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Strategies for the Storage of Cellulose Acetate Film

by Douglas Nishimura for PMG

Presented at the 2015 PMG Meeting in Cambridge, Massachusetts, under the title of "Ten Lost Years"

Objects off-gassing deterioration products that are harmful to their own survival isn't new nor necessarily uncommon. What makes cellulose acetate different is not just that it's sowing its own seeds of destruction, but that it's also providing fertilizer, sunshine, and water; although cellulose acetate deteriorates on its own, the film base accelerates that destruction.

The chemistry of producing an ester from an alcohol and an acid has been known since the 19th century. The problem lies with the reverse reaction in which the ester is converted back into an alcohol and an acid by hydrolysis. The hydrolysis reaction can be acid catalyzed or alkaline catalyzed, and acid just happens to be the byproduct of the reaction. For cellulose acetate, the ester is not part of the polymer chain, but exists as part of its side groups, so the acid formed by hydrolysis is relatively low in molecular weight, thus mobile and with a moderately high vapor pressure.

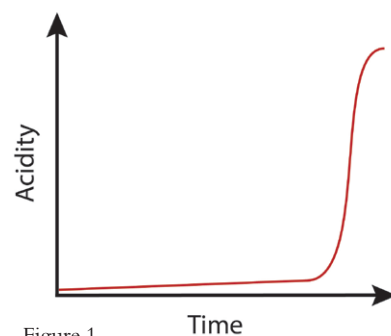


Figure 1

Measuring acidity levels has long been a method of gauging deterioration for cellulose acetate. The data in Figure 1 suggests that there could be specific benefit in removing acetic acid (the catalyst and byproduct); the long flat acidity level at the start of deterioration indicates that deterioration in the absence of acetic acid is very slow at controlled room conditions, 70 °F (21 °C) and 50% RH. Recent research has suggested that the situation is more complex, and that attempts to remove acid after the film has reached the autocatalytic point is reached

can be harmful; the preservation environment for cellulose acetate is a complex issue that deserves further study and evaluation. Acid migration, humidity and temperature fluctuation, and cold temperature storage have all been separately studied to help discern the storage environment that will slow deterioration most efficiently.

In 2006, Jean-Louis Bigourdan reported on experiments he conducted on rolls of film that had been artificially deprecated very close to the critical acidity at which autocatalysis overtakes the deterioration rate. The film was divided into four groups, with half placed in commercially available vented cans and the other half in sealed cans. Half of each of these two groups were put into room-condition storage at 21 °C and 50% to 55% RH, while the other half went into freezer storage at -16 °C and 50% to 60% RH. After 10.25 years, he found that all of the room-condition stored films were in much worse condition, and comparison by acidity measurement showed no significant difference between the vented cans and unvented metals cans. The freezer-stored films all showed little significant change and no difference between the vented plastic cans



Register now for early-bird pricing for both the 2016 conference and the post-conference tour of Quebec City! See pages 6-7 for details.

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

Deadline for January editorial submissions

(bnaugle@conservation-us.org):

December 1, 2015.

We reserve the right to edit for brevity and clarity.

ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads are: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of display ads is:

half page \$445; full page \$695.

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

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From the Board President



Dear Colleagues,

Your board, committees, specialty group officers, and task forces have been hard at work! There are lots of interesting and exciting topics to mention here.

First, let me touch on just one of the wonderful collaborations developing through our work on the upcoming joint meeting with the Canadian Association for Conservation (Association Canadienne pour la Conservation et la Restauration), or CAC/ACCR, in Montreal in May. On May 13, 2016, we will host a joint meeting with IAMFA, the International Association of Museum Facilities Administrators. Called *Share the Care: Collaborative Preservation Approaches*, this day-long

meeting will bring together conservation professionals, engineers, administrators, and architects, to discuss topics including the ongoing development of international environmental guidelines such as ISO 1799 and PAS 198, as well as discussion of collection emergency plans, risk assessment, and conditions in historic house collections.

Building on the excellent work and relationships developed through the Health and Safety Committee, AIC is proposing a collaborative partnership with the American Industrial Hygiene Association (AIHA). This will raise awareness and facilitate the dissemination of knowledge about and the effectiveness of health hazard control strategies for conservation professionals, and encourages close working relationships with occupational and environmental health and safety professionals.

This month, we are looking forward to seeing some of you at the Internal Advisory Group (IAG) meeting, which will include discussions about the strategic planning process that the boards of AIC and FAIC are currently undergoing. New FAIC board members, Eden Burgess and Tom Clareson, joined the strategic planning discussions at our last meeting, and contributed new perspective and insight; there is much to discuss at the IAG meeting. Stay tuned for updates on our ongoing discussions of membership categories and requirements for peer-reviewed membership.

I hope you also saw the email blast we sent out asking for your help in responding to the call for comments on ivory legislation. A small and very dedicated group, tasked by the Education and Training Committee with the development of a position paper on ivory, stepped up to assist us in wading through many pages of regulations in order to craft both the position paper and a thoughtful response. A number of serious concerns voiced by AIC members have been raised and are being discussed with U.S. Fish and Wildlife Service staff members and in consultation with museums nationwide. This “ivory dream team” comprises Terry Weisser, Nina Owczarek, and Stephanie Hornbeck. I wish to acknowledge their hard work and thank them here.

As we head into the holidays towards the end of this month, I send you my very best wishes for peaceful, productive, and happy holidays.

With all best wishes,

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

Strategies for the Storage of Cellulose Acetate Film

continued from front cover

and the unvented metal cans. More details can be found in the 2006 publication of the *Journal of Imaging Science and Technology* (Bigourdan, J. Stability of Acetate Film Base: Accelerated-Aging Data Revisited. *JIST* 50: 494-501.)

Other experiments at the Image Permanence Institute (IPI) tested the benefits of adsorbants such as zeolites and silica gel in sealed cans to see if adsorption of acetic acid from these materials helped beyond low humidity conditions (since these materials are desiccants).

- Silica gel was used at 1.8% and 3.6% by mass of film.
- Zeolites were used at both 2.5% and 5% by mass of film. Kodak recommends 37.5 grams of zeolites per thousand feet of 35 mm film or a rate of about 1.8% by mass of film. They also recommend that the film cans either be sealed in polyethylene bags or taped with “moisture proof” tape.
- A third set of samples was prepared in which the pre-deteriorated film was conditioned to 20% RH before being sealed in cans.

It was demonstrated that both silica gel and zeolites can adsorb acetic acid, but (at best) they performed as well as film preconditioned to 20% RH. As desiccants, both silica gel and molecular sieves (zeolites) dry out the environment in the cans.

Equilibrium water content rises very sharply in zeolites (or molecular sieves) from nominally 0% water by weight at 0% RH environment to about 20% water by weight at equilibrium with an 8% RH equilibrium environment. At RH levels above this, the curve levels off almost completely, barely rising to about 23% water by weight at 100% RH equilibrium humidity. At 21 °C and 50% RH, there is about 9.2 grams of water per cubic meter of free air or 0.26 grams per cubic foot of free air, so the water in the free air space in the can is negligible.

Fully activated molecular sieves should remove roughly eight grams of water from the film. Kodak recommends replacing the molecular sieves every two years; this will result in another loss of eight grams of water each time. During the third replacement cycle, between six and eight years of storage, the film will fall below the minimum recommended water content and the film is expected to suffer from permanent distortion due to excessive curl and stress relaxation. So the use of molecular sieves will require reconditioning of the film.

Six conclusions resulted from this research:

1. Microenvironments creating lower film moisture content benefit the stability of cellulose triacetate base film. This can be done by preconditioning the film to low relative humidity or by the addition of moisture adsorbents such as molecular sieves or activated silica gel.
2. Both molecular sieves and activated silica gel were observed to have acid-adsorption properties. However, moisture adsorption is the main factor in controlling the degradation of cellulose triacetate base film.
3. The preventive benefit of 5% weight molecular sieves was observed after 20 months of storage at room temperature, but it was comparable to that obtained by moisture

preconditioning the film to 21 °C, 20% RH.

4. Acid adsorbents had a minimal impact on reducing the acid content of already degraded cellulose triacetate base film. At best, impractical quantities of acid-adsorbents would be required to reduce the acid content of the film to acceptable levels. In such a situation, cold storage is recommended until the film can be duplicated.
5. The benefits of microenvironments using moisture and acid adsorbents such as molecular sieves and activated silica gel do not equal those obtained by lowering the temperature of the storage area.
6. The use of microenvironments is recommended when it is not possible to prevent high humidity in the storage area.

This research was part of a NEH-funded project. (Bigourdan, J. *Final Report to the Office of Preservation, National Endowment for the Humanities, Grant # PS 20802-94, Environment and Enclosures in Film Preservation*. Rochester: Image Permanence Institute. 50.)

While the actual experiments were carried out using cellulose triacetate film, the conclusions apply to all cellulose acetate film supports.

The main conclusion that adsorbents fail to slow the deterioration of acetate film beyond the autocatalytic point (other than what can be accomplished with low storage humidity) is no surprise. The autocatalytic point is the inflection point between the initial relatively flat part of the curve and the latter steep region seen in Figure 1. If a small amount of acidity can be removed, then the effective age of the film jumps significantly, as

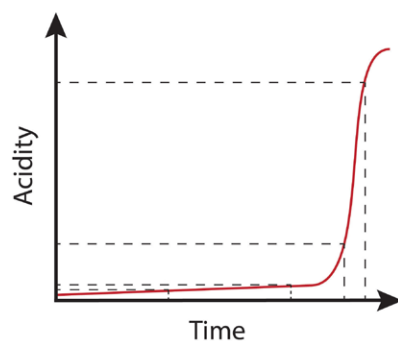


Figure 2

seen in Figure 2. Clearly during the early few decades, a very small reduction in acidity can translate into decades of additional life for the film. So it's no surprise that film archivists have observed that films that spent their lives in open or porous containers survived hydrolytic deterioration much

better than films that were stored in sealed containers from the beginning.

Film that is obviously deteriorating (as noted by smell) will be on the steep part of the deterioration curve in Figure 2. Along this region of the curve, even a moderately large decrease in acidity doesn't affect the remaining life of the film very much. This can be seen by the large loss of acidity and the small gain along the time axis. Although it has been demonstrated that unbuffered paper can adsorb some acetic acid and therefore directly affect the film, research at IPI indicates that this is not an effective solution. Sheets of film interleaved with paper buffered either with precipitated calcium carbonate or with dolomite, will show reduction in the rate of acid build-up in sealed bags to a higher degree than unbuffered paper. However, interpreting the results from bagged, accelerated tests and extrapolating the results to real-life storage situations is complicated and difficult. Institutions would normally have no reason to put negatives in envelopes and then into

vapor-proof packages unless they were using the packaging for humidity control in cold storage. Possibly, one might consider this as a way of segregating deteriorating film from non-deteriorating film, but there should be cheaper and easier ways to segregate film. Chemically, the combination of a sealed package and high temperature incubation is intended to make things happen faster, but this disproportionately accelerates the acetate deterioration more than any of the other processes of concern. However, that film interleaved with buffered paper performs better than film interleaved with unbuffered paper provides at least some evidence for proof of concept.

A comparison of film that has been interleaved with buffered or unbuffered paper in sealed or open containers yields trends that are worth comment.

Table 1. Acidity change in acetate film incubated in four storage configurations

	Buffered	Unbuffered
Sealed	2.8	5.5
Open	0.78	0.93

The acidity unit measured is equivalent ml of 0.1 Normal NaOH per gr of film. A fuller description of the method can be found in the reference cited in the box "Measuring Acidity in Film."

One obvious observation is that the buffered paper resulted in a lower average acidity whether in a sealed bag or freely exposed to the air versus unbuffered paper. It is also apparent that whether stored in either buffered or unbuffered envelope or interleaved with buffered or unbuffered paper, the sealed package performs worse than storage with free exposure to the air. The experiment supports anecdotal evidence that film that spends its entire life in open or porous containers performs better than similar film stored entirely in sealed containers.

This research was presented at ICOM-CC's triennial meeting in 1996. (Bigourdan, J., P Adelstein, and J. Reilly. 1996. Acetic Acid and Paper Alkaline Reserve: Assessment of a Practical Situation in Film Preservation. *ICOM Committee for Conservation preprints. 11th Triennial Meeting Edinburgh*. London: ICOM. 2:573-579.)

Removal of acetic acid through the use of sorbants (scavengers or buffered papers) is a possible solution, but there are other complications associated with trying to control deterioration rate through acetic acid removal. According to thermodynamics, the reaction should go forward until some critical ratio of activities (concentrations) of products and reactants is reached, at which point, the reaction has reached equilibrium and stops. The presence of a catalyst won't affect the rate since the catalyst changes the kinetics rather than the thermodynamics of the reaction. As long as the acetic acid product is removed, the reaction will tend to move forward. A more serious complication is that acetic acid occupies space in the film, whether it exists as an acetate group on the polymer chain or as free acetic acid trapped in the base.

As far as we know, this was first demonstrated at the Florida State Archives, although at the time, no one really understood the significance of their observation. Their sheet films were stored standing vertically on shelves like books, and quite tightly packed. In the early 1990s, staff pulled some film off the shelves and put

Measuring Acidity in Film

For film, the original ISO test required manually scraping the gelatin layer off both sides, cutting the remainder into small pieces, then softening those pieces in a mixture of methylene chloride and ethanol. The resultant effluent and solution was then titrated with tenth molar sodium hydroxide. ISO. *Photography – Processed photographic black-and-white film for archival records – Silver-gelatin type on cellulose ester base – Specifications*, ISO 4331-1986(E)

IPI developed another technique that used titration, but eliminated the use of solvents. A sample of film is soaked in water at 38 °C for 24 hours with continuous stirring to leach out the acids. After filtering out the film, the solution was then titrated as in the original test. Results were shown to match the original solvent method well enough that the method was adopted by ISO and can be found in the current edition of ISO standard 18901. ISO, *Imaging materials – Processed silver-gelatin-type black-and-white films–Specifications*, ISO 18901-2010(E).

Identifying Cellulose Acetate

For film, using spot tests to identify cellulose acetate film support is complicated by the presence of the cellulose acetate base and the presence of a cellulose nitrate subbing layer used to adhere the gelatin emulsion layer to the cellulose acetate base. Note that identifying any plastic substrates requires instrumentation. Spot tests can be performed to rule out some classes of materials, but tests may not be definitive, and results can be complicated.

Many of the classic tests to identify film base are sensitive to small variations in methodology, so identification is now determined based on preponderance of evidence using a variety of tests:

- Date and format
- Edge markings
- Burn test
- Diphenylamine
- Float test
- Birefringence
- Light piping
- Rattle test
- Tear test (destructive so not recommended.)

For identifying film supports specifically, the following references serve as an excellent guide map:

1993. Fischer, Monique and Andrew Robb. "Guidelines for Care and Identification of Film-base Photographic Materials," *Topics in Photographic Preservation*, V5, pp 117-123.

1995. Fischer, Monique and Andrew Robb. "Guidelines for Care and Identification of Film-base Photographic Materials," (update), *Topics in Photographic Preservation*, V6.

on a table a few feet away with the intent of retrieving the film to print or copy. When they returned 20 minutes later, the previously pristine-looking film had shrunk and distorted, forming channels where the emulsion and anti-curl layers had lifted from the shrinking base—in effect, forming pleats. Another negative was removed and they watched it curl, shrink, and pop as the emulsion and anti-curl layer lifted in channels. A final negative was pulled and the dimensional changes were timed.

The negative was then put into an overnight courier envelope

and shipped to IPI with a circle, date, and time indicating the extent of channeling right before they sealed the envelope. At first it was assumed that the film had been forced to stay flat by the tight packing of the shelves, and time off the shelf simply allowed the internal stresses to relax. However, later experiments at IPI showed that badly degraded film produced by incubation in a tightly confining container also resulted in good looking film, but that as the acetic acid diffused to the surface of the negative and evaporated, the film shrunk and channeled. A more formal study was performed using a larger body of deteriorating films with a film archivist intern recording dimensional change and performing acidity measurements. Indeed, the dimensional loss (shrinkage) correlated quite well with the decrease in acidity.

Conclusion

Conservators are caught in a conundrum: changing to more porous enclosures will either have no effect on extending the remaining life of the film, or they remove enough acidity to extend the remaining life of the film but immediately render it unusable due to severe shrinkage. On the other hand, the catalytic nature of the generated acetic acid also causes the film base to deteriorate faster, so sealed non-porous enclosures don't help either.

At this time, it appears that enclosures play a secondary role in the stabilization of actively deteriorating negatives, although they serve a primary role in the protection of films from dirt, dust, and some handling damage. Cold storage remains the best method of preserving film collections for long-term preservation.

For conservators requiring additional assistance with film care in collections, the IPI is expecting to unveil a new online tool next year called Filmcare.org. This web tool is expected to provide resources to help collections care staff make decisions about collections storage conditions and to evaluate available options. The site includes resources to help calculate survey size, identify film base type, and teach about common forms of damage and deterioration to answer key preservation questions. The site also includes tools to help the user answer specific questions about their individual collection, guiding them towards decisions tailored to their particular collection. Filmcare.org is planned to go online within the next year and it is hoped to provide great benefit to collection care managers dealing with film preservation.

The lesson here for conservators is that the obvious solution sometimes is not so, and that research is required to clarify the mechanism of deterioration, its rate, and whether the proposed solution really works without negative impact.

—Douglas Nishimura, Senior Research Scientist, Image Permanence Institute (IPI), [dwnpph \[at\] rit.edu](mailto:dwnpph@rit.edu)

AIC News

2016 Elections: Board of Directors

The AIC Nominating Committee encourages the AIC membership to submit nominations for qualified individuals as candidates for the 2016 AIC Board election.

- Secretary (2-year term)
- Treasurer (2-year term)
- Director, Communications (3-year term)

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

The Bylaws also require that the Nominating Committee chair receive completed nominations by February 17, 2016 (three months prior to the May 17 AIC Business Meeting in Montreal, Canada). Nominations should be submitted in writing, accompanied by a signed willingness-to-serve statement (form available from the committee chair) and a brief biographical sketch (format available from the committee chair). All completed nominations or queries regarding submission of a nomination are to be sent to: Nancie Ravenel ([nravenel \[at\] shelburnemuseum.org](mailto:nravenel@shelburnemuseum.org)).

Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee election. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2016 candidate can be either a Professional Associate or Fellow Member of AIC.

Nominations are made to the chair of the Nominating Committee and must be received by February 17, 2016, three months prior to the May 17 AIC Business Meeting in Montreal, Canada. An electronic vote will be held in conjunction with the votes held for Board member positions. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

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

—AIC Nominating Committee: Nancie Ravenel ([nravenel \[at\] shelburnemuseum.org](mailto:nravenel@shelburnemuseum.org)), Victoria Montana Ryan ([acs \[at\] artcareservices.com](mailto:acs@artcareservices.com)), Jodie Utter ([jodieu \[at\] cartermuseum.org](mailto:jodieu@cartermuseum.org))

Member Forum Now Available on Memberfuse

As of October 27, 2015, all members now have access to a discussion forum that encourages inter-specialty discussion and allows you to post queries directly to your fellow members. The forum is part of Memberfuse and is governed by a Code of Conduct, which you can find under the resources tab in the group. You can access the group by going to www.conservation-us.org/forum.

Help Our Stars Shine: Nominate Your Colleagues Today

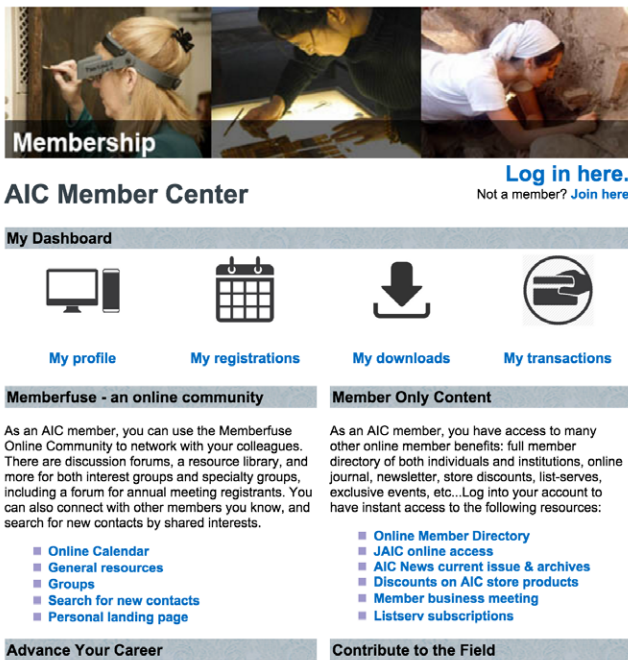
Each year, AIC recognizes members and allied professionals for outstanding and distinguished contributions to the field of conservation. Visit the website at www.conservation-us.org/awards for more information and award nomination forms. It only takes a few minutes to write a sponsorship letter that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

Member Center Helps Maximize Membership

AIC's website has a new member homepage, easily accessed by clicking on the Member button on the left side of the website. The page has direct links to many member-only areas of the website, including a personal dashboard, Memberfuse, and JAIC/AIC News access.

Visit the AIC Member Center at www.conservation-us.org/membership/aic-member-center.



AIC Opens New Online Store

A new online merchandise store, where members can buy AIC/FAIC and former Heritage Preservation print publications and other products, is now available at store.conservation-us.org. We've partnered with Linemark, a print and fulfillment vendor, to make this store available to both members and the general public. We currently have 23 physical items for sale in the new store, while our electronic publications and ebooks are still available in the original AIC store (found at www.conservation-us.org/shop), to preserve free and discounted member access to those downloadable materials.

Directly visit the store for print publications and physical merchandise at store.conservation-us.org. The items are shipped directly from the vendor; the site has shipping options and offers tracking information in the confirmation emails.

AIC members have a 15% discount on everything in the new store. Enter the promo code **AICMEMB15** before checking out. This code will remain active until February 2016. Active members will receive an email with the 2016 discount code at that time. Members can also get the most current code at any time at www.conservation-us.org/store-discount.

Annual Meeting News

EMERGENCY! PREPARING FOR DISASTERS AND CONFRONTING THE UNEXPECTED IN CONSERVATION

2016 Joint AIC/CAC-ACCR Annual Meeting & Conference Programming Takes Shape

With an unprecedented number of abstracts submitted for the 2016 Joint Annual Meeting & Conference, our program committees have done an outstanding job creating topical and insightful programming.

The 2016 Joint Annual Meeting and Conference's opening session will open with a keynote address from Dr. Anne-Imelda Radice, executive director of the American Folk Art Museum. Dr. Radice will discuss how her early experiences as a Florence flood responder shaped her career.

The Opening General Session will continue with four additional presentations that will focus on such wide-ranging topics as a review of emergency management since the Florence flood, and treatment challenges at the 9/11 Museum. The concurrent general sessions on Monday, May 16th will address diverse topics such as methods and ways we plan for emergencies; how we respond to emergencies when they do occur; and how we have and might now address the unexpected. Additionally, strength in our communities of learning will be showcased in a panel session that emphasizes the collaborative approach we embrace as we communicate across nations and disciplines.

Our Specialty Groups, Networks, and Committees have created programming to further illustrate these topics through their individual perspectives, with sessions hosted by the Architecture, Book and Paper, Electronic Media, Objects, Paintings, Photographic Materials, Research and Technical Studies, Textiles, and Wooden Artifacts Specialty Groups, including joint sessions of Objects and Architecture, Objects and Wooden Artifacts, and Photographic Materials and Research and Technical Studies. The Collection Care Network, Emergency Committee, and Sustainability Committee will also be presenting sessions, adding important voices to the dialogue. The poster session will provide a source of ongoing programming, complemented by the poster author Q&A session on Monday, May 16th.

A full listing of all talks that will be presented at the Joint Annual Meeting and Conference will be available on Wednesday, November 11th at <http://aics44thannualmeeting2016.sched.org>. With well over 100 hours of programming, attendees will be able to choose and assemble a custom itinerary of talks to attend!

Start the conversation early; every member that registers for the Annual Meeting will be automatically enrolled in the Annual Meeting discussion forum. Get started and log in to the member community today! <http://aichaw.mymemberfuse.com/>

Attend a Tour or Workshop (Or Both!)

The typical Canadian Association for Conservation Annual Conference starts with a two-day pre-conference session that includes both workshops and tours. Following the "When in Rome..." model, AIC has extended its already robust offering of pre-conference workshops and tours. We will be offering more than 30 workshops and tours on Friday, May 13th, and Saturday,

May 14th. There is so much to see and do in Montreal, so don't cut your time short — plan to arrive by Friday, May 13 to take advantage of the extra events rarely offered during weekend days.

On Friday, May 13th, and Saturday, May 14th, join us for tours of Montreal's incredible museum community, walk through historic neighborhoods, and learn about the architectural, design, and culinary history of the city. Go behind the scenes at the Musée des beaux-arts de Montréal, the Centre Canadian d'Architecture, the McCord Museum, the Stewart Museum, and Papeterie Saint-Armand (a working paper mill on the banks of the Lachine Canal). Our diverse walking tours explore many topics, including public art in Montreal and on Île Sainte-Hélène, Art Deco architecture, Mount Royal Park, Old Montreal, and the development of the city. Explore the St. Lawrence River by boat and view Expo 67 landmark Habitat 67, the islands of the river, and the historic waterfront. For the first time, we are also offering a bike tour. All this walking, boating, and biking has probably made you hungry, but don't worry, we've got that covered, too — there will be tasting tours, dine arounds, and even a microbrewery tour!

Looking to supplement your trip with some classroom learning? Workshops will be offered on a wide variety of topics including: Building Emergency Response, Digital Assessment Techniques, The Ferrous Attractions of Magnets, Gap Filling, Gellan Gum, Identification of East Asian Paper, and (annual) Respirator Fit Testing. For more information on workshops, visit the AIC website.

Also on May 13th, there will be a joint AIC/IAMFA Seminar—"Share the Care: Collaborative Preservation Approaches," with a special post-session on Choosing and Implementing an Automatic Fire Suppression System for a Collecting Institution on May 14th. For more information on "Share the Care," visit the AIC website.

Discover Quebec City with AIC

Delight in 17th century architecture and marvel at cutting edge conservation treatments during AIC's post-conference tour of Quebec City, May 18–20, 2016. You can sightsee AND have access to museums, storage facilities, and the world-renowned Centre de conservation du Québec through exclusive behind-the-scenes tours. Our "base camp" for the three days will be the beautiful hotel Fairmont Le Château Frontenac. For more than a century, the Fairmont Le Château Frontenac, located in the center of Old Quebec City, has been the focal point of life in Quebec City.

If purchased by November 15, 2015, we can offer an early bird price for the tour of \$549 USD. After November 15, the price for the tour will be \$649 USD. Spouses and guests (over 21) are welcome. There is more to Quebec City than we can cover on this tour — please consider staying additional nights! We can try to arrange extended accommodations for you at the Fairmont Le Château Frontenac.

AIC will need to make a final decision about the feasibility of this tour by November 15, based on interest expressed and reservations. If you are interested, please sign up as soon as possible or contact us to let us know about your interest in attending. Registration is open now. If you are ready to pay in full, you can reserve a space today online. If you would like to pay a deposit to reserve your space or if you have any questions about the

tour, please call 202-661-8063 or email Katelin Lee at klee@conservation-us.org.

Visit www.conservation-us.org/quebec-city for more details.

Registration and Hotel Block are Open!

Registration is open for the Joint Annual Meeting & Conference! Don't miss out on our Early Rate, which is running through January 1st, 2016, and get the best price possible for what is promising to be a fantastic and unique meeting! Register online here: www.conservation-us.org/annual-meeting/register

While you're thinking ahead and saving money, make your hotel reservations today! Our room block in the Hyatt Regency Montreal is located just two blocks from the Palais de Congrès. AIC is offering an exclusive rate, with room availability beginning May 6th and running through May 23rd. All rooms feature complimentary WiFi access in addition to many other amenities. Take advantage of all Montreal and the Joint Annual Meeting & Conference have to offer — come early and stay late! Book now at www.conservation-us.org/room-block/!

FAIC News

Connecting to Collections Care Reaches Thousands

FAIC assumed responsibility for the "Connecting to Collections Care" (C2C Care) forum, website, and webinar series last winter. FAIC received wonderful assistance from the Collection Care Network, Heritage Preservation C2C staff, and our partners at Learning Times during the transition. Under FAIC, Connecting to Collections Care has continued to grow and we now have more than 7,000 registered users and more than 1,000 likes on Facebook. And our reach is international — we have had webinar participants from the United States and about 30 other countries.

The C2C Care website has been evolving and there are many new resources as well as improved search capabilities on the site. In June, we initiated our Monitors and Experts program to make sure that queries from our users are answered quickly with reliable information. Monitors, who come from the AIC Emerging Conservation Professionals Network, serve for two weeks. If they need assistance, they can ask for help from our volunteer Experts. There is a private Monitors and Experts Forum on the website to facilitate communications between the two.

Since January 2015, we have offered nine webinars, presented without charge and viewed by 2,000 participants. Depending on the webinar topic, attendance ranges from about 100 to more than 400 people. The topics with the highest attendance have been those more specifically directed to smaller cultural institutions and those related to managing collections for institutions with small budgets.

Our core participants come from smaller cultural institutions of all types and they tell us over and over that the assistance and instruction offered by C2C Care is vital because they 1) cannot afford to pay for workshops, 2) cannot afford to pay for travel to meetings, or 3) because they are geographically isolated. Participants also tell us that our webinars make them feel like they are not alone as they work to care for their collections. A small proportion (about 5–10%) of our webinar participants come from the conservation

Connecting to Collections Care webinars

Information & free registration at www.connectingtocollections.org

- The Deaccessioning Dilemma: Laws, Ethics, and Actions, November 19, 2015, 2 p.m. ET
- Seasonal Affective Disorder: Caring for Collections during Seasonal Special Events, December 3, 2015, 2 p.m. ET
- Reframing the Problem: Caring for Framed Objects in Small Institutions, February 9, 2 p.m. ET

See the C2C Care Calendar for additional free webinars offered throughout 2016

and preservation community. Some of our conservation colleagues tell us that they participate in webinars to find out more about topics outside their main area of specialization.

We have been asked for more webinars on collections management and on practical methods for caring for collections. The next C2C Care webinar, “The Deaccessioning Dilemma: Laws, Ethics, and Actions,” with John Simmons, on November 19, is part of our effort to address more of those topics. (See the box for planned webinars). The C2C Care Webinar Advisory Committee and the Collections Care Network are working on our offerings for 2016. Check the Calendar on the C2C Care website (www.connectingtocollections.org) to see what is coming up.

We appreciate the support of the conservation community in helping to keep this vital program going and expanding. It is a fine example of FAIC’s role in bringing conservation assistance to the wider cultural community.

—M. Susan Barger, C2C Care Coordinator, c2cc@conservation-us.org

News Flash from STASHc

Several features were recently added to the FAIC site, STASHc (www.stashc.com) in response to requests from readers:

- “STASH News” was added to provide a place for information that does not fit the format for submissions. This blog contains information about developments relating to storage and rehousing such as new materials, research projects, and reports on the AIC Annual Meeting STASH Flash sessions. This platform may be used for general discussions about storage issues. The tab for this feature is found on the banner tool bar.

- A tab was added to help users figure out how to cite the site itself, given that the individual articles do not have a DOI (Document Object Identifier). The tab for this feature is found in the right hand menu.

- A “Translate” function was added using Google translator. Note that actual translations have not been checked and edited by collections professionals who are fluent in the languages offered, but this function offers the easiest solution to making the site as multi-lingual as possible right now. Currently languages include Danish, Dutch, English, French, German, Hebrew, Irish, Italian, Japanese, Spanish, Swedish, and more. The tab for this feature is located in the lower right hand corner of the site, below the social media buttons.

Why Give to FAIC?

You might have noticed that FAIC—the Foundation of AIC—has been coming up more often in our communications. This year has been an especially eventful one for FAIC, as the organization is now managing a number of new emergency programs, completing a

major research project on the digital landscape of the conservation profession, and preparing for another exciting year of professional development programming. Though we’ve been trying hard to explain FAIC’s mission, vision, and work, many still wonder what exactly FAIC does and what makes it different from AIC.

AIC and FAIC are symbiotic and inherently intertwined organizations, but they are separate entities. While AIC’s mission is to serve its members, FAIC provides educational initiatives, online resources, grants and scholarships, and ongoing support for many programs that advance the conservation profession nationally and internationally. Have you ever read or posted to the DistList, searched CoOL, participated in an FAIC conference or workshop, referred to a salary survey, received a scholarship from FAIC, or reviewed a conservation science tutorial on our website? If so, you have experienced and participated in some of FAIC’s work.

Please consider making a tax-deductible gift to the organization that supports you and the conservation profession. Donate online by going to www.conservation-us.org/donate.

To learn more about the relationship between AIC and FAIC, please go to: www.conservation-us.org/foundation/aic-and-faic.

FAIC Welcomes Education Assistant

FAIC welcomes Sarah Saetren as Education Assistant. Sarah will help to support the array of professional development and scholarship programming offered by the Foundation. Sarah graduated from Johns Hopkins University in 2011 with a MA in Museum Studies. She has worked with a variety of arts organizations including Levine Music, Hillwood Museum, Estate and Gardens, Smithsonian Early Enrichment Center, and Bay Area Discovery Museum. She holds a BFA in Art Education from the University of Arizona, with a studio emphasis in photography.

FAIC Student Scholarship Deadline is December 15

The FAIC George Stout Memorial Fund offers awards to defray expenses (up to \$1,000) of students (or those who graduated from a conservation program no longer than two years previously) who are members of AIC to attend professional meetings. The deadline for receipt of applications is December 15. Guidelines can be found at www.conservation-us.org/grants, or by contacting faicgrants@conservation-us.org. A story featuring Ayesha Fuentes, a recent Stout scholarship recipient, appears on the AIC/FAIC website at www.conservation-us.org/foundation/initiatives/grants-scholarships/george-stout-memorial-fund.

Applications and letters of reference can now be completed and submitted through FAIC’s online scholarship application system.

FAIC/Tru Vue AIC Annual Meeting International Scholarship Applications Due December 15

With financial support from Tru Vue, FAIC is delighted to be able to offer scholarships of up to \$1,500 to help individuals from outside of the United States and Canada to defray costs for attending the AIC Annual Meeting in Montreal. The deadline has been moved up to December 15 in order to provide earlier notification of awards, which will allow more time to make travel arrangements and obtain visas as needed. Guidelines can be found at www.conservation-us.org/grants, or by contacting faicgrants@

conservation-us.org. Applications should be submitted electronically through FAIC's online scholarship application system.

FAIC/Samuel H. Kress Conservation Fellowship Applications Due January 22

The Samuel H. Kress Conservation Fellowship is open to institutions that can offer rich post-graduate professional development opportunities for emerging conservation professionals. Samples of successful applications are available, along with frequently asked questions and a list of past recipients, at www.conservation-us.org/grants.

THE REVIEW PROCESS

The Kress Conservation Fellowship applications are reviewed by three to six volunteers recruited from former Fellowship mentors, AIC fellows, educators, and conservators with mentoring experience. The process is monitored by an AIC or FAIC Board member and managed by Eric Pourchot, FAIC Institutional Advancement Director and Abigail Choudhury, FAIC Development and Education Coordinator. Proposals are scored numerically, and the top-ranked proposals are then prioritized, with consideration given to achieving a variety of fellowship opportunities. The recommended awards are then submitted to the Kress Foundation for final approval.

—Eric Pourchot, Institutional Advancement Director,
epourchot@conservation-us.org

JAIC News

JAIC's Publisher Acquired

JAIC's publisher Maney has been acquired by Taylor & Francis. The sale was made in June 2015 and Taylor & Francis has been working to ensure subscribers and members receive no disruption to their service. Their intention is to continue to build on the relationships that Maney has developed over the years, and with that, to continue to deliver a seamless service to members. Online access will be transferring to Taylor & Francis Online in the near future, but for now, please continue to access the journal at Money Online via the special member link on the AIC website.

JAIC Listed on ERIH PLUS Site

ERIH PLUS is reviewing its journal listings according to new ERIH PLUS criteria, found at https://dbh.nsd.uib.no/publiseringskanaler/erihplus/about/criteria_for_inclusion.

The Journal of the American Institute for Conservation (JAIC) has been approved in ERIH PLUS according to the criteria, which includes having "explicit procedures for external peer review," a professional editorial board, published author affiliations, and diversity in author employers.

The ERIH PLUS listing of JAIC is available at <https://dbh.nsd.uib.no/publiseringskanaler/erihplus/periodical/info?id=443860>



Introducing Tru Vue® Conservation Conference Scholarship

Tru Vue has partnered with FAIC and Icon to provide funding for conservators from across the globe to attend professional development events such as conferences and training courses. Our goals for the scholarship program include encouraging international exchange and dissemination of training and conference information.

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- Commitment to report on and share information gained as broadly as possible.

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Short Articles in JAIC

Short communications are typically used by scientific journals as a way of rapidly disseminating very significant findings that are of broad interest to the research community. Since scientific research moves at such a fast pace and the work of researchers from different institutions might overlap, short communications offer the possibility of reporting first on a specific topic. Short communications provide a brief description of a very significant scientific development and usually do not include detailed background information or extensive presentations of results and discussion. The work reported must be technically rigorous, innovative, and unique. Although less frequent, short papers are found in the scientific, human, and social sciences literature where they introduce significant new results of small investigations or new creative models or methods. Short communications are often related to technical notes. The latter primarily deal with a technique or procedure, or may describe a significant modification made to existing equipment or a particular method.

As in any other discipline, short communications submitted to JAIC must meet the high standards required by the conservation field. For example, they can be used to report on a novel technique or method that exceptionally constitutes an important and stimulating contribution to modern conservation. These papers may also present new data that support a novel and exceptional conservation treatment. The characterization of an unusual material in a cultural heritage object or its unexpected aging behavior could also qualify as a substantial contribution for a short communication.

However, short communications should not be misinterpreted

as a method for publishing preliminary results. They can be considered for publication only if the results are of outstanding interest and are particularly relevant for the conservation community. The most common problems found when reviewing a short communication include: lengthy manuscripts, too many irrelevant details, excessive references, and most importantly, lack of evident advancement of the field of conservation. It is essential that an author evaluate the content, structure, and impact of a submission before making a proposal for its consideration as either a technical note or short communication.

The structure of a short communication is similar to that of an original article. Submissions should include a short abstract, a brief introduction, a materials and methods section, and a brief results and discussion part. The submission should contain no more than 3000 words including abstract, captions, and references. In addition, the number of figures and tables altogether should be limited to 4, and no more than 10 references need be included. If necessary, exceptions can be made after an initial evaluation of a particular submission. Authors will be contacted if their paper does not conform to the proposed guidelines, and will be asked to summarize further or reclassify the submission as a full-length research paper. Please feel free to contact us if you believe that a very important and time-sensitive aspect of your research can be presented as a short article in JAIC.

—Julio M. del Hoyo-Meléndez, *Editor-in-Chief*,
jdelhoyo [at] muzeum.krakow.pl



Health & Safety Committee

PPE II: WORKING ON A JOB REQUIRING SAFETY SHOES? HERE'S WHAT YOU NEED TO KNOW!

Work hazards are minimized through engineering controls or eliminated altogether through safer methods or non-toxic materials. But sometimes, Personal Protective Equipment (PPE) must 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). PPE has to be properly donned and maintained 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 museum work, industrial hazards exist and industrial controls must be enforced.

FOOT PROTECTION

Protective footwear is required when working in and visiting areas where there is a danger of foot injuries, due to falling or rolling heavy objects, objects piercing the sole, or electrical hazards. You and/or your employer are responsible for purchasing and wearing this PPE, as the foot size is person-specific (i.e., person in charge of a site cannot reasonably be expected to stock these as they would an adjustable-size hard hat).

- Steel toe shoes/boots have a steel protective covering over the toe box that protects the wearer from injury that results from impact and/or compression by heavy objects.
- Composite toe is essentially the same as a steel toe; it is a non-metallic and non-magnetic safety toe cap that is lighter in weight than a steel toe cap. The composite toe meets the same ANSI/ASTM safety requirements as a steel toe.

In either case, it is generally accepted as best practice for the protective toe-box to be fully integrated into the construction of the shoe or boot and NOT be a separately attached "add-on" or strap-on type toe or metatarsal guards (which are not approved by most national standards, including the U.S.).

- A steel shank is a narrow piece of metal inserted at the arch for foot support only.
- A steel midsole is piece of metal that covers a maximum area of the foot sole to provide puncture protection at the bottom of the shoe or boot.
- Chemical-protective boots can also be purchased but, just like selecting gloves, you must be sure that the boot material has been tested to protect against the chemicals you will be working with.
- Some full-body protective suits incorporate foot protection to be worn over a safety shoe.

STANDARDS TO LOOK FOR ON FOOTWEAR

Protective footwear should meet the professional consensus standards incorporated into your country's regulations (U.S. OSHA references ASTM 2013 and ANSI 1999).

Examples include:

- ASTM F-2413-2005, "Standard Specification for Performance Requirements for Protective Footwear" (<http://webstore.ansi.org/FindStandards.aspx?SearchString=f2413&SearchOption>

[=0&PageNum=0&SearchTermsArray=nu ll%7cf2413%7cnull](#))

- ANSI Z41-1999 "American National Standard for Personal Protection—Protective Footwear" (available only through National Safety Council: <http://shop.nsc.org/ANSI-Standards-S122.aspx?var=mnd>)
- [European Standard] ISO 20345-2011, Personal Protective Equipment – safety footwear (http://www.iso.org/iso/home/store/catalogue_ics/catalogue_detail_ics.htm?csnumber=51036)
- CAN/CSA Z195-02 Guideline on Selection, Care, and Use of Protective Footwear (<http://www.scc.ca/en/standardsdb/standards/7661>)

Testing and approval requirements for footwear usually start with basic toe protection, but can include a wide range of features based on exactly what type of work hazards one needs to protect against (another reminder to conduct a complete job hazard analysis).

CONSIDERATIONS FOR SELECTION

- What is the maximum weight of material that could fall on a foot?
- What is the heaviest piece of equipment that could roll over or crush a foot?
- In view of the above, should full metatarsal protection be required?
- Is this a fire-rated area, where static electricity from steel-toed shoes or non-conductive sole material will cause a spark?
- Does the work pose an electrical hazard?
- Is there a need to protect the soles from puncture, as in working on irregular surfaces or construction sites with nails or metal sharps on the ground?
- Are these slippery work conditions, requiring slip-resistant soles?
- Is there a high risk of significant chemical spills and does the boot material need to be chemically-resistant?
- Does the shoe supplier offer gender-specific shoe sizes and makes?

MARKINGS

Specific approval codes are typically required to be stamped, labeled, or stitched to be legible within at least one shoe of each pair. Be sure of what hazardous work conditions you may need protection from before you shop for safety footwear! That information is

essential for the shoe vendor to recommend the right construction, and the following markings will be the guide.

Line 1 will identify the standard it complies with, followed by the toe protection (PT) standard year.

Example: ANSI Z41 PT 99 or ASTM F2413-05

Line 2 will usually identify: Gender "M" = male, "F" = female / Impact resistance "I" @ 75, 50 or 30 foot-pounds / Compression Resistance "C" @ 75, 50 or 30 which correlates to 2500 lbs., 1750 lbs. and 1000 lbs. respectively – the amount of force it can withstand before it crumples.

Example: F I/75 C/75
Additional coding tells you other hazards the shoe is constructed to protect against, such as:

"MT" or "Mt" = metatarsal resistance ratings @ 75, 50 or 30 foot-pounds

"EH" = electrical hazard protection. Has soles and heels which are non-conductive electrical shock resistance

"PR" = puncture resistant plate between the inner and outer sole. Minimum puncture resistance of 270 lbs.

"CS" = chainsaw resistant footwear

"CD" = conductive properties. Range of electrical resistance must be between 0 – 500,000 ohms and refers to the shoes ability to drive static electricity away from the body to the ground

"SD" = static dissipative footwear

"DI" = Dielectric Insulation. Extra insulation for accidental contact with energized electrical conductors, circuits and devices.

INSPECTION AND USE

Workers need to try on each shoe or boot in a pair and ensure that the toes do not fully touch the front or top of the steel box. The user must remember that steel or fiberglass-tipped shoes or boots will not "give" after wear; extra room at the toe will be necessary to accommodate foot expansion during a shift. Finally, footwear needs to be inspected daily to remove nails, stones and other puncture debris and then to assess whether puncture or impact damage has compromised any of the protective features. Footwear should be replaced if there is any doubt about the integrity of its construction, particularly after an accident.

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.



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Safe Gelling

“Gels” used in conservation are solvent-based formulations thickened with a polymer or other material, such as Carbopol or Pemulen, to create a clear, viscous material that holds the cleaning agents on the surface of the object, allowing controlled solvent release. Other active ingredients can be added to alter its working properties including emulsifiers (i.e., Ethomeen), enzymes, or chelating agents. There are many benefits of using gel systems, such as increased solvent retention on the surface, more controlled application and penetration, cleaning selectivity, and reduced solvent waste. The reduced amount of solvent required in a gel-based application versus a free solvent application suggests that there may also be health and safety benefits.

A simple experiment was conducted to determine how much the gel formulation slows solvent evaporation, a property of the gel system that would further reduce solvent exposure for the conservator. The choice and amount of solvent and gelling medium will affect rate of evaporation, but in a simple test with acetone, a Carbopol-based gel significantly decreased the evaporation rate of the solvent. For this test, the time for half of the amount of acetone (by weight) to evaporate from an open container was found to be approximately three times faster than the same amount of acetone contained in the Carbopol gel. While more in-depth experimentation would give a broader sense of how gels affect evaporation rates, this experiment does provide an indication of how much gels can reduce solvent evaporation rate, resulting in less exposure over time.

It should be noted that while using solvent gels potentially reduces solvent exposure, they also introduce additional materials that pose their own health hazards for the conservator. It is important to consider the safety issues associated with the gel components or pre-made gels; this information is readily available in the Safety Data Sheet (SDS) for a given material.

Carbopol polymers are lightly cross-linked polyacrylic acids with different poly alkenyl polyether bridges or cross-links that combine with common bases to make clear, viscous gels (Wolbers and Stavroudis 2012). Carbopol 934, 940, 941, and EZ-4 are common thickeners used to make conservation gels. As powders, respiratory irritation and inhalation toxicity are of concern, so careful and cautious handling will prevent aerosolization. Carbopols may form a combustible (explosive) dust air mixture, so be sure to handle in small amounts; do not let dust accumulate; minimize dust when vacuuming a dry spill or emptying a container; and keep storage containers tightly closed between use. Keep powders away from heat, sparks, open flames, or hot surfaces.

Ethomeen C-25 and Ethomeen C-12 (both tertiary amine ethoxylates) are polymeric emulsifiers that function as weak basic detergents and form links with Carbopol to help form the gel (Stulik, et al 2004). Ethomeen C-25 is designated with a category 4 acute oral toxicity hazard and a category 1 serious eye damage hazard. Ethomeen C-12 can cause severe skin burns, eye damage, and other health issues if not properly handled with appropriate personal protective equipment (PPE).

Pemulen TR-1 and TR-2 are polymeric emulsifiers (high molecular weight copolymers of acrylic acid and a hydrophobic comonomer) that act as the gelling agents. They may be harmful if inhaled and cause eye irritation. Although Pemulen TR-1 and

TR-2 are chemically stable and the powder has a low dust explosion risk, it would be wise to handle in small amounts and minimize dust when vacuuming a dry spill or emptying a container.

Although the experiment demonstrates that the use of gels slows evaporation, thus presenting less inhalation concern than using free solvents, gels should not replace prudent health and safety practices. Gels reduce the amount of solvent exposure in a given time, but the conservator will still be exposed during the duration of their use, therefore proper ventilation and PPE should still be used. Gelling polymers can be very specifically sensitive to solvent choice, and their longer contact time with a treatable surface requires adjustment in solvent mixture and treatment technique. The conservator should also consider using less toxic solvent alternatives, when possible. Always consult the Safety Data Sheets for any chemical that you are using.

—Miranda Dunn, student member of the AIC Health and Safety Committee, Winterthur/University of Delaware Program in Art Conservation, and other members of the AIC Health and Safety Committee

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Safety Data Sheet. Kremer Pigmente. Ethomeen® C 25. Revised 1/24/2012

Safety Data Sheet. Kremer Pigmente. Ethomeen® C 12. Revised 4/15/2014

Wearing Masks During Pregnancy

Researchers from the National Institute for Occupational Safety and Health (NIOSH) participated in three studies that provide information on wearing an N95 toxic dust mask during pregnancy, as cited below. In two studies, 22 healthy non-smoking pregnant women and 22 non-smoking non-pregnant women had physiological and subjective measurements taken with and without wearing an N95 mask during exercise and postural sedentary activities over a one-hour period.

The studies show that the effects of wearing N95 masks are mild (average of one breath-per-minute decrease in the breathing rate, two beats-per-minute increase in heart rate, 1 – 7 mm Hg increase in diastolic blood pressure and 1- 2 mm increase in mean arterial pressure). These measurements were the same for both pregnant and non-pregnant women.

More importantly, wearing an N95 mask for one hour by healthy pregnant women was not found to have an effect on



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the fetal heart rate. And similar effects would be expected when pregnant women wear medical or surgical masks which usually provide less breathing stress than an N95 mask.

STUDY LIMITATIONS

The data is encouraging for women who need to work during pregnancy. But these tests were only an hour in duration, involved a relatively small number of test subjects, the only fetal effect monitored was heart rate and the women were all healthy. The results should not be extrapolated to 8-hour workdays or to work involving additional stress factors.

The studies also did not consider the contaminant that women are using masks to avoid. For example, potential exposure to lead dust at any level is not appropriate for pregnant women. Also, these tests were for masks that do not filter out solvent vapors. Exposures to highly toxic chemicals or pathogens that are known to cause reproductive or fetal damage should be avoided as completely as possible during pregnancy. Sometimes this means working with safer materials during pregnancy or ceasing work temporarily. Pregnancy is a time to remove as many risks as possible from daily living.

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—Reprinted in part from ACTS FACTS, Sept. 2015 (29:09),
Monona Rossol

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

New Materials & Research

NCPTT Launches a Building Stone Database

The National Park Service announced the launch of a new website with information about the stones that built America, at <http://www.ncptt.nps.gov/buildingstone>.

The website, named the “National Building Stone Database,” is part of an ongoing effort to document important quarries and the stone they produce. “The database is intended as a tool for the historic preservation community to use in identifying matches for stone used to repair historic buildings and monuments,” said Kirk Cordell, Executive Director of the National Center for Preservation Technology and Training (NCPTT) where physical samples are housed. Cordell stated that “The stone has to have physical properties that are similar to adjacent historic material. That’s why we’ve spent so much time documenting physical test results and creating

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and analyzing thin-sections, or very thin (0.001 inches thick) slices of stone that we look at under a special microscope.”

Conceived and built by former NCPTT Architectural Conservator Ed FitzGerald, the database currently contains over a hundred types of stone. It remains a work in progress, and researchers will continue to document and add new stones into the future. “Right now we are focusing on collecting stone that is available from active quarries,” said Cordell. “As the project grows, we hope to add examples of stone from historic sites and document buildings and monuments where we know specific types of stone were used.”

The National Park Service is looking to continue to expand the database and physical collection and is accepting donations of stone from quarries and private individuals. Details about donating stone can be found on the website, at <http://ncptt.nps.gov/buildingstone/submitting-samples>.

Materials ConneXion

Materials ConneXion, an online database of over 7500 innovative materials, can be used to assist conservators thinking about new materials and new applications because it creates a vast cross-industry perspective on materials, design, new product development, and sustainability. Subscription is needed to access the full resource, but it looks as though many universities are members. Searching can be done by commercial product name (Volara, Vivak), generic name (PTFE), or adjective (honeycomb, corrugated). www.materialconnexion.com/AboutUs/tabid/865/Default.aspx

New Publications

Barros D’Sa, Angelina, Lizzie Bone, Rhiannon Clarricoates and Helen Dowding, Editors. *Current technical challenges in the conservation of paintings*. London: Archetype: 2015. ISBN: 9781909492318. The papers in this volume were presented at the Icon’s Paintings Group’s conference “Modern Conservation: What’s New?” held at The Wallace Collection in London in October 2014. It covered a variety of topics including: consolidants and flake laying; the possible use of sports injury tape as a temporary means of support during structural conservation treatments; rigid inserts to stretchers to reduce vibrations; auxiliary supports for modern paintings; the problem of softening and weeping paints in modern works of art and methods of treatment; wet surface cleaning treatments for contemporary paintings; and ethical considerations when dealing with conceptual artists’ wishes.

Graves, Leroy. *Early seating upholstery: Reading the evidence*. Williamsburg, VA: The Colonial Williamsburg Foundation, 2015. ISBN: 9780879352783. The author, a furniture conservator at Colonial Williamsburg since 1984, describes how to read the physical “evidence” on a bare frame in ways that will help readers make sense of what they are looking at. He also describes the nonintrusive methods he developed to restore antiques to their earliest appearance without marking or disturbing the frames.

Grevenstein-Kruse, Anne van, ed. *Van boomstam tot altarpstuk = From tree trunk to altarpiece*. Gent: Cultuurcentrum Caermersklooster Provincie Oost-Vlaanderen, 2015. ISBN: 9789491776038. This book was published to accompany an exhibition held at the Provincial Cultural Centre Caermersklooster

(12 September 2014–30 August 2015). The exhibition was one of a series of exhibitions focusing on technical aspects of the *Ghent Altarpiece*, based on the results of a proposed five-year conservation plan that began in 2012.

Hadsel, Christine. *Suspended worlds: Historic theater scenery in northern New England*. Boston: David R. Godine, 2015. ISBN: 9781567925418. This book documents the results of a project begun in 1998 to conserve a group of late 19th- and early 20th-century painted theater curtains from public halls throughout northern New England. It includes a chapter describing the techniques used in conserving historic scenery.

Howells, Daniel Thomas. *A catalogue of the Late Antique gold glass in the British Museum*. London: British Museum, 2015. ISBN: 9780861591985. Part two of this book consists of a catalogue of the 64 pieces of early Christian and late antique gold glass in the collection of the British Museum. Part one begins with an overview of the history of gold glass scholarship, then offers a closer look at aspects of the study of gold glass which have been neglected, such as technical methods and workshop practices. Andrew Meek provides details of compositional analysis.

Krist, Gabriela, ed. *Collection care = Sammlungspflege*. Wien: Bohlau Verlag, 2015. ISBN: 9783205201359. This collection of papers offers perspectives on the history and theory of collection care and explores how theory has been adapted into practice. It is the twelfth volume in the series *Konservierungswissenschaft, Restaurierung, Technologie*.

Royt, Jan. *The Master of the Trěboň Altarpiece*. Prague: Charles University in Prague, Karolinum Books, 2014. ISBN: 9788024622613. This volume is the first extensive academic monograph on the Master of the Trěboň Altarpiece, a Bohemian painter active in the last quarter of the 14th century. The appendix by Adam Pokorný examines the artist’s painting technique, based on recent research, and summarizes earlier findings on the subject.

Sell, Stacy, Hugo Chapman, et al. *Drawing in silver and gold: Leonardo to Jasper Johns*. Washington, DC: National Gallery of Art, 2015. ISBN: 9780691166124. This book was published on the occasion of an exhibition of about 100 metalpoint drawings, held at the National Gallery in Washington (3 May – 26 July 2015) and the British Museum (10 September – 6 December 2015). It includes an essay on the materials and techniques of metalpoint and a report on the technical examination of metalpoint drawings.

—Sheila Cummins, *Research Associate for Collections Development, Getty Conservation Institute*, [SCummins \[at\] getty.edu](mailto:SCummins[at]getty.edu)

People

John Burke has recently retired from the Oakland Museum of California after 35 years of service. He came to the institution under the CETA Program in 1977, became Chief Conservator in 1997, and was appointed Director of Collections, overseeing museum Conservation, Registration, Logistics and Informatics departments when the museum privatized in 2011. He will continue consulting from his home in Northern California and his residence in Taiwan. John can be reached at [jb \[at\] muzae.com](mailto:jb[at]muzae.com)

Ellen Cunningham-Kruppa is the new head of preservation

Conservation Issues in Modern and Contemporary Murals

Edited by Mercedes Sánchez Pons, Will Shank and Laura Fuster López

This volume represents a forum for conservators, conservation scientists, artists and heritage managers. It includes the voices of many of the different partners involved in the complex task of preserving artworks:

- The vital experience of artists who create murals and are sometimes asked to treat their creations;
- Theoretical reflections on how to deal methodologically with conservation;
- Scientific studies on the identification of constituent materials and/or on the development of procedures for their preservation;
- The opinion of cultural managers;
- The specific experiences of conservators.

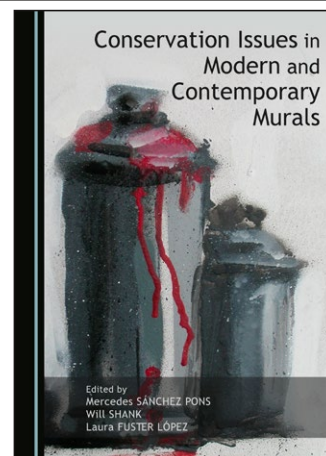
All of the above must have a voice in

the difficult task of preserving such a challenging and changing heritage.

Will Shank studied art history and the conservation of traditional paintings in Florence and at the Institute of Fine Arts of New York University and the Harvard University Art Museums.

Laura Fuster-López is a Professor in the Department of Conservation and Restoration of Cultural Heritage at the Universidad Politécnica de Valencia, Spain.

Mercedes Sánchez-Pons is a Professor in the Department of Conservation and Restoration of Cultural Heritage at the Universidad Politécnica de Valencia, Spain.



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to the author/editor, complimentary copies, a substantial author discount, free access to our eBook titles, and a generous royalty scheme. Our publications are marketed worldwide and sold through international booksellers and distributors including Amazon, Blackwell, Baker & Taylor, YBP and Ingram, and are widely purchased by academic libraries. In addition, we have distribution partnerships in key geographical territories such as the USA, China, India and the Middle East.

Our international Editorial Advisory Board is chaired by Professor Emeritus David Weir and consists of established scholars and

leading-edge thinkers, who play a key role in helping us to steer our commissioning focus. Professor Weir explains: *“Cambridge Scholars is a publishing house with a difference: I have experienced first-hand the strong scholarly values coupled with a level of efficiency, which sets it apart from the rest. The team produces topical books that cut through all the complexities of contemporary publishing, with a genuine focus on a superior author experience.”*

We would love to hear from you, so please feel free to get in touch for further information:
info@cambridgescholars.com



and conservation at the Harry Ransom Center, a humanities research library and museum at The University of Texas at Austin. She will oversee the preservation, care, and protection of the Ransom Center's collections and will provide strategic direction for future preservation and conservation initiatives. From 2010 until recently, Cunningham-Kruppa was project coordinator in the Winterthur/University of Delaware Program in Art Conservation for an Andrew W. Mellon Foundation-funded project focusing on library and archives conservation education. Prior to that position, Cunningham-Kruppa served as director of the Kilgarlin Center for Preservation of the Cultural Record at UT Austin and as preservation officer with UT Austin's General Libraries.

Allison Reppert Gerber recently became Preservation Coordinator for the Smithsonian Institution Archives, where she works to ensure that the collection is preserved through the use of proper housing, environmental monitoring, assessments, and emergency preparedness. She was previously at the Smithsonian National Museum of African American History and Culture as a digital imaging specialist and conservation technician, digitizing and rehousing their photographic and paper collections. She can now be reached at: 202-633-5921 and [reppertgerber \[at\] si.edu](mailto:reppertgerber@si.edu)

David Krop joined the Naval History and Heritage Command (NHHC) in September 2015 as the Conservation Branch Head. He will be responsible for developing and managing a new conservation facility in Richmond, VA, to support the conservation needs of the NHHC's vast and diverse collection. The new lab will also support conservation requests from nine Navy museums around the country. Previously, Dave was the director of the USS *Monitor* Center at The Mariners' Museum where he was responsible for the conservation and exhibition of over 200 tons of marine archaeological objects. His new e-mail address is: [David.Krop \[at\] dla.mil](mailto:David.Krop@dla.mil)

Kaslyne O'Connor, a recent graduate of Queen's University Art Conservation program, has joined the Art Institute of Chicago as their new post-graduate Samuel H. Kress Fellow in Photograph Conservation.

Renée Wolcott joined the American Philosophical Society (APS) in October 2015 as assistant conservator of library and archival materials. Prior to joining the APS, she worked at the Conservation Center for Art and Historic Artifacts (CCAHA) as a book conservator. Renée has also taught undergraduate conservation classes at the University of Delaware and served as managing editor of the Book and Paper Group Annual.

Faye Wrubel will be retiring from the Art Institute of Chicago at the end of December after 36 years as painting conservator. She will continue to do consulting and private work. Her new contact is at [fayewrubel \[at\] gmail.com](mailto:fayewrubel@gmail.com).

Worth Noting

PastForward Preservation Conference Available for Free Online

PastForward is an educational and networking event for those in the business of saving places. This year, PastForward 2015 is kicking off a year-long celebration of the National Historic Preservation Act's 50th anniversary with programming that

celebrates and honors the past while looking decisively forward toward the next 50 years.

For those not able to attend the National Trust for Historic Preservation's annual conference, PastForward, Nov. 3-6 in Washington, DC, participation is offered as a virtual attendee, and those attending online can still be part of the important discussions and dialogues taking place at this year's conference [<http://pastforwardconference.org/virtual-attendee/>]. Live streaming at PastForward is free and can be done at home or in the office.

This year's live stream programming will focus on urban strategies including Main Street approaches to saving historic places, federal innovation and excellence in historic preservation. The programming will tell a more inclusive story of preservation by featuring multiple voices and experiences, and launching a rich and engaging discussion about the future as we approach the 50th anniversary of the National Historic Preservation Act. Sign up as a virtual attendee to learn more about live streaming, and how you can join in the real-time discussions via social media at <http://pastforwardconference.org/virtual-attendee/>.

Dr. Kathryn K. Matthew Confirmed as Director of the Institute of Museum and Library Services

Dr. Kathryn K. Matthew's nomination as director of the Institute of Museum and Library Services (IMLS) was confirmed by the United States Senate on Tuesday, September 22. The Institute, an independent United States government agency, is the primary source of federal support for the nation's 123,000 libraries and 35,000 museums.

Dr. Matthew's career interests have centered around supporting and coaching museums and other nonprofits, large and small, who are focused on propelling their programs, communications, events, and fundraising offerings to a higher level of success. Dr. Matthew's professional experience spans the breadth of the diverse museum field. Through her many different leadership positions, she brings to the agency a deep knowledge of the educational and public service roles of museums, libraries, and related nonprofits.

Dr. Matthew will serve a four-year term as the Director of the Institute. The directorship of the Institute alternates between individuals from the museum and library communities. She succeeds Maura Marx, who served as IMLS Acting Director since January 19, 2015, following the departure of IMLS Director Susan H. Hildreth, at the conclusion of her four-year term. Marx is currently the deputy director for library services.

—*Giuliana Bullard, IMLS News (reprinted in part),*
[gbullard \[at\] imls.gov](mailto:gbullard@imls.gov) 202-330-7864

Grants & Fellowships

Applications Now Open for Fellowships at the Met

The Metropolitan Museum of Art annually welcomes a vibrant group of graduate students, museum professionals, and senior scholars from around the world to undertake research and independent study as Metropolitan Museum fellows. The diversity of fellows' projects reflects the historic and geographic diversity of the museum's collection. The community of fellows becomes immersed in the life of the museum and takes part in a robust

program of colloquia, round-table seminars, research-sharing workshops, behind-the-scenes tours, conversations with museum staff, and tours of the collection and exhibitions. As they discuss research questions, look closely at objects, and share the experience of living in New York City, fellows form long-lasting professional relationships.

Applications are open now. More information is at <http://www.metmuseum.org/research/internships-and-fellowships/fellowships>.

IMLS Grant Program Announcements Now Online

The FY2016 Notices of Funding Opportunity for all five Institute of Museum and Library Services grant programs for museums are now posted on its website. The links below will take you to the full sets of instructions and forms necessary for submitting applications.

- [Museums for America](#)
- [National Leadership Grants for Museums](#)

- [Museum Grants for African American History and Culture](#)
- [Native American/Native Hawaiian Museum Services Program](#)
- [Sparks! Ignition Grants for Museums](#)

General overviews of IMLS grant programs are available in a downloadable brochure (<https://www.imls.gov/assets/1/AssetManager/2016OMSGrantOpps4pager.pdf>), and the deadline for applications to all museum grant programs is December 1, 2015.

The FY2015 grant awards have recently been announced. To check these out, please see the [news release at https://www.imls.gov/news-events/news-releases/imls-announces-grants-more-25-million-us-museums](https://www.imls.gov/news-events/news-releases/imls-announces-grants-more-25-million-us-museums) or use the Search Awarded Grants feature at <https://www.imls.gov/grants/awarded-grants>.

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

Conservation Training Programs

News about Graduating Conservators, their future plans and advanced research projects

BUFFALO STATE COLLEGE, ART CONSERVATION DEPARTMENT

State University of NY at Buffalo Art Conservation Program announces its 43rd graduating class and their future plans.

Amanda Chau	Sherman Fairchild Foundation Conservation Fellow	Metropolitan Museum of Art, NYC, NY
Ellen Davis	Conservation Fellow	Museum of Modern Art, NYC, NY
Jena Hirschbein	Mellon Fellow in Objects Conservation	LACMA, Los Angeles, CA
Jennifer Hunt Johnson	Conservator and Preservation Specialist	Illinois State University Milner Library, Normal, IL
Zachary Long	Assistant Conservator	George Eastman House, Rochester, NY
Colleen O'Shea	Mellon Fellow in Objects Conservation	Historic New England, Haverhill, MA
Erica Schuler	Samuel H. Kress Conservation Fellowship in Paintings Conservation	Indianapolis Museum of Art, Indianapolis, IN
Yelizaveta Sorokin	Craig W. Bowen Paper Conservation Fellow	Straus Center for Conservation and Technical Studies at Harvard Art Museums, Boston, MA
Christina Taylor	Cecily E. Horton Conservation Fellow in Works of Art of Paper	MFA Houston, TX
Dawn Wallace	Objects Conservation Fellow	National Museum of American History, DC

UCLA/GETTY CONSERVATION PROGRAM

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

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

The titles for third year student thesis research topics:

Betsy Burr	Dye Analysis of Peruvian Archaeological Textiles Using Surface enhanced Raman Spectroscopy (SERS)
Lesley Day	Investigation of 'Moire' Patterning and Light-Induced Alterations to Tortoise Shell
Colette Khanaferov	Technical Analysis and Safe Keeping of an 18th Century Armenian Prayer Scroll
Tom McClintock	Torqua Cave: Technical Study and Documentation Informing Sacred Site Management
William Shelley	The Phenomenon of Bio-corrosion of Archaeological Glass
Heather White	An Analysis of Unidentified Dark Materials Between Inlaid Motifs on Andean Wooden Qeros

CONSERVATION TRAINING PROGRAMS

WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

Class of 2015 Placements

Shannon Brogdon-Grantham	Smithsonian Postgraduate Fellow	Hirshhorn Museum and Sculpture Garden	Washington, DC
Emily Brown	Contract Conservator	University of Pennsylvania Museum of Archaeology	Philadelphia, PA
Austin Plann Curley	Project Conservator	Folger Shakespeare Library	Washington, DC
Claire Curran	Assistant Conservator of Objects	The Intermuseum Conservation Association (ICA)	Cleveland, OH
Kelly McCauley	Kress Fellow in Objects Conservation	Art Gallery of New South Wales	Sydney, Australia
Ronel Namde	Photograph Conservator	The National Gallery of Art	Washington, DC
Nicholas Pedemonti	Objects Conservator	Private Practice	NYC, NY
Michelle Sullivan	Post Graduate Fellow	J. Paul Getty Museum	Los Angeles, CA
Kimi Taira	Paper Conservator	Private Practice	Fountain Valley, CA

2015-16 Third-Year Internships, WUDPAC Class of 2016

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

NEW YORK UNIVERSITY, INSTITUTE OF FINE ARTS CONSERVATION CENTER

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

Amy Brost	<i>Photographs & Time-Based Media</i>	Museum of Modern Art, NYC, NY and Solomon R. Guggenheim Museum, NYC, NY
Kathryn Brugioni	<i>Objects</i>	National Gallery of Art, DC
Annika Finne	<i>Paintings</i>	Yale University Art Gallery, New Haven, CT
Saira Haqqi	<i>Books</i>	Weissman Preservation Center, Harvard University Libraries, Boston, MA
Eve Mayberger	<i>Objects</i>	University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA

Recent Graduate Placements, 2013-2015

Morgan Adams '13	Conservator for Special Collections	Columbia University Libraries, NYC, NY
Margarita Berg '14	2014-2016 Samuel H. Kress Fellow in Paintings Conservation	The Conservation Center, Institute of Fine Arts, NYU, NYC, NY
Caitlin Breare '14	Assistant Conservator	Museum of Fine Arts, Boston, MA
Shauna Young Breatore '13	Assistant Conservator	Modern Art Conservation, NYC, NY
Brian Castriota '14	2015-2016 Samuel H. Kress Fellow in Time-Based Media Conservation	Solomon R. Guggenheim Museum NYC, NY
Quinn Ferris '15	Instruction and Outreach Conservator to Special Collections	University of Virginia Libraries, VA
Amy Hughes '14	2015-2016 Andrew W. Mellon Fellow in Paper Conservation	The Metropolitan Museum of Art, NYC, NY
Emily Lynch '14	Sherman Fairchild Post-Graduate Fellow in Book Conservation	The Morgan Library & Museum, NYC, NY
Desirae Peters '15	2015-2016 Andrew W. Mellon Foundation Post-Graduate Fellow	Menil Collection, Houston, TX
Megan Randall '15	2015-2016 Post-Graduate Fellow in Objects Conservation	Museum of Modern Art, NYC, NY
Kari Rayner '15	2015-2016 Post-Graduate Fellow in Paintings Conservation	Hamilton Kerr Institute, London, UK

NEW YORK UNIVERSITY, INSTITUTE OF FINE ARTS CONSERVATION CENTER

Recent Graduate Placements, 2013–2015, continued

Sophie Scully '13	Research Scholar, Department of Paintings Conservation	Metropolitan Museum of Art, NYC, NY
Cybele Tom '13	2013-2016 Post-Graduate Fellow in Objects Conservation	Art Institute of Chicago, Chicago, IL

Jessica Walthew '15	2015-2016 Post-Graduate Fellow in Arts of Oceania and the Americas	The Metropolitan Museum of Art, NYC, NY
Margaret Wessling '14	2015-2017 Claire W. and Richard P. Morse Fellow for Advanced Training in Conservation of Works of Art on Paper	Museum of Fine Arts, Boston, MA

Specialty Group Columns

Book and Paper Group (BPG)

2016 AIC Annual Meeting:

Thanks to all our members who submitted abstracts for our next annual meeting in Montreal: *Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation*, to be held from Friday, May 13, through Tuesday, May 17, 2016, at the Palais des Congrès in Montreal, Canada, jointly with the Canadian Association for Conservation (CAC).

This meeting will commemorate the remarkable response by the cultural community to the damage inflicted on Florence's treasures fifty years ago when the Arno River breached its banks. In recognition of those who contributed their time and expertise in recovery efforts, AIC will present all living North American responders, including conservators, conservation scientists, and scholars, with Certificates of Appreciation during a Closing Ceremony on Tuesday, May 17. Please encourage any responders you know to contact AIC as soon as possible. Even if they are unable to travel to Montreal, we will include them in a roll call at the ceremony and send a Certificate of Appreciation.

Digital Landscape Project

Charting the Digital Landscape of the Conservation Profession is now available on the AIC website for your review.

- Do you agree with the recommendations?
- What is missing?
- What is a priority?

Your comments can be inserted directly in the report through an easy-to-use online interface. Please consider lending your voice to help shape a digital landscape that serves the profession and your individual needs. <http://resources.conservation-us.org/comment/>

BPG Volunteers

Many thanks to our Discussion Group Chairs who are busy crafting wonderful programming for our upcoming annual meeting. The Art on Paper Discussion Group (APDG), chaired by Stephanie Lussier, Cynthia Karnes, and Rachel Freeman, will focus on aqueous treatment practices while the Archives Conservation Discussion Group (ACDG), chaired by Andrea Knowlton and Dawn Mankowski, will feature a panel focusing on emergency preparedness and response.

Specialty Group Website

BPG PubComm and the executive council are working closely with AIC staff to release a redesign of the BPG content on the AIC website. In preparation, the content on the BPG external website has been sorted and prepped for migration. As soon as we finalize coding with the vendor, we will populate the site with enriched BPG content and share a link to gather feedback on structure and design. After suggestions are compiled and integrated, the AIC staff will work with the vendor to incorporate the new design into the AIC parent site for specialty group use. Many thanks to the AIC staff for their support in this initiative, as well as BPG webmasters Bruce Bumbarger and Henry Hebert and BPG PubComm Chair Sarah Reidell for their vision and many volunteer hours on this project.

BPG Publications Committee:

WIKI

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

BPG ANNUAL, DIGITIZATION PROJECT

The goal of digitizing the *BPG Annual* project is twofold: to provide color PDFs of each *BPG Annual* article for download on the AIC website and to provide access to a print version with color images of each volume via a print on demand (POD) vendor. Currently, the 2001–2013 *BPG Annual* volumes are available online as full color PDFs in the same format as the printed version. In order to create a consistent online and print presentation of the Annual, more work is needed on the earlier volumes to scan and convert files to color PDFs. This project has been strategized into phases and PubComm is working diligently to gather as much original file material as possible to provide color images for back issues that will be made available online. At our

current pace, the digitization project will be completed in the next two years with the hope that specialty groups can work with AIC staff to successfully source a publisher to share design and conversion expenses. See the recent “Summary of 2014–2015 PubComm Activities” post to the BPG list for more details.

2015 BPG Business Meeting Minutes Available for Member Review

Minutes from the 2015 BPG Business Meeting in Miami are available for members to review: “For 2016 Business Meeting: 2015 BM Minutes for Approval” (http://aichaw.mymemberfuse.com/groups/profile/resources/groupid/5740?category=&sortby=date_added_desc).

This link will take you to the AIC website login page. Once you log in, see the BPG Group Resources. Use the pull-down menu on the right side of the page to “Sort By Date Added (new to old)” to rank the list.

Approving the 2015 Business Meeting Minutes will be the first order of business at the 2016 Business Meeting in Montreal.

—Michelle Facini, BPG Chair 2014-2016,
[bpg.facini\[at\]gmail.com](mailto:bpg.facini[at]gmail.com)

Conservators in Private Practice (CIPP)

Warm salutations from the officers!

2015 AIC Annual Meeting - Presentations Available

From those of you that attended the CIPP meeting in Miami, we received very enthusiastic feedback about the program which included a session on estimating conservation projects, a re-do session on making videos for public outreach/business building (call Scott M. Haskins, CIPP Chair if you have questions), and a presentation by Chris Stavroudis on his FilemakerPro-based business template. All of these presentations are going to be online for those of you that could not attend the Miami meeting! They are coming soon—we want CIPP to be relevant and useful to your private conservation practice.

2016 AIC Annual Meeting

We are in the process of organizing the 2016 annual CIPP session (Montreal, Canada) and are hoping there will be good “flow” from last year’s agenda and this one. We want to make sure your attendance is value packed and makes your whole trip worth it. Do you have any suggestions? Send your ideas to the chair, Scott Haskins!

CIPP Communications

We hope you are staying connected on the CIPP listserv. There have been some great discussions that are sure to be relevant to your business.

The CIPP officers would like to hear your ideas, concerns, questions. Want to help? Write Scott M. Haskins at [faclartdoc\[at\]gmail.com](mailto:faclartdoc[at]gmail.com) or call 805-570-4140 (mobile).

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

Electronic Media Group (EMG)

TechFocus III: Caring for Software-Based Art

The third installment of the TechFocus workshop series took place on September 25–26 at the Solomon R. Guggenheim Museum in New York City. The workshop was a rousing success, with more than 150 participants attending from around the world, and featuring two days of presentations, panels, and hands-on sessions. Videos and photos from the event will be posted on the TechFocus website (<http://resources.conservation-us.org/tech-focus/>), and resources from the workshop’s practical sessions are available on GitHub (<https://github.com/techfocus3/resources>).

This workshop was made possible by the very generous support from FAIC, the National Endowment for the Arts, and the Solomon R. Guggenheim Museum. I would like to thank them, as well as the planning committee members (Christine Frohnert, Agathe Jarczyk, Mona Jimenez, Kate Lewis, Joanna Phillips, Eric Pourchot, and Martha Singer) for their hard work and dedication to this effort.

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.

EMG Membership

Don’t forget to renew your membership! If you are not a member yet, please consider becoming part of the EMG Specialty Group and joining EMG for only \$20 (\$10 for students!) to support our initiatives and programs. As a new EMG member, you will receive the EMG Optical Pen for proper labeling of optical media and have access to the EMG listserv for posting questions and comments. If you are an EMG member and would like to be included in the listserv, please check the EMG Membership Listserv Website (<http://cool.conservation-us.org/mailman/list-info/emg-membership>) for details.

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

Objects Specialty Group (OSG)

2016 AIC Annual Meeting

Program Chair Laura Lipcsei and Assistant Program Chair Tony Sigel, along with Carole Dignard (our Canadian representative), are pleased to announce that the OSG will have three sessions this year, one devoted to Objects and two joint sessions, with the Architecture and Wooden Artifact Groups, respectively. The sessions promise to be a fantastic opportunity for OSG members to present, learn about projects occurring across specialties, and see how various models for collaboration have worked. In addition to these sessions, the chairs are planning a Tips Session to allow members to share practical tools and information; abstract submissions for demonstrations that can be done in a conference room are also welcome. Stay tuned for

submission details! It's an exciting year for OSG Annual Meeting events and we hope to see everyone in Montreal!

OSG Budget

Michael Belman, the OSG Treasurer, has confirmed that our group has increased our donations to the Stout Award, Professional Development Fund and CoOL to \$2000 per fund; this reflects an increase from \$1000, \$500 and \$1000, respectively. This decision was discussed at the 2015 OSG Business Meeting and is a fantastic way for our group to spend down our sizable reserves while supporting our profession and our colleagues. I am quite thrilled to be able to note this increase now.

Wiki

The OSG Wiki team continues to encourage objects conservators to contribute information to the Conservation and Care sections of the OSG Wiki. Carrie Roberts, our Wiki Editor, is available to help any interested members who are looking to update existing information or add new information to object materials pages. She can be reached at [carrizabel \[at\] gmail.com](mailto:carrizabel@gmail.com).

—Sarah Barack, OSG Chair, [smbarack74 \[at\] gmail.com](mailto:smbarack74[at]gmail.com)

Paintings Specialty Group (PSG)

2016 AIC Annual Meeting

Thank you to everyone who submitted an abstract for the 2016 Annual Meeting in Montreal. The program committee, including our Program Chairs and a representative from CAC, have selected a full slate of talks representing varied aspects and subspecialties of paintings conservation – there should be something for everyone. Look for a full schedule (including the PSG Business Meeting in a humane time slot!) in the coming months.

PSG Elections

It is never too early to think about nominating a colleague for a leadership role in PSG. Open positions will be:

- Chair (2016–2018)
- Secretary/Treasurer (2016–2018)
- Assistant Program Chair (2016–2017)
- Program Chair (2017–2018), and Nominating Committee Member (2016–2017)
- Nominating Committee Chair (2017–2018).

If a good candidate springs to mind, contact any of our Nominating Committee members, or drop me an email.

—Matt Cushman, Chair, PSG, [mp.cushman \[at\] gmail.com](mailto:mp.cushman[at]gmail.com)

Photographic Materials Group (PMG)

I hope you all enjoyed a wonderful summertime. With autumn, comes the busy time of organizing the next annual meeting, preparing the next volume of *Topics*, and programming and budgeting for next year. I would like to start this column by thanking Doug Nishimura for writing the feature article of this newsletter and sharing new insights in the preservation of acetate negatives.

FAIC Giving Campaign

Remember that until the end of December, PMG will match 2:1 any donation made by a PMG member, up to a maximum of \$5,000 of PMG funds. With this ongoing FAIC giving campaign, PMG members have a tremendous opportunity to demonstrate the value of FAIC's initiatives to us and to enhance AIC's position in requesting funding from grant-making organizations. As of September 30, 2015, approximately 3% of PMG members have participated in the campaign and we are grateful for their generosity. Please consider making a gift, one of any size, to FAIC and show that you care. To make a donation, go to www.conservation-us.org/donate.

2016 AIC Annual Meeting

SG Officers, organizing committees, and the AIC office team are hard at work on the next annual meeting. We would like to warmly acknowledge all the authors that submitted abstracts. Thanks to the wealth of submissions, PMG will have a full program of talks in Montreal, including a joint session with RATS. The Canadian Center for Architecture has graciously invited our group for a joint reception with EMG and RATS. Details of the program will be shared in this column and online as they become available. We look forward to seeing you in Montreal in May.

Wiki

Work continues on populating the PMG Wiki with helpful information. We welcome all contributions in any areas whether it be the addition of content, editing, or peer review of content. Please contact Stephanie Watkins ([swatkinswork \[at\] gmail.com](mailto:swatkinswork[at]gmail.com)) with your interest to get started if you aren't already involved.

Collaborative Workshops

The committee has been working with Jae Gutierrez on developing *Plastics Associated with Photographic Materials*, which will be held at the Center for Creative Photography in Tucson, AZ, in March 2016. The panels and program are currently being finalized. Registration to the event is already underway, with one of the workshops sold out. To register and for more information, go to <http://www.conservation-us.org/education/education/current-courses/plastics-associated-with-photographic-materials/call-for-papers-plastics-associated-with-photographic-materials>. The online series *Photographic Chemistry for Preservation* continues to be developed. The committee expects to offer this workshop by the end of 2015.

Elections

It is never too early to begin thinking about stepping up and running for a PMG office. This is your chance to make a real impact and contribute to our SG. We will be looking for a Secretary/Treasurer for the coming round; if you are interested, please contact Barbara Brown ([bnbrown \[at\] utexas.edu](mailto:bnbrown[at]utexas.edu)), chair of the Nominating Committee.

Please support PMG and renew your membership. Happy Holidays.

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

Textile Specialty Group (TSG)

2016 AIC Annual Meeting

Planning is well underway for our annual meeting, which in 2016 will allow us to gather with our Canadian colleagues in Montreal, Canada! TSG Program Chair Kathy Francis has already been working hard to put together a great program, including an evening reception at the McCord Museum. As of this writing, we are beginning to select abstracts and are looking forward to a great mix of papers on the meeting theme “Preparing for Disasters and Confronting the Unexpected in Conservation” as well as other aspects of textile conservation practice. Be sure to register early and purchase a ticket for the reception!

TSG Archives

TSG is looking for members to join a task force to work with our archivist, Jonathan Hoppe. The project will involve going through the current archives and helping with updating, streamlining, and digitizing information. We would like to have at least one member of the task force with TSG experience going back the 1980's, but other participants will include any current TSG member with an interest in learning more about the workings and history of TSG. Joining this task force will be a great way to get involved with a short-term TSG project, as well as an opportunity to work with and get to know some of your fellow TSG members. Please let me know if you are interested in helping.

—Kate Sahmel, TSG Chair, [Kate.sahmel \[at\] gmail.com](mailto:Kate.sahmel[at]gmail.com)

Wooden Artifacts Group (WAG)

2016 AIC Annual Meeting

The AIC's and CAC-ACCR's Joint 44th Annual Meeting and 42nd Annual Conference will take place in Montreal, QC, Canada on Friday, May 13, to Tuesday, May 17, 2016, at the Palais des Congrès de Montréal.

The WAG specialty session and joint WAG / OSG session for the upcoming meeting is looking fantastic under the leadership of

WAG Program Chair Christine Storti. We had a record number of submissions, and this will be a conference not to miss. We are also working with our Canadian colleague Michael Harrington, who is currently engaged in extensive research on suitable microbreweries in the Montreal area to find a place to host the WAG dinner. Stay tuned for more updates and register early!

Advisory Committee Update

The Advisory Committee (Steve Pine, Randy Wilkinson, and Paige Schmidt) and I have been working on the development and creation of the WAG 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*.

In the upcoming weeks we will be sending out a survey to poll the WAG membership in the hopes of gaining enthusiastic approval for this important initiative. Stay tuned; the survey will be distributed through the AIC office.

Wiki

Please consider submitting contributions to Rian Deurenberg-Wilkinson for our Wiki page; 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 our Wiki page at www.conservation-wiki.com/wiki/Wooden_Artifacts and e-mail Rian with questions or entries at [r.deurenberg \[at\] fallonwilkinson.com](mailto:r.deurenberg[at]fallonwilkinson.com).

Please always feel free to contact me with any questions, concerns, or thoughts you would like to share. We are hitting our stride with the newly elected and appointed WAG officers, and 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, WAG Chair, [Tfallon1024 \[at\] comcast.net](mailto:Tfallon1024[at]comcast.net)

Note: ASG and RATS did not submit columns for this issue.

Network Columns

Collection Care Network (CCN)

2016 AIC Annual Meeting

The Collection Care Network (CCN) received an impressive number of submissions for the upcoming meeting in Montreal and is working on creating a terrific session. In addition to the meeting session, members of CCN and colleagues from the International Association of Museum Facilities Administrators (IAMFA) are planning a full day of panels and interactives on May 13 in a session titled “Share the Care: Collaborative Preservation Approaches.” An array of international allied professionals will speak about collaboration to reduce risk, staying current on environmental guidelines, and developing emergency preparedness.

CCN is also organizing a lunch-and-learn session to discuss the forthcoming publication *Preventive Conservation: Collection Storage*, which is a successor to the 1995 volume *Storage of Natural History Collections, A Preventive Conservation Approach*. In contrast to the 1995 volume, the new book covers preventive conservation of not just natural history collections, but also fine and decorative art, history, library, archival, and digital collections. This new book is being collaboratively produced by the Society for the Preservation of Natural History Collections (SPNHC), the American Institute for Conservation (AIC), Museum Studies Program of the George Washington University (GWU), and the Smithsonian Institution (SI). We hope you will join us in Montreal for these events!

JAIC Special Issue

CCN and JAIC are continuing to work on developing a special issue of JAIC that focuses on collection care. To increase the international scope of the journal, a call went out to ICOM-CC-PC for a co-editor and the response was impressive! The special issue will be co-edited by Julio M. del Hoyo-Meléndez (Editor in Chief of JAIC), Mary Coughlin (CCN Editor), and Jane Henderson (Cardiff University and member of ICOM-CC-PC). For those who are working on collection care and preventive conservation projects, keep a look-out for the call for papers. If you have an idea for a potential paper that you want to discuss now, please contact me at [coughlin \[at\] gwu.edu](mailto:coughlin[at]gwu.edu).

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 in person 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, and will 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 [rebeccalfifield \[at\] gmail.com](mailto:rebeccalfifield[at]gmail.com)

—Mary Coughlin, Editor, Collection Care Network,
[coughlin \[at\] gwu.edu](mailto:coughlin[at]gwu.edu)

Emerging Conservation Professionals Network (ECPN)

Upcoming Webinar

Don't forget to join in ECPN's fall webinar "Demystifying the Publishing Process in Conservation" on Thursday November 5th at Noon EST. Conservator/Curator Sanchita Balachandran, Research Scientist Michele Derrick, and Conservator Carolyn Riccardelli will share insights from their own publishing experiences and discuss a variety of topics including collaborative writing, publishing platforms, the process of publishing peer reviewed articles, and more. Information regarding the webinar may be found on the ECPN page on the AIC website or questions may be directed to Professional Education & Training Co-Officer Elyse Driscoll at [elysedriscoll \[at\] gmail.com](mailto:elysedriscoll[at]gmail.com).

Blog Posts

ECPN has recently posted two blog posts featuring interviews with Professional Associate (PA) Molly Gleeson and AIC Membership Committee Chair Peter Muldoon. In the post, "Professional Development: ECPN's advice on transition from ECP to PA," Molly Gleeson offers advice and reflections on her decision to become a PA. In the follow-up post, Peter Muldoon provides helpful advice about the structure of the application process, advantages to obtaining PA status, and tips for submitting a successful application. The overarching reasons for these informative posts are to demystify the process of becoming a PA, highlight the advantages of joining the PA community, and debunk some misconceptions about membership status. These posts, compiled by ECPN Professional Education and Training Co-Officer Jessica Walthew, can be found on AIC's blog *Conservators Converse*.

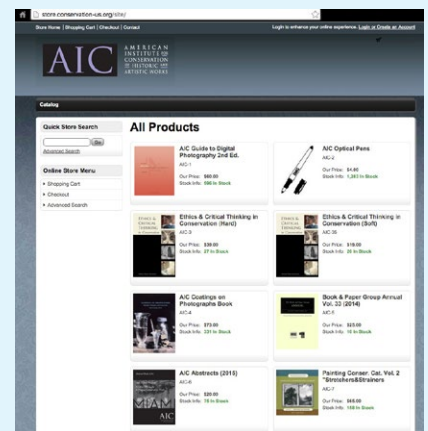
—Alexa Beller, ECPN Communications Co-Officer,
[alexabeller \[at\] gmail.com](mailto:alexabeller[at]gmail.com)

Visit the New AIC Store!

AIC has just opened a new store for its physical inventory, including items previously sold by Heritage Preservation. Shop online to order any of these items at store.conservation-us.org, while supplies last:

AIC Guide to Digital Photography, 2nd Ed.
AIC Optical Media Pens
Ethics & Critical Thinking in Conservation
AIC Coatings on Photographs Book
Book & Paper Group Annual Vol. 33 (2014)
AIC Abstracts (2015)
Painting Conservation Catalog Vol. 2
"Stretchers & Strainers"
Painting Conservation Catalog Vol. 3
Topics in Photographic Preservation Vol. 15
AIC Electronic Media Review Vol. 2 (2013)
AIC Conservation of Scrapbooks & Albums
AIC Directory (2013)
Gilded Wood: Conservation & History

Photographic Print Sample Set 1 (Historic Processes)
Photographic Print Sample Set 3 (Gelatin Silver)
Emergency Response & Salvage Wheel
Emergency Response & Salvage Wheel (Spanish)
Field Guide For Emergency Response
Caring for Your Historic House Hardcover
Caring for Your Historic House Soft Cover
Caring for Your Family Treasures
"Working with Emergency Responders" Poster



Courses, Conferences, & Seminars

FAIC PROFESSIONAL DEVELOPMENT COURSES

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

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

FAIC Workshops • www.conservation-us.org/courses

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

Cost-Effective and Green Packing, Moving, and Storage* – Webinar, December 1, 2015, 2 p.m. ET

Examining the Environmental Impact of Exhibitions and Loans using the Life Cycle Assessment Tool*, Webinar, December 8, 2015, 2 p.m. ET

Photographic Chemistry for Preservation* – webinar series begins this fall, dates TBA

Advanced XRF Workshop – Quantification and Calibration, January 11-14, 2016, Buffalo, NY

Pre-moistened Repair Materials, February 24-26, Fort Worth, Texas

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

Mastering Inpainting, April 5-8, 2016, Sarasota, Florida

Workshops at the AIC/CAC Annual Meeting/Conference, May 13-14, 2016, Montreal, Canada
(See www.conservation-us.org/meetings for schedule and registration)

Preventive Conservation, summer dates TBA, 2016, Annandale-on-Hudson, New York

Cleaning and Conductivity, 2016 dates TBA, Washington, DC

Illumination of Collections, 2016 dates TBA, Washington, DC

FAIC Online Courses - schedule to be announced for 2016

Connecting to Collections Care webinars, information and free registration at www.connectingtocollections.org

- **The Deaccessioning Dilemma: Laws, Ethics, and Actions**, November 19, 2015, 2 p.m. ET
- **Seasonal Affective Disorder: Caring for Collections during Seasonal Special Events**, December 3, 2015, 2 p.m. ET
- **Reframing the Problem: Caring for Framed Objects in Small Institutions**, February 9, 2 p.m. ET

See the C2C Care Calendar for additional free webinars offered throughout 2016

Calls for Papers

Submission Deadline: November 23, 2015. 2016 New Jersey History & Historic Preservation Conference, *Building a Place for History*, Seton Hall University, South Orange, NJ, USA. (Conference dates: June 8-9, 2016.)
Info: <http://www.njpreservationconference.org/pdf/callforsessions.pdf>
Submit: https://fs19.formsite.com/NJHT/2016CallforSessions/form_login.htm

Submission Deadline: December 8, 2015. 2nd International Meeting for Conservation and Documentation of Ecclesiastical Artefacts,

Preservation or just an Obsession, Halki Theological School, Turkey. (Conference dates: July 8-9, 2016.)
Info: <http://imcdea20165.webnode.gr> or www.facebook.com/groups/imcdea2016

Submission Deadline: February 15, 2016. *The 6th International Architectural Paint Research Conference*, Columbia University, New York, NY. (Conference dates: March 15-17, 2017.)
Info: <http://www.apr2017.org/call-for-abstracts/>

Submission Deadline July 3, 2016. Gordon Research Conference on Cultural Heritage Science, *Probing Hierarchically Complex Historical Materials and Their Modes of Characterization and Alteration*, Newry, ME, USA. (Conference Dates: July 31-August 5, 2016.)

Contact: Jennifer L. Mass, Scientific Research and Analysis Laboratory, Conservation Department, Winterthur Museum, Winterthur, DE 19735, TEL: 302-888-4808 Fax: 302-888-4838

GENERAL

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\[at\]umich.edu](mailto:davissL[at]umich.edu), or LeeAnn Barnes Gordon, [leeannbarnes\[at\]gmail.com](mailto:leeannbarnes[at]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: Lunder Conservation Center,

Smithsonian American Art Museum, Washington, DC, Tel: 202 633 8378, or FAIC at courses@conservation-us.org

Nov 26-27, 2015. Bundesanstalt für Materialforschung und -prüfung (BAM), *Materiality: the Understanding of Objects in the Cultural Heritage Disciplines*, Berlin, Germany.

Info: www.nike.bam.de/de/aktuell/veranstaltungen/index.htm

2016

Jan 14-16, 2016. The Archaeological Conservancy, *15th Biennial Southwest Symposium*, University of Arizona, Tucson, AZ, USA.

Info: regonline.com/southwestsymposium

Mar 14-15, 2016. Rijksmuseum, *Metal Soaps in Art*, The Netherlands.

Info: www.rijksmuseum.nl/nl/nu-in-het-museum/symposia/metal-soaps-in-art

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\[at\]metmuseum.org](mailto:daniel.hausdorf[at]metmuseum.org), or Stephanie de Roeme, Coordinator, ICOM-CC Sculpture, Polychromy, and Architectural Decoration Working Group, [stephanie.deroemer\[at\]glasgowlife.org.uk](mailto:stephanie.deroemer[at]glasgowlife.org.uk)

May 7-14, 2016. 6th International Ebru Congress, *Beyond the Surface*, Istanbul, Turkey.

Info: <http://img6.net/en/index.php>

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\[at\]restauratoren.de](mailto:performance_art[at]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\[at\]iicconservation.org](mailto:iic[at]iicconservation.org)

Sep 26-30, 2016. ICOM-CC Metals Working Group, *Metal 2016*, New Delhi, India.

Info: www.metals2016.org

Contact: [iic\[at\]iicconservation.org](mailto:iic[at]iicconservation.org)

ARCHITECTURE**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\[at\]msn.com](mailto:ses_tec_con[at]msn.com)

BOOK & PAPER**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

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

Nov 16, 2015. ICON Metals Group, *Metals in Motion: Conservation and Care of Kinetic Metal Objects*, Cardiff, Wales, UK.

Contact: Nicola Emmerson, [emmersonnj\[at\]ac.uk](mailto:emmersonnj[at]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>

Jul 8-9, 2016. Technological Educational Institute of Ionian Islands, *Preservation or just an Obsession, 2nd International Meeting for Conservation and Documentation of Ecclesiastical Artefacts*, Turkey.

Info: <http://.imcdea20165.webnode.gr> or www.facebook.com/groups/imcdea2016

PAINTINGS

Nov 27, 2015. University of Barcelona and the Museu Picasso de Barcelona, *Early Picasso: The Development of the Artist Through His Palette*, Barcelona, Spain.

Info: www.ub.edu/IRUG10BCN/Picasso

PHOTOGRAPHIC MATERIALS**2016**

May 14-18, 2016. FAIC and the Center for Creative Photography, *Plastics Associated with Photographic Materials*, Washington, DC, USA.

Info: www.conservation-us.org/Plastics

COURSES, CONFERENCES, & SEMINARS

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

Nov 16–17, 2015. Eastern Analytical Symposium Annual Meeting (EAS), *Conservation Science Annual*, Somerset, NJ, USA.

Info: www.eas.org

2016

Mar 13–17, 2016. American Chemical Society (ACS), *Analytical Methodologies and Research Partnerships at the Interface of Chemistry and Art/Archaeology*, San Diego, CA, USA.

Info: www.acs.org/content/acs/en/meetings/abstract-submissions/acsm251

May 23–25, 2016. Infrared and Raman Users Group (IRUG), *12th Biennial Infrared and Raman Users Group*, Chalkidiki, Greece.

Info: whc.unesco.org/en/list/454

Jul 31–Aug 5, 2016. Gordon Research Conference (GRC), *Probing Hierarchically Complex Materials and their Modes of Characterization and Alteration*, Newry, ME, USA.

Contact: Jennifer L. Mass, Scientific Research and Analysis Laboratory Conservation Dept., Winterthur Museum Winterthur, DE 19735
TEL: 302-888-4808, Fax: 302-888-4838

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@uni-ak.ac.at)

COURSE LISTINGS

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

Adventures in Preservation (AiP)

1557 North Street
Boulder, CO, 80304
Tel: (303) 444-0129

Website: <http://adventuresinpreservation.org/>

Balboa Art Conservation Center (BACC)

Field Service Officer
PO Box 3755
San Diego, CA 92163
Tel: 619-236-9702

Campbell Center for Historic Preservation Studies

Mount Carroll, IL
Tel: 815-244-1173
Website: www.campbellcenter.org

The Getty Conservation Institute

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

Hooke College of Applied Sciences

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

Image Permanence Institute (IPI)

Rochester Institute of Technology
GAN-2000
70 Lomb Memorial Dr.
Rochester, NY 14623-5604
Tel: 585-475-6047
Website: www.imagepermanenceinstitute.org

International Academic Projects

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

ICCROM International Summer School

ICCROM
Via di San Michele, 13
00153 Rome
Tel: +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

Wiltshire & Swindon History Centre, Cocklebury Road, SN15 3QN Chippenham
Website: <http://icon.org.uk/events/icon-ceramics-glass-group-colour-fills-workshop>

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

International Conservation Centre

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

The Leather Conservation Centre

University Campus
Boughton Green Road
Northampton, UK
NN2 7AN
Email: [lcc\[at\]northampton.ac.uk](mailto:lcc@northampton.ac.uk)
Website: www.leatherconservation.org/

The Montefiascone Conservation Project

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

Museum Study LLC

3108 36th Ave S
Minneapolis, MN 55406
Tel: 612 790-1645
E-mail: [contact\[at\]MuseumStudy.com](mailto:contact@MuseumStudy.com)

The National Center for Preservation Technology and Training (NCPTT)

Natchitoches, LA
Website: Ncptt.nps.gov

National Preservation Institute

Alexandria, VA
Tel: (703) 765-0100
E-mail: [info\[at\]npi.org](mailto:info@npi.org)
Website: www.npi.org/register.html

Northeast Document Conservation Center

Preservation Training
Andover, MA
Tel: 978-470-1010
Website: www.nedcc.org

Northern States Conservation Center, Online Museum Classes

Website: www.museumclasses.org

University of Amsterdam

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

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

Vancouver Campus
410 – 5950 University Boulevard
Vancouver, BC Canada V6T 1Z3
Tel: 604-822-1459
Website: 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@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
Tel: DDI +44 1243 818219

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