on Conservators Converse. Readers are able to follow a link to the ECPN Wiki page where Ariel’s “PowerPoint Presentation Checklist” is available for anyone planning and presenting a talk. Don’t miss any of her great advice!

For recordings of past webinars, visit the AIC YouTube channel. Links can also be found by searching the AIC blog for “ECPN Webinar Archive” or by visiting the ECPN wiki page (“Resources for Emerging Professionals” under the “Education and Training” section).

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

Position Announcements

ASSISTANT PAINTINGS CONSERVATOR – KIMBELL ART MUSEUM (FORT WORTH, TX)

The Kimbell Art Museum seeks an Assistant Paintings Conservator to care for a collection of European paintings (1300 - 1946) that rivals in quality and scope, although not size, the most prestigious art museums in North America and a comprehensive collection of masterworks of American paintings (1800 -1964) of the neighboring Amon Carter Museum of American Art, with an opportunity to work on important paintings from other public collections. Completion of a conservation graduate program or comparable training with at least one additional year of professional experience is required.

Responsibilities include care, examination, and treatment of European and American paintings, working closely with the director of conservation and the curatorial staffs of both museums. Applicant should demonstrate both visual and technical understanding of paintings, sound judgment, and skills in treatments. Ability to clearly present conservation material in a variety of media (public lectures, museum website, written essays and exhibition installations) is desirable. Interest in technical imaging using X-radiography, IRR, and Adobe Photoshop, and having a working knowledge of XRF, is an advantage. Understanding of the care of museum collections is important, with duties to include assisting with condition checks for active loan and exhibition programs and undertaking courier trips.

Facilities include a beautiful, well-equipped studio designed by Louis Kahn in the Kimbell Art Museum, one of the most distinguished museum structures erected in recent times, and an excellent conservation library. In late 2013, the Kimbell expanded with the completion of a new exhibition pavilion designed by Renzo Piano, which includes a research library, education center and 300-seat auditorium. The Amon Carter Museum of American Art, designed by Philip Johnson, also completed a major expansion and recent renovation. In addition to its extensive holdings of paintings of the American West, the museum surveys the development of American art from post-colonial times through the first half of the twentieth century, featuring works by Homer, Eakins, Cole, Heade, Harnett, Peto, Sargent, Eastman Johnson, Cassatt, O’Keefe, Hartley, and Stuart Davis. Both museums offer a full program of loan exhibitions, publications, and educational services to the greater Fort Worth/Dallas metropolitan community.

Salary and title commensurate with qualifications and experience. Start fall 2015 or by mutual agreement. Letter of application together with résumé should be sent to: Kimbell Art Museum, Human Resources, 3333 Camp Bowie Blvd., Fort Worth, TX 76107. For information call Claire Barry, Director of Conservation, at (817) 332-8451.



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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@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

TechFocus III: Caring for Computer-Based Art, September 25 – 26, 2015, New York City, New York
Funded in part by a grant from the National Endowment for the Arts

Removal of Pressure-sensitive Tapes and Tape Stains*, September 28 – October 2, 2015, Morrow (near Atlanta), Georgia

Exotic Surfaces: Chinese Export Lacquer Symposium and Workshop, October 29 – 30, 2015, Winterthur Museum, Garden & Library, Winterthur, Delaware

Conservation & Exhibition Planning: Material Testing for Design, Display, & Packing, November 19 – 20, 2015, Washington, DC

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

Mastering Inpainting, May 2-6, 2016, Shepherdstown, West Virginia

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

Laboratory Safety for Conservation, September 10 – October 8, 2015

Examining the Environmental Impact of Exhibitions and Loans using the Life Cycle Assessment Tool*, October 15, 2015

Mitigating Risk: Contracts, October 19 – 30, 2015

Mitigating Risk: Insurance, November 2 – 13, 2015

Mitigating Risk: Capstone Webinar, November 17, 2015

Photographic Chemistry for Preservation*, webinar series begins in 2015

Cost- Effective and Green Packing, Moving, and Storage* – webinar, 2015 date TBA

Marketing for Conservation, 2016 dates TBA

Co-sponsored Courses

Campbell Center for Historic Preservation, Mt. Carroll, Illinois

There are a limited number of scholarships available for AIC members taking conservation refresher courses. Remaining course topics for 2014 are listed below. Contact the Campbell Center for details and registration: 815-244-1173; [director \[at\] campbell-center.org](mailto:director[at]campbell-center.org); www.campbellcenter.org

Using Pre-coated Repair Materials, October 2-4, 2014

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

Calls for Papers

Submission Deadline: Sept 14, 2015.

American Institute for Conservation of Historic and Artistic Works (AIC) and the Canadian Association for Conservation (CAC-ACCR)'s Joint 44th Annual Meeting and 42nd Annual Conference, *Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation*, Montreal, Quebec, Canada. Conference dates: May 13-17, 2016.
 Info: <http://www.conservation-us.org/annual-meeting/submit-an-abstract>
 Contact: info@conservation-us.org

Submission Deadline: September 15, 2015.
 Southern Historical Association, 82nd Annual Meeting, St. Pete Beach, FL, USA. Conference dates: November 2-5, 2016.
 Info: http://sha.uga.edu/meeting/call_for_papers.htm

Submission Deadline: Oct 1, 2015.
 ICOM-CC Working Group on Graphic Documents, Experience and Evidence, Interim Meeting, Paris, France. Conference dates: Jun 6-8, 2016
 Info: www.icom-cc.org/28/working-groups/graphic-documents/
 Contact: Christa Hofmann, Austrian National Library, Josefsplatz 1, A-1015 Vienna, Austria, +43 53410 322ext 368, Fax: +43 53410 321

GENERAL

Sept 9-10, 2015. COST Action FP 1302 Conference, *Effects of Playing on Early and Modern Musical Instruments*, London, UK.
 Info: <http://woodmusicck.org>
 Contact: Dr Christina Young, Conservation and Technology Dept., Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, Tel: +44 20 7848 2190

Sept 14-16, 2015. SPark, *Conservation of Sculpture Parks*, Sisak, Croatia.
 Info: <http://spark2015sisak.wordpress.com/>

Sept 16-19, 2015. AASLH, *The Power of Possibility, 2015 Annual Meeting*, Louisville, KY, USA.
 Info: www.aaslh.org

Sept 24-25, 2015. Evora University, *Colour 2015: Bridging Science with Art*, Evora, Portugal.
 Info: <http://www.colours2015.uevora.pt>

Sept 24-26, 2015. The Best in Heritage with ICOM and Europa Nosta, *Projects of Excellence*, Dubrovnik, Croatia.
 Info: www.thebestinheritage.com/conference/

Sept 28-Oct 2, 2015. FAIC, *Removal of Pressure-sensitive Tapes and Tape Stains*, Morrow, GA, USA.
 Info: www.conservation-us.org/education/education/current-courses/removal-of-pressure-sensitive-tapes-and-tape-stains

Sept 30-Oct 2, 2015. Western Association for Art Conservation (WAAC), *Annual Meeting*, CA, USA.

Contact: Catherine Coueignoux, president<-a t->waac-us< .>org
 Info: <http://cool.conservation-us.org/waac/meeting/>

Oct 2-4, 2015. Midwest Regional Conservation Guild Annual Meeting. Kelsey Museum of Archaeology, Ann Arbor, MI, USA.

Info: <https://themrcg.wordpress.com/2015-mrcg-symposium/>
 Contact: Suzanne Davis, MRCG Secretary, mrcg.secretary@gmail.com

Oct 15-16, 2015. International Institute for Conservation (IIC), *Making the transition – 3rd IIC 2015 Student & Emerging Conservator Conference*, Warsaw, Poland.

Oct 16-18, 2015. The University Art Museum at California State University, Long Beach and the Getty Conservation Institute, *Far Sited: Creating and Conserving Art in Public Places*, CA, USA.

Contact: Anna Zagorski, Research Associate, The Getty Conservation Institute, Tel: 310-440-6243, Fax: 310-440-7713
 Info: www.far-sited.org

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

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

Oct 28-30, 2015. The Conservation Department of Die Neue Sammlung, The International Design Museum, *The Future Talks 015, Processes. The Making of Design and Modern Art Materials, Technologies and Conservation Strategies*, Munich, Germany.

Info: <http://www.die-neue-sammlung.de>
 Contact: Tim Bechthold (Dipl.Rest.Univ.), Head of Conservation, Die Neue Sammlung I The International Design Museum Munich, bechthold@die-neue-sammlung.de

Nov 1-5, 2015. Association for Preservation Technology (APT), *Convergence of People and Place, Diverse Preservation Technologies and Practices*, Kansas City, MI, USA.
 Info: <http://www.apti.org>

Nov 7, 2015. Association of Print Scholars, *Inaugural Symposium of the Association of Print Scholars*, New York, NY, USA.

Nov 12-15, 2015. Southern Historical Association, *2015 Annual Meeting*, Little Rock, AK, USA.

Info: <http://sha.uga.edu/meeting/>

Nov 18-21, 2015. American Schools of Oriental Research (ASOR) *Annual Meeting*, The InterContinental Buckhead hotel, Atlanta, GA, USA.

Info: <http://www.asor.org/am/>

Contact: Suzanne Davis, davissL@umich.edu, or LeeAnn Barnes Gordon, leeannbarnes@gmail.com

Nov 19-20, 2015. Lunder Conservation Center, Smithsonian American Art Museum and FAIC, *Conservation and Exhibition Planning: Materials Testing for Design, Display and Packing*, Washington, DC, USA.

Contact: Christopher Wayner, Lunder Conservation Center, Smithsonian American Art Museum, Washington, DC, Tel: 202 633 8378, [waynerci\[at\]si.edu](mailto:waynerci[at]si.edu)

2016

Jan 14-16, 2016. The Archaeological Conservancy, *15th Biennial Southwest Symposium*, University of Arizona, Tucson, AZ.
 Info: <http://regonline.com/southwestsymposium>

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

Contact: Coordinator, Daniel Hausdorf, ICOM-CC Wood, Furniture, and Lacquer Working Group, daniel.hausdorf@metmuseum.org or Stephanie de Roeme, Coordinator, ICOM-CC Sculpture, Polychromy, and Architectural Decoration Working Group, stephanie.deroemer@glasgowlife.org

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

Info: <http://www.conservation-us.org/annual-meeting>

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

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

Jun 2016. Modern Art and Cultural Heritage (MKKM) of the German Association of Conservator-Restorers (VDR), *Collecting and Conserving Performance Art*, Wolfsburg, Germany. (Two-day seminar, dates TBA)

Info: performance_art@restauratoren.de

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

Info: <http://www2.archivists.org/conference>

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

Sep 26-30, 2016. ICOM-CC Metals Working Group, *Metal 2016*, New Delhi, India.
Info: www.metals2016.org
Contact: iic@iicconservation.org

ARCHITECTURE

Sep 30-Oct 4, 2015. Frank Lloyd Wright Building Conservancy, *Annual Conference: Wisconsin: Wright's Laboratory*, Milwaukee, WI, USA.
Info: http://savewright.org/index.php?t=news_focus&story_id=133

2016

Apr 22-3, 2016. MIT Department of Architecture Building Technology Program and the Boston AIA Historic Resources Committee, *Architectural Iron and Steel in the 21st Century: Design and Preservation of Contemporary and Historic Architecture*, Cambridge, MA, USA.
Info: Technology and Conservation, 76 Highland Ave., Somerville MA 02143, TEL: 617-623-4488, EMAIL: ses_tec_con@atmsn.com

BOOK & PAPER

Sep 9-10, 2015. British Council of Brussels and the University of Leuven (KU Leuven), *What do we lose when we lose a library?* Leuven, Belgium.
Info: <https://kuleuvencongres.be/libconf2015/website/program>

Sep 25, 2015. The British Museum, *Silver and Gold: Investigating Metalpoint Drawing*, London, UK.
Info: www.bm-mellon-symposia.org
Contact: Dr Joanna Russell, Department of Conservation and Scientific Research, The British Museum, Great Russell Street, London WC1B 3DG, UK

Oct 1-2, 2015. University of Utah, *Identification and Preservation of Architectural Drawings*, Salt Lake City, UT, USA.
Contact: Randy Silverman, University of Utah Marriott Library, TEL: 801-585-6782

2016

Jun 6-8, 2016. ICOM-CC Graphic Documents Working Group, *Experience and Evidence, Interim Meeting of the Graphic Documents Working Group*, Paris, France.
Info: www.icom-cc.org/28/working-groups/graphic-documents/

Contact: Christa Hofmann, Austrian National Library, Josefsplatz 1, A-1015 Vienna, Austria, +43 53410 322ext 368. Fax: +43 53410 321

ELECTRONIC MEDIA

Sep 25-26, 2015. EMG, FAIC and the Solomon R. Guggenheim Museum, *Techfocus III: Caring for Software-based Art*, New York, NY, USA.
Info: <http://www.conservation-us.org/TechFocus3>

Nov 19-20, 2015. Tate Modern, *Media in Transition: A Conference on the Implications for Conservation of Time-based Media Works of Art and Related Practices*, London, UK.
Info: www.tate.org.uk/whats-on/tate-modern/conference/media-transition

OBJECTS

Oct 7-9, 2015. Institut National du Patrimoine, *Transparent Mould Used in the Process of Replacing Missing Pieces on Hollow Glass Objects*, Paris, France.
Info: www.inp.fr/Formation-initiale-et-permanente/Formation-permanente/Catalogue-de-formation/Moules-transparents-pour-le-comblement-du-verre-ou-autres-materiaux

Nov 16, 2015. ICON Metals Group, *Metals in Motion: Conservation and Care of Kinetic Metal Objects*, Cardiff, Wales, UK.
Contact: Nicola Emmerson, emmersonnj@ac.uk

Dec 4-5, 2015. University for Applied Arts/Institute of Conservation, and the Schloss Schönbrunn Kultur- und Betriebsges.m.b.H., *The Conservation of East Asian Cabinets in Imperial Residences (1700-1900) – Follow-up of the 2013 Workshop*. Schönbrunn Palace Conference Centre, Vienna, Austria.
Contact: [martina.haselberger\[at\]uni-ak.ac.at](mailto:martina.haselberger[at]uni-ak.ac.at)

2016

May 25-29, 2016. ICOM-CC, Ceramics and Glass WG, *ICOM-CC Ceramics and Glass WG Interim Meeting*, Wroclaw, Poland.
Info: <http://icom.asp.wroc.pl>

PAINTINGS

Oct 9, 2015. ICON Paintings Group, *Appearance and Reality: Examining Colour Change in Paintings*, London, UK.
Info: www.eventbrite.co.uk/e/appearance-and-reality-examining-colour-change-in-paintings-tickets-13066290627

PHOTOGRAPHIC MATERIALS

Sept 21-24, 2015. Rijksmuseum Amsterdam, *ICOM-CC Photographic Materials Working Group Interim Meeting*, Amsterdam.
Info: <https://www.rijksmuseum.nl/en/icom-cc.pmwg>

2016

May 14-18, 2016. FAIC and the Center for Creative Photography, *Plastics Associated with Photographic Materials*, Washington, DC.
Info: www.conservation-us.org/Plastics

Sep 21-24, 2016. ICOM-CC Photographic Materials WG, *Triennial Meeting 2016*, Amsterdam, The Netherlands.
Info: www.rijksmuseum.nl/en/icom-cc.pmwg

RESEARCH & TECHNICAL STUDIES

Oct 30-31, 2015. The Allentown Art Museum of the Lehigh Valley and the Samuel H. Kress Foundation, *Nanotechnologies for Cultural Conservation: Current Trends and Practices*, Allentown, PA.
Contact: Diane Cole Ahl, Lafayette College, Easton, PA 18042-1768, Tel: 610-330-5358, Fax: 610-330-5058

Nov 16-17, 2015. Eastern Analytical Symposium Annual Meeting (EAS), *Conservation Science Annual*, Somerset, NJ.
Info: www.eas.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

WOODEN ARTIFACTS

Dec 4-5, 2015. University for Applied Arts/Institute of Conservation, and the Schloss Schönbrunn Kultur- und Betriebsges.m.b.H., *The Conservation of East Asian Cabinets in Imperial Residences (1700-1900) – Follow-up of the 2013 Workshop*. Schönbrunn Palace Conference Centre, Vienna, Austria.
Contact: [martina.haselberger\[at\]uni-ak.ac.at](mailto:martina.haselberger[at]uni-ak.ac.at)

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>.

Adventures in Preservation (AiP)

1557 North Street
Boulder, CO, 80304 USA
Tel: +1 (303) 444-0129
<http://adventuresinpreservation.org/>

Allentown Art Museum

31 North Fifth Street
Allentown, PA 18101
Tel: 610.432.4333

Balboa Art Conservation Center (BACC)

Field Service Officer
Balboa Art Conservation Center (BACC)
PO Box 3755
San Diego, CA 92163
619-236-9702

Campbell Center for Historic Preservation Studies

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

Sep 28-Oct 1, 2015. *Mastering Impainting*

The Getty Conservation Institute

1200 Getty Center Drive, Suite 700
Los Angeles, CA, 90049-1684
Tel: 310 440-7325, gcweb@getty.edu
Website: www.getty.edu/conservation/about/education/

Oct 16-18, 2015. "Far-Sited: Creating & Conserving Art in Public Places" Event also presented by University Art Museum CSULB, and the Museum of Latin American Art (MOLAA) at Cal State Long Beach and MOLAA. Registration: <https://www.regonline.com/Register/Checkin.aspx?EventID=1697898>

Hooke College of Applied Sciences

850 Pasquinelli Drive
Westmont, IL 60559-5539
630-887-7100 (tel)
630-887-7412 (fax)
E-mail: [education\[at\]hookecollege.com](mailto:education[at]hookecollege.com)
Website: www.hookecollege.com

Image Permanence Institute (IPI)

Rochester Institute of Technology
GAN-2000
70 Lomb Memorial Dr.
Rochester, NY 14623-5604
585-475-6047
www.imagepermanenceinstitute.org/imaging-information-media/ipi-process-id-workshop-2015

International Academic Projects

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

Sep-Dec. *Chemistry for Conservators, Correspondence course*

Oct 12-13. *Conservation of Tracing Paper*

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: www.iccrom.org/category/course-announcement/

ICON Ceramics and Glass Group

Nov 14, 2015. *Colour Fills Workshop (UK)*

International Conservation Centre

Citta di Roma, Old Acre, Israel
Tel: +971 4 9817322
<http://conservationcenter.org.il/sts/>

Oct 12 – Dec 17, 2015. *Saving the Stones, Training Program in Practical Conservation of Built Heritage*

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
monteproject.co.uk/en/study-programme

Museum Study LLC

3108 36th Ave S
Minneapolis, MN 55406
Phone: 612 790-1645
E-mail: contact@MuseumStudy.com

Oct 5, 2015. *Policies for Managing Collections*
Nov 2, 2015. *Keeping Historic Houses & Museums Clean, Ethics, Laws and Collections Management*

The National Center for Preservation Technology and Training (NCPTT)

Natchitoches, LA
Ncptt.nps.gov

National Preservation Institute

Alexandria, VA
(703) 765-0100
info@npi.org
www.npi.org/register.html

Sept 28-29, 2015. *Cemetery Preservation (Minneapolis, MN)*

Sept 30, 2015. *Cemetery Landscapes: A Practical Guide to Care and Maintenance. (Minneapolis, MN)*

Northeast Document Conservation Center

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

Northern States Conservation Center, Online Museum Classes

Helen Alten, www.museumclasses.org/

Sept 7-Oct 2, 2015. *Storage Techniques (Online)* <http://www.collectioncare.org/museum-storage-techniques-line-course>.

Sept-7-Oct 2, 2015. *Care of Metals (Online)* <http://www.collectioncare.org/care-metals-line-course>.

Sept 7-Oct 16, 2015. *Museum Cleaning Basics (Online)* <http://www.collectioncare.org/museum-cleaning-basics-line-course>.

Sept 14-18, 2015. *Condition Assessments (Online)* <http://www.collectioncare.org/condition-assessments-line-short-course>.

Oct 5-30, 2015. *An Introduction to Collections Preservation (Online)* <http://www.collectioncare.org/introduction-collections-preservation-line-course>.

Oct 5-30, 2015. *Applying Numbers to Collection Objects: Materials and Methods of Object Numbering (Online)* <http://www.collectioncare.org/applying-numbers-collection-objects-materials-and-methods-object-numbering-line-course>.

Oct 19-23, 2015. *The Problem with Plastics (Online)* <http://www.collectioncare.org/problem-plastics-line-short-course>.

Oct 26-30, 2015. *Education Collections (Online)* <http://www.collectioncare.org/education-collections-line-short-course>.

Oct 5-Nov 6, 2015. *Museum Management (Online)* <http://www.collectioncare.org/museum-management-line-course>.

Oct 5-Nov 13, 2015. *Exhibit Fundamentals: Ideas to Installation (Online)* <http://www.collectioncare.org/exhibit-fundamentals-ideas-installation-line-course>.

Oct 5-Nov 13, 2015. *Design and Construction of Exhibit Mounts (Online)* <http://www.collectioncare.org/design-and-construction-exhibit-mounts-line-course>.

Oct 12-Nov 20, 2015. *Care of Paintings (Online)* <http://www.collectioncare.org/care-paintings-line-course>.

University of Amsterdam

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

University of British Columbia (UBC) Centre for Cultural Planning and Development

Vancouver Campus
410 – 5950 University Boulevard
Vancouver, BC Canada V6T 1Z3
604-822-1459
www.cstudies.ubc.ca/cultural-planning

West Dean College

Please contact the course organizer at +44 1243 818219 or [cpd\[at\]westdean.org_uk](mailto:cpd[at]westdean.org_uk)
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

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