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Collaboration and Practical Preservation: The New CAP Program

By the Collections Care Network

FAIC's new Collections Assessment for Preservation (CAP) program (www.conservation-us.org/CAP), administered under a cooperative agreement with the Institute of Museum and Library Services (IMLS), officially opened to applications on January 24, 2017. The primary goal of CAP – to support general conservation assessments for small museums – remains consistent with that of the Conservation Assessment Program previously administered by Heritage Preservation, though the new iteration reflects important changes in support of broader program accessibility, higher quality assessments, and long-term results for participating institutions.

Throughout the summer of 2016, FAIC staff worked closely with IMLS and a steering committee comprised of assessor and museum community members to shape all aspects of the new program, ranging from eligibility requirements to feedback surveys (see *Box 1, p. 3*). The group considered responses to an online survey hosted by FAIC, advice from IMLS, and their own experiences when recommending modifications.

Many aspects of the new program reflect a desire to make CAP more accessible to a wider range of institutions. This was done by expanding eligibility requirements, selecting inclusive language for program materials, and shaping the application to ensure institutions are asked questions relevant to their size and type of institution.

Further changes aim to provide ongoing support for participating institutions. With the CAP program joining the rich array of collection care resources provided by FAIC, another goal of the program is to support surveyed museums as they implement recommendations from their CAP reports. Specifically, the CAP program will foster strong ties with web resources like Connecting to Collections Care (C2C Care), Storage Techniques for Art, Science, and History collections (STASHc), and other professional development opportunities such as subject-specific workshops that provide staff training. The program will also include a follow-up consultation between assessors and institution staff scheduled one year after the assessment, giving institution staff the opportunity to seek clarification after having time to digest the report.

Most significant for assessors is a move toward dual-assessor reports. Recognizing that the building envelope is critical to collections preservation, CAP will now encourage building assessments for all institutions, regardless of the age of the building. Collections and building assessors will schedule simultaneous site visits and prepare a single report reflecting their joint recommendations. This is in keeping with assessment methodology recommendations from The Getty Conservation Institute (see *Box 2, p. 3*), and it will ensure that institutions receive a more comprehensive understanding of their collections care needs.

On the surface, the dual-assessor report appears to be a significant change to the assessment program, and one that adds an additional layer of complexity in logistics as well as time dedication to the project. However, many assessor teams from the former Conservation Assessment Program previously worked in this fashion to the benefit of the institutions that they served, enhancing their own range of cultural heritage preservation

AIC NEWS

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Deadline for May editorial submissions

bnaugle@conservation-us.org:

April 1, 2017.

We reserve the right to edit for brevity and clarity.

ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. Internships and Fellowships, Positions Available, and Classified Ads are placed at no cost. Display ad pricing: half page \$255; full page \$395. Deadlines for advertising copy/materials are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to AIC at advertise@conservation-us.org.

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From the Board President



Dear Colleagues,

I am delighted that the new CAP program has launched, and applications are flowing in from both museums seeking assessments and professionals offering to serve as assessors.

Soon, teams of assessors will again be providing advice and resources for small to mid-sized museums committed to the improved care of their collections. This important program is one of many supported by the Institute of Museum and Library Services (IMLS) that encourage improved long-term care of collections, www.imls.gov/grants/available/collections-assessment-preservation-program-cap.

The following grant-funded initiatives have recently been awarded to the FAIC and are summarized in previous issues of the *AIC News*:

- IMLS recently awarded FAIC a three-year grant to continue to administer the Connecting to Collections Care online community. With more than 8,000 active subscribers, this resource has proved to be invaluable for the staff of museums without on-hand conservators to access information and to receive expert responses to all their collection care questions. Check it out here: www.connectingtocollections.org/.
- Additional federal support, through two-year grants from the National Endowment for the Humanities (NEH), has helped FAIC offer professional development programming to conservators since 2004 (see www.conservation-us.org/courses). Separate grants from NEH have supported expansion of and training for Alliance for Response networks across the country, which you can find at www.heritageemergency.org/.
- A new NEH grant to FAIC is supporting the continuation of a conservation life-cycle analysis project to assist decision-making in sustainable practices. Research conducted for the project will lay the groundwork for an online Life Cycle Analysis (LCA) library and tool that assesses the environmental and human health impact of sustaining a humanities collection. To read the announcement, visit: www.conservation-us.org/docs/default-source/public-relations/neh-grant-announcement-2017-2018.pdf.
- National Endowment for the Arts (NEA) funds have helped to support the highly successful “TechFocus” series of programs on preservation of time-based media - <http://resources.conservation-us.org/techfocus>.
- FAIC has engaged in a cooperative agreement with the National Park Service through the National Center for Preservation Technology and Training (NCPTT) to offer additional professional development workshops in collaboration with NCPTT (watch for an announcement of 2017 activities soon).

I mention these initiatives to remind all of us of the vital role federal funding plays in supporting our work. We must recognize how federal funds have assisted us in accomplishing our fundamental goals of protecting and preserving the art and artifacts in our care. With NEH and NEA already under threat, I urge you to contact your congressional representatives to highlight and applaud the important work done by federal agencies that support the arts and humanities.

Invite your representatives and their locally based staff to your museum or studio. Invite them to a regional conservation meeting. Tell your stories and be sure that the role of conservation is recognized in increasing knowledge about our shared past, and the role we play in preserving cultural heritage is noted as a local economic driver. Be sure to sign up for action alerts at www.conservation-us.org/advocacy. If you have questions about how to best influence your representatives, contact info@conservation-us.org, and a staff member will assist you.

I want to also take this opportunity to thank all who donated to FAIC in 2016. As we support FAIC, it is better able to support us by providing the programs so important to us and to our constituents. I am so pleased to see that our donor list is growing (see pages 8-10), and I thank you for your commitment to keeping AIC and our Foundation healthy!

With all best wishes,

—Pam Hatchfield, AIC President, phatchfield@mfa.org

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Collaboration and Practical Preservation *continued from front cover*

BOX 1: Note from the Steering Committee

From our first meeting, the Steering Committee for the revised CAP program agreed that one of our main goals was to make the process easier and more accessible for smaller institutions. Many of the changes that came out of our work reflected this focus.

To make the program more accessible to institutions with limited resources, the application and site questionnaire are now shorter and easier to use, and include both an online and paper version. Additionally, there is an online glossary that applicants can access to explain questions or define terms that might be unfamiliar to them.

On the reporting end, we encourage institutions to engage both a conservator and architectural assessor. The two will participate in the site visit on the same days and they will collaborate on a single report, rather than provide separate ones. The combined report ensures the integration of concerns from both experts and provides the organization with a clear plan for both collection and structure.

Although members of the Steering Committee came from varied backgrounds, we all agreed that a more simplified approach both in application format and reporting will result in more groups applying to the program and a greater number of cultural and historic items saved for future generations.

—Jeff Harris (Site Manager/Curator, The W.H. Stark House) and Janice Klein (Executive Director, Museum Association of Arizona)

expertise with a counterpart in a complementary specialty. The experiences of the assessors and staff from two assessments cited in this article—the Rubin Museum of Art (RMA) and the Wagner Free Institute of Science—reinforced this mutually beneficial aspect of cooperative general conservation assessments. Moreover, their accounts underscore the flexible nature of a general conservation assessment to quickly evaluate complex scenarios and assist small institutions with prioritizing a wide range of collection care needs.

The Value of CAP to the Client

In 2013, the RMA applied for CAP and received a collection and building assessment. The assessors worked with RMA staff during a two-day site visit, then presented a combined written report detailing the needs of the institution. As Michelle Bennett Simorella, head of collections management and registration for the RMA, points out, “as a museum less than ten years old, the Rubin’s main goal for the assessment was to have experienced, outside observers evaluate, validate, and recommend improvements to our daily collections care practices and environmental conditions [...]. The assessors validated our needs with practical solutions, and the collaborative process bolstered our confidence and morale.” For a young institution like this one, access to professionals in cultural heritage and architectural preservation was instrumental in ensuring that the museum’s practices would lay the groundwork for long-term collection care.

The Wagner Free Institute of Science (the Wagner), an institution that boasts more than 160 years of history, also benefited from a general conservation assessment in 1992, after its National

BOX 2: Conservation Assessment: Model Recommendations

Conservation assessments are most successful when the assessors and client have unified goals and open lines of communication. It is recognized that the factors affecting long-term preservation of collections are interrelated and often complex. The 1999 publication *The Conservation Assessment: A Proposed Model for Evaluating Museum Environmental Management Needs* recommends the following unified objectives and methodology:

The principal objective of a conservation assessment is to assist a museum to:

- assess its environmental needs
- identify and prioritize problem situations
- establish appropriate maintenance and management regimes
- implement sustainable and appropriate technical solutions, where necessary

Museum collections may experience deterioration through a number of environmentally induced risks which often co-exist in complex interrelationships. Contributing to these interrelationships are:

- the inherent sensitivity of collections due to material, fabrication, or condition
- climate, both regional and local
- response of the building and systems (if any) to the climate
- policies and procedures for the management of the collection and the building
- natural disasters
- human threats

These guidelines for a conservation assessment reflect a recognition of this complex interrelationship of factors. The assessment attempts to characterize:

- collections sensitivities
- building performance
- risks from the environment and use of the collection and building
- risks from policies and practices relating to management, operations, or visitation

From: Dardes, Kathleen, Erica C. Avrami, Marta De la Torre, Samuel Y. Harris, Michael Henry, and Wendy Claire Jessup. 1999. *The Conservation Assessment: A Proposed Model for Evaluating Museum Environmental Management Needs*. Los Angeles, CA: Getty Conservation Institute. http://hdl.handle.net/10020/gci_pubs/evaluating_museum_environmental_mngmnt_english.

Historic Landmark designation. Museum Director Susan Glassman points out that “the staff and board wanted to develop a framework that would preserve the Wagner’s unique physical characteristics and ambiance while also improving the care and preservation of its important collections. The CAP approach of bringing together a conservator and an architect to work in tandem has shaped the institution’s approach to all collection initiatives, and is embodied in a preservation philosophy that recognizes the importance of holistic solutions developed by a team that includes conservators, architects, engineers, and key staff.” As this framework ran its course by 2007, the Wagner received a second CAP to update the findings and chart a course for the next phases of restoration and conservation.

In both institutional examples, the value of professional

consultants conducting conservation assessments and providing practical-prioritized recommendations through the program allowed museum staff to leverage for additional financial support, both in-house and through other grant opportunities. “Having both [a] conservator[...] and a building assessor evaluate our practices and environment, discuss and jointly agree on recommendations gave us a holistic view of improvements we could make to our collections care, with no conflicting recommendations,” affirms Ms. Simorella. “It was especially invaluable in convincing the museum administration that additional financial resources and personnel would be needed for improvement. With the support of the assessment report’s recommendations, I convinced our board to appropriate funds to double our off-site storage space, a huge and long-term financial commitment.” For the Wagner, the reports have helped to underscore the museum’s commitment to deliberate collection care when educating the board and the public on the importance of investing in collections. Further, the value of the CAP as supporting documentation for grants is “invaluable” and “led to major grants from The Pew Center for Arts & Heritage, and the Institute of Museum and Library Services, among others.” Additionally, the assessments have fostered continued conversations between the institutions and assessors as the reports’ recommendations have been put into practice.

The Value of CAP to the Assessors

Working as a team to carry out general conservation assessments, the conservation and building assessors for both institutions benefited from cross-disciplinary problem solving and professional networking with specialists in complementary fields. Eugenie Milroy (Partner, A.M. Art Conservation, LLC and conservation assessor for the RMA) admits that “[c]oordinating site visits with busy schedules is often challenging, and in past projects we normally conducted our [own] site visits after the building assessors had completed their work. While this allowed us to integrate their observations and recommendations into ours to ensure that there were no conflicts, it doubled the staff’s time and we sometimes worried that we weren’t always seeing the same issues.” On working at the RMA in collaboration with Michael Henry (Partner, Watson & Henry Associates and building assessor) to complete a team assessment, she reflects that “[i]t took a near miracle to schedule a mutually convenient site visit with all the necessary partners, and writing a combined report involved extra time and coordination, but the experience of working together to produce a collaborative product was immensely satisfying. We learned from our experienced colleague about the complexities of a new building type and writing together allowed us to be more confident in some of our bolder recommendations.”

Philip Scott (Principal, KSK Architects Planners Historians, Inc. and a building assessor for the Wagner) reflects on his experiences with these surveys, “my participation as a CAP assessor has contributed materially both to my development as a professional architect and to my architecture practice. [...] I have really enjoyed and been challenged by the opportunity that CAP affords me to work with objects conservators, who look at buildings differently than I do. [...] Although I prepare conditions assessments regularly, the CAP’s comprehensive scope in abbreviated

timeframe requires a particularly disciplined approach to any given building. [...] With the Museum Director, we must work collaboratively and think strategically to develop a unified and coordinated program of recommendations that are responsive to the very individual situation of the institution including their mission, the nature of their collection, its conditions, their building’s condition, the resources available for curation and operations staff, etc.”

Tips to Share and Looking Forward

Indeed, the coordinated approach allows for the greatest return on invested time and professional experience. According to Ernest Conrad (Principal, Conrad Engineers and a building assessor for the Wagner), “the most effective CAP assessment has always been the result of an inspection activity which involved all facility stakeholders. We have always strived to have an open forum meeting at some point in a CAP assessment project for all parties to get together, even if only a brief lunch moment to best understand the needs of the institution, and together with a collections conservator and owner partner team, establish an improvement program for these stake holders which is achievable and affordable, for the long-term sustainability of the institution, and most important, agreed to by all.” (see Boxes 3 and 4).

Catharine Hawks (then private-practice conservator and conservation assessor for the Wagner) emphasizes that the team approach—including the client—is the most effective for preservation as well as individual skill-building. “The facility, which is always the first line of defense for indoor collections, the systems that serve that facility, and the preservation and maintenance of the facility and its systems are fundamental to any collection care effort. Failure to understand these relationships equates to failure in a preservation program for both the facility and the collections it houses, no matter what the vintage of the facilities. Mutual understanding among those who design and maintain facilities

BOX 3: Top 5 Tips for a CAP Client

- 1. Get organized.** Have brain storming sessions well in advance of the assessment days with key members of the museum staff to discuss strengths, weakness, and goals for improving collections care. Make a “needs list” for the topics you think you need to consider for optimizing the care of your collection.
- 2. Get people involved.** It’s a group effort, so invite directors, security staff, facilities management staff, HVAC engineers, exhibitions designers, art handlers, curators, etc., to get involved and meet with assessors.
- 3. Stick to your agenda.** Have a detailed agenda for the 2-day assessment to make sure you maximize your time with all relevant parties and then make sure you stick to it! Don’t get bogged down with the nitty gritty of each department. Make sure everyone gets their allotted time.
- 4. Review a draft report.** Make sure you thoroughly review a draft before final submission to ensure that all your collection goals are included.
- 5. Use it!** The report is great for supporting grant applications and convincing leadership to allocate funds to implement the recommendations.

BOX 4: Top 5 Tips for a CAP Assessor

1. Schedule in advance. Work with the client to have a detailed schedule that ensures that both assessors are seeing the important spaces together, but try to schedule some time with staff that is specific to each assessor's needs.

2. Recap. Set aside some time at the end of the second day with all the stakeholders in the room to enable you to ask questions and share your initial thoughts before you begin writing your recommendations.

3. Share. While some duplication of effort may be inevitable, divvy up responsibilities for some of the time-consuming tasks like organizing and labeling images; and sharing resources between assessors and with your client.

4. Structure the report. Set up an outline or template, and assign lead authors for each section.

5. Utilize technology. The amount of information gathered for CAPs can be large; use collaborative editing tools like Google Docs or cloud sharing platforms like Dropbox to consolidate information and make it available to everyone on the project team.

and their systems and all those who care for and administer collections requires ongoing discussion and respect for what each brings to those discussions. Holistic assessments like CAP are snapshots of a collecting institution at a given point in time. Stepping back, focusing on the overall view, and creating a jointly understood

composition creates the best image and the best potential for effective planning for long-term preservation.”

The first set of applications for the new CAP program was submitted to FAIC by March 1, 2017, and now new teams of assessors are preparing to assist collecting institutions improve their capacity for long-term collection care. FAIC is recruiting CAP assessors through an application process that currently remains open. Applications are reviewed on a rolling basis; more information can be found at: www.conservation-us.org/grants/cap/assessors.

Assembling a group of assessors for the new CAP program is a much anticipated and incredible opportunity, because, as Philip Scott points out, “it’s a great way to hone one’s assessment skills and to learn how to get to the heart of the matter quickly.”

This article is a collaborative effort, authors include: Rebecca Kaczowski, Editor, Collection Care Network; Tiffani Emig, CAP Program Coordinator, FAIC; Janice Kline, CAP Steering Committee Member; Jeff Harris, CAP Steering Committee Member; Michelle Bennett Simorella, Head of Collections Management and Registration, Rubin Museum of Art; Eugenie Milroy, Partner, A.M. Art Conservation, LLC; Rachael Arenstein, Partner, A.M. Art Conservation, LLC; Susan Glassman, Director, Wagner Free Institute of Science; Catharine Hawks, Museum Conservator, National Museum of Natural History; Ernest Conrad, Principal, Conrad Engineers; and Philip Scott, Principal, KSK Architects Planners Historians, Inc.

AIC News**2017 AIC Board of Directors Election—Voting Opens on March 22**

The election, open to all AIC Fellow, Professional Associate, and Associate members, will run from Wednesday, March 22, to Friday, April 28, 2017.

As in past years, the election will be conducted online via a SurveyMonkey ballot that will be integrated into a member-only section of the website. Voting members will receive an email with instructions on how to vote on March 22. If you do not have internet access and would like to receive a paper ballot, please contact AIC at info@conservation-us.org or 202.452.9545.

All ballots, electronic or paper, must be cast or received by 5:00 p.m. EST on Friday, April 28. The current slate of candidates for the AIC Board of Directors election includes:

President (2-year term):

- Margaret Holben Ellis

Vice President (2-year term):

- Suzanne Davis
- Nancy Pollack

Director, Professional Education (3-year term):

- Brenna Campbell
- Molly Gleeson

Director, Specialty Groups (3-year term):

- LeeAnn Gordon
- Sarah Melching

The election results will be announced on Thursday morning, June 1, at the Members Business Meeting in Chicago.

AIC Nominating Committee Position Election—Voting Opens on March 22

The election, open to all AIC Fellow, Professional Associate, and Associate members, will run from Wednesday, March 22, to Friday, April 28. Nominations remained open through February 28, 2017. Current candidates for the open position on the Nominating Committee are:

- Jennifer McGlinchey-Sexton
- Fran Ritchie

The election will be conducted online via a SurveyMonkey ballot that will be integrated into a member-only section of the website. Voting members will receive an email with instructions on how to vote on March 22. If you do not have internet access and would like to receive a paper ballot, please contact AIC at info@conservation-us.org or 202.452.9545.

All ballots, electronic or paper, must be cast or received by 5:00 p.m. EST on Friday, April 28.

The election results will be announced on Thursday morning, June 1, at the Members Business Meeting in Chicago.

Courses, Conferences, and Seminar Section Moves Online

Your AIC Newsletter is gradually changing to better serve your needs. We asked for suggestions on how to improve delivery of conservation news; you answered our call, and we listened!

This is our first issue in which upcoming information pertaining courses, calls for papers, conferences, etc., has been fully moved to a more active online page that is continually updated. You will find links to these listings in monthly email announcements; see them on the newsletter website (<http://resources.conservation-us.org/aicnews/>); or click on the links below:

- Calls for Papers
- Conference Listings
- Course Listings
- Lectures & Workshops

AIC's Education and Training Committee Seeks New Members

The Education and Training Committee (ETC) seeks new members for a three-year term, beginning May 2017 with the opportunity to renew for a second three-year term. Transitions are scheduled to coincide with the AIC Annual Meeting.

The ETC is charged with guiding AIC in its efforts to advance the membership's knowledge of conservation practice and scholarship. Activities include reviewing grant applications for FAIC professional development, providing input on strategic planning as it relates to AIC's educational goals, assisting in the development and evaluation of continuing education programs, updating content on the AIC website and wiki, and providing support for the K-12 Outreach Working Group and to the Emerging Conservation Professionals Network.

ETC communicates primarily via email correspondence and the occasional conference call. The committee meets in-person annually at the AIC meeting. Work commitment is variable and flexible given personal scheduling demands. Rewards include developing ties to other members in the AIC community and insight into the research and educational efforts of the membership at large while helping to shape AIC's efforts to meet those goals.

ETC welcomes applicants from any specialty group or network and seeks a balance of representation. To apply, please submit a brief statement of interest and your resume to Heather Galloway, ETC Chair (hgalloway355@gmail.com) by **April 15, 2017**. Final appointment decisions to the committee are made by AIC's Board of Directors.

Print Edition of 2017 AIC Member Directory Now Available

AIC members can purchase the 2017 AIC Member Directory from the AIC store for just \$25. The retail price is \$60, so you must use the code **DIR17** to receive your discount. Sales of this directory will be used to determine whether future print editions will be produced. Visit store.conservation-us.org to purchase your copy.

The AIC Member Directory is a primary source for conservators, museum and arts professionals, students, and others in contact with the conservation field. Consisting of 276 pages of AIC members by name, specialty, and geographic region and

listings of conservation guilds, training programs, international conservation organizations, and funding agencies, it also includes officers, staff and board members, awardees, and membership information.

Thanks to the Directory advertisers for helping defray the cost of the Directory for members.

Save on AIC Store Items

AIC members save 15% on items in our print store. Simply enter the code: **MEMBER2017** when you are checking out at store.conservation-us.org.

See a list of items for sale at www.conservation-us.org/shop/store-catalogs. New books are planned for the store in the next few months.

Download Receipts for 2016 Taxes

Tax preparation time is now! If you perform contract work, in most cases you can deduct the cost of AIC membership, training, and conference attendance.

You can download receipts for 2016 transactions via the Member Center. Log into the site, then click on Member Center (button on the left side of the website) to find the Transactions link. Once on the My Transactions page, you can toggle between **Open Orders & Invoices** and **Paid Receipts**. You may need to scroll within the screen to find the column **Invoice Details**. Click **View More** to print your receipts.

Annual Meeting News

Sneak Peek at the Chicago Meeting

EXHIBIT HALL

The 45th AIC Annual Meeting will take place in Chicago, from May 28 to June 2. We have a stellar lineup of talks (www.conservation-us.org/annualmeeting/program) centered around the theme of Treatment: Innovation in Conservation and Collection Care. However, education does not end when the PowerPoint dims! There is a wealth of career-building information in the Exhibit Hall and Poster Session. Both events run from 10:00 a.m. to 5:30 p.m. on May 30 and 31, giving you plenty of time to see everything.

The Annual Meeting exhibit hall is the largest North American gathering of suppliers of conservation products and services. Even if you think that you are “not in the market” for anything right now, be sure to take some time to visit the exhibitors to learn what is new in the field. Many of our exhibitors have supported the Annual Meeting for decades; for others, this is their first meeting. You can now browse and add our exhibitors to your schedule in Sched, the same way you would look at the presentation schedule.

As we get closer to the meeting, we will be adding exhibitor profiles and links to their websites. Be sure to check in frequently as new exhibitors continue to register. Help us support our loyal exhibitors, and start planning your exhibit hall visit today.

POSTER SESSION

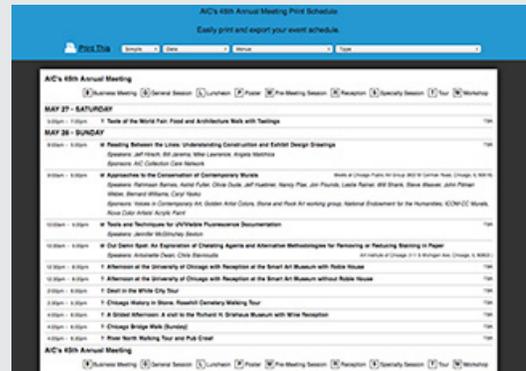
The poster session has always been one of the most popular and thought-provoking parts of the AIC Annual Meeting. The 2017 poster session is off to a great start with over 90 confirmed posters. This year, there is a new Posters category in Sched so they are easy to find. You can review the abstracts in advance of the meeting and decide which ones are a “must see” for you. Remember: from 3:30–4:00 p.m. on Wednesday, May 31, during the last exhibit hall break, poster authors will be standing by their posters for Q/A in the Exhibit Hall.

You don't need to wait until May to sample the Exhibit Hall and Poster Session – start browsing on Sched today.

Quick Sched Tip

It's easy to view the meeting lineup in grid or detailed format using the Print key. From the “Print” page, you can change your view in a variety of ways. List all the abstracts on a track, see all the tours and descriptions, find a chart of activities by day and room (once posted), and more using the print menu. Try these:

- <https://aics45thannualmeeting2017.sched.com/print>
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FAIC News

FAIC Samuel H. Kress Conservation Publication Fellowships Awarded

FAIC awarded two Samuel H. Kress Conservation Publication fellowships for 2017. The review committee, selected annually to bring appropriate expertise to bear on the proposed fellowship topics, normally can recommend funding for only one project each year. However, the Samuel H. Kress Foundation allowed FAIC to use funds released from other fellowships to make two awards this year.

“CONSERVATION OF HISTORIC BUILDINGS - 4TH EDITION,” A REVISION BY JOHN A. FIDLER

A fellowship was awarded to John A. Fidler to support his proposal to re-write the fourth edition of Sir Bernard Feilden’s *Conservation of Historic Buildings*. The project not only updates the material in this important resource, but restructures the content and uses case studies to illustrate the principles.

Bernard Feilden (1919–2008) was the pre-eminent British conservation architect of his era, noted for his repair of Norwich and St. Paul’s cathedrals, as well as the St. Giles cathedral in Edinburgh; and for epic feats of bold engineering and conservation at York Minister. He was awarded the Aga Khan Medal for Architecture in 1986 for saving the Al-Aqsa mosque dome in Jerusalem, and was appointed Knight Bachelor in 1985 for services to conservation.

The three editions of Feilden’s work (1982, 1994, and 2003) have been standard texts for the field but, as John Fidler writes, are “dangerously outdated.” A publisher has already committed to issue what will be an enlarged and full-color book.

John Fidler has specialized in historic conservation for 37 years, including 22 years at English Heritage before retiring in 2006. He has authored an extensive number of publications and served as Vice President for Programs at ICCROM. He is a Professional Associate member of AIC, and continues his work in private practice.

“SAVING SOUTHWEST POTTERY: A METHOD AND THEORY APPROACH TO CONSERVATION,” A MANUSCRIPT BY DR. NANCY ODEGAARD

A publication fellowship was awarded to Dr. Nancy Odegaard for her proposed manuscript, “Saving Southwest Pottery: A Method and Theory Approach to Conservation.” The work will cover a range of issues relevant to the conservation of low-fired, hand-built, indigenous pottery vessels from archaeological and ethnological contexts. This new reference work will supplement existing books, which tend to focus on high-fired pottery and porcelains, rather than the low-fired pottery commonly found throughout the world.

Dr. Odegaard is Head of the Preservation Division at the Arizona State Museum and Professor of Material Science at the University of Arizona. She has published and presented extensively on a wide range of conservation and conservation science topics. She completed a Kress Publication fellowship with Scott Carrlee in 1998 which resulted in the publication of *Material Characterization Tests for Objects of Art and Archaeology*, a work which is still a standard reference. She is a Fellow of AIC.

NEXT PUBLICATION FELLOWSHIPS DEADLINE

FAIC has awarded 45 Samuel H. Kress Conservation Publication fellowships since 1994, which in turn have resulted in 25 published works, with additional projects still in progress. The next fellowship deadline is November 1, 2017, for projects starting in 2018. Applicants must be Fellow or Professional Associate members of AIC.

Start Prepping for the 2017 MayDay Campaign

Emergency preparedness is essential for every collecting institution, but it is sometimes difficult to carve out the time for planning and training. The annual MayDay campaign encourages institutions to set aside time on May 1st to do just one thing for emergency preparedness.

FAIC continues the MayDay tradition, established by the Society of American Archivists (SAA) and Heritage Preservation, to help make sure that our nation’s museums, libraries, archives, and preservation organizations are prepared.

Start thinking about what your institution can do for MayDay in 2017. Need ideas? Check out www.conservation-us.org/emergencies/mayday, and keep an eye on AIC’s Facebook and Twitter pages for suggested activities this spring.

Photographic Chemistry Course Update

Over the past six months, FAIC presented the first three sections of the online course “Photographic Chemistry for Preservation.” This course was initiated by FAIC in 2015 with funding from the National Endowment for the Humanities and The Andrew W. Mellon Foundation. This series explores key elements of photographic chemistry that are essential to understanding the nature of silver-based analog photographs, their creation, and their deterioration mechanisms. Between October 2016 and March 2017, 77 individuals from 16 different countries have participated in these online self-study modules.

As the presentation of sections 1–3 wraps up this month, the production of the next dozen sections continues. The second presentation of the course will begin this summer with sections 4 and 5, which will focus on “The role of gelatin” and “Typical paper and film structures.”

FAIC has been fortunate to work with a fantastic team dedicated to documenting and sharing this material. The project is coordinated by Nora Kennedy, with assistance from the Advisory Committee for Collaborative Workshops in Photograph Conservation. Maggie Wessling supervises the production of the modules, and manages a team of over 25 people who have contributed to this project. The content for the videos is provided by Dr. Scott Williams, Professor of Physical and Inorganic Chemistry at Rochester Institute of Technology. Dr. Williams is one of an ever-smaller group of individuals with expertise in photographic chemistry. This profound knowledge, combined with his thoughtful and lively narration, make for an easy-to-follow presentation of this potentially complex topic.

For more information, visit www.conservation-us.org/courses/collaborative-workshops-in-photograph-conservation/photographic-chemistry-course.

Register Now for Salted Paper Prints Symposium and Workshop

Salted paper prints, also known as salt prints, represent the earliest photographic paper process. While salt prints can have beautifully preserved images with rich tonal ranges, they are also known to be prone to fading and color shifts. New conservation research has assisted our understanding of these fragile items, and renewed interest in the historical and artistic aspects of salt prints has paralleled this preservation research.

Harvard Library and FAIC will present a multi-disciplinary, two-day symposium on September 14–15, 2017 that focuses on the preservation, characterization, use, and interpretation of the salt print process, now over 175 years old. Scholarly presentations will include the technical history of salt prints, historical applications of the process for copying and disseminating information, and innovative material analysis. Emphasis will be placed on collaborative research, which uses scientific and art historical evidence to shed light on the preservation of salt prints as well as the technical evolution and cultural impact of this seminal photographic process. Tours of salted paper print collections and lab spaces around the Harvard campus and the Museum of Fine Arts, Boston will be held for symposium participants on September 13.

A hands-on workshop hosted by the Northeast Document Conservation Center will allow participants to explore the

chemistry, and artistic nuance of creating salted paper prints. The workshop will be offered on September 13 and 16.

Visit the webpage for a full list of speakers and registration information: www.conservation-us.org/salted-paper-prints.

Upcoming FAIC Grant and Scholarship Application Deadlines

Many of the FAIC’s grant and scholarship applications have transitioned to a new online application form. Please carefully read instructions for each application you wish to submit, as procedures are being updated to improve the application process. All materials must be received by the published deadlines for consideration. Guidelines, links to application forms, and tips for submitting applications and letters of support, are available at www.conservation-us.org/grants.

APPLICATIONS DUE MAY 15, 2017

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

FAIC/NEH Individual Professional Development Scholarships of up to \$1,000 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities (NEH): “Salted Paper Prints Symposium and Workshop” and “Cleaning and Conductivity.” Visit www.conservation-us.org/current-courses for more information on these programs.

FAIC/Mellon Photograph Workshop Professional Development Scholarships are available to international attendees of the upcoming FAIC Collaborative Workshop in Photograph Conservation: “Salted Paper Prints Symposium and Workshop.” The awards of up to \$1,000 help cover expenses related to attendance, plus waive registration fees. Visit www.conservation-us.org/current-courses for more information on these programs.

Recent FAIC Scholarship Awards

GEORGE STOUT GRANTS

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Amanda Burr	AIC 45 th Annual Meeting
Anisha Gupta	AIC 45 th Annual Meeting
Annabel Pinkney	AIC 45 th Annual Meeting
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Catherine Magee	AIC 45 th Annual Meeting
Chloe Lucas	PMG Winter Meeting
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A. Olympia Diamond	United Kingdom
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João Barbosa	Brazil
Mostafa Sherif	Egypt

JAIC News

JAIC Welcomes New Associate Editor

JAIC is pleased to welcome Rachel Rivenc as the newest member of the JAIC team of associate editors. Rachel, an associate scientist, has been working within the Modern and Contemporary Art Research Initiative at the GCI since 2006. She studies the diverse materials and techniques used by contemporary artists and their conservation. She is also coordinator for the Modern Materials and Contemporary Art working group of ICOM-CC. Rachel holds a master's degree in paintings conservation from Paris I-Sorbonne and received a Ph.D. in history from the Université de Versailles Saint-Quentin-en-Yvelines. She recently published the book *Made in Los Angeles: Materials, Processes, and the Birth of West Coast Minimalism*.



JAIC Thanks our 2016 Contributors

The JAIC editorial board and AIC would like to thank the authors who published articles and book reviews in 2016. We also thank the JAIC associate editors, book review editor, and anonymous peer reviewers for their service to the profession.

The editorial board is listed online at www.conservation-us.org/jaic.

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Health & Safety Committee

Improved Respirator Fit Testing at the Annual Meeting in Chicago

The Health & Safety Committee is happy to announce a new and improved respirator fit testing for the Annual Meeting in Chicago! We have listened to your feedback, and have modified the process to make fit testing more accessible. The new program includes:

- An online lecture - no more conflicts with Annual Meeting programming.
- More options for medical evaluations. Medical evaluations will be provided through a Chicago-based clinic that has been contracted by AIC (and are included in the price of the fit test); or you can still see your own doctor.
- CIPP members get a free fit test if they sign up for the CIPP Seminar (CIPP members get a discount on a fit test even if they don't attend the seminar).

Appointments are limited, so register now!

WHY GET A RESPIRATOR FIT TEST?

The AIC Fit Test Program is specifically designed for conservators, particularly those who are self-employed or who do not have a respiratory protection program provided through their employer. Whether you are using hazardous chemicals in your laboratory or working with mold-infested artifacts after a flood, you need to be sure you are protected with a properly fitting respirator.

- Do the elastic straps still pull tightly?
- Do you need a new type or size due to facial changes resulting from weight gain or loss, or surgery?
- Are you using the right kind of protection for your hazard?

The US Occupational Safety & Health Administration (OSHA) requires that individuals be fit tested on an annual basis to assess the condition of both the respirator and the user. If you perform work that requires the use of a respirator, your employer must provide the appropriate respiratory protection, medical evaluation, training, information, and fit testing; even disposable dust masks are considered respirators by OSHA, and require proper fit testing.

It is important to be proactive in your own health and safety and to follow OSHA recommendations and protocols, even if you are self-employed.

WHAT IS INVOLVED?

The AIC Respirator Fit Test Program consists of three parts to comply with the OSHA standard:

1. An OSHA respirator medical evaluation questionnaire completed by the registrant and reviewed prior to the fit test.
2. An informational lecture (~1 hour) and quiz to make sure that you have been presented with information that is critical to a respirator training program.
3. An individual fit test. Fit test appointments will be available on Tuesday, May 30 (9:00 a.m.-5:00 p.m.), and Wednesday, May 31 (8:30-11:30 a.m.).

Note that a qualified Occupational Safety Professional or Certified Industrial Hygienist will conduct the lecture and fit test.



Industrial hygienist Lee Foley conducts a respirator fit test for conservator Steven Pickman at a Washington Conservation Guild fit test. Photo courtesy of Anne Kingery-Schwartz.

Registrants can bring their own respirator if they already use one and/or try on a selection of sample respirators. They will be contacted directly by a member of the Health & Safety Committee with a link to the online lecture, to discuss medical evaluation options, and schedule appointments.

HOW TO REGISTER?

Registration for a fit test can be completed through the [AIC Annual Meeting](#) online portal.

- This year, the Conservators in Private Practice (CIPP) Specialty Group is generously funding fit testing for its membership. CIPP members who register for the CIPP seminar, "Innovative 'Tools' to Enhance Your Business," can also sign up for a free fit test.
- If you are a CIPP member and cannot attend the seminar, you are still eligible to sign up for a fit test at a reduced rate of \$30 (a 50% discount from the regular registration fee). If you aren't currently a member, add CIPP to your AIC membership renewal before the meeting to receive this benefit (\$25).
- From the "Sessions" checkout screen, select the "Respirator Fit Test" option and the appropriate registration status (regular, CIPP member, or CIPP seminar attendee), and proceed to checkout. AIC will confirm your status eligibility prior to contacting you about scheduling a specific appointment. We look forward to seeing you in Chicago!

The Committee would like to thank all the members who completed our online survey! Fit Test organizers are making sure they address all the helpful comments, questions and concerns.

—Members of the AIC Health & Safety Committee

New Materials and Research

Tracking Arsenic Residues Outside of Collection Spaces: Don't press that elevator button!

In 2013, Naturalis Center for Biodiversity conducted a study of arsenic residues inside and outside of collection areas as a result of specimen use. We wanted to know if and how arsenic residues were moving around in the museum. For example, how much arsenic was left behind on a desk after a specimen was handled? Was arsenic tracking into exhibit areas? To answer these questions, we rented a Niton XL3t handheld x-ray fluorescence (XRF) spectrometry analyzer, and measured both specimens and "work objects" (desks, lab coats, gloves, etc.) over a period of two days. The results were divided into 6 categories, based on how hazardous the amount was to humans [according to] U.S. and EU guidelines. Note that we worked with TNO Environmental Monitoring to help evaluate the results and come up with an action plan that involved further air monitoring, and we used the U.S. Center for Disease Control (CDC) arsenic guideline exposure limits as a guide in defining our categories for detection.

Category 1, no arsenic detected. One hundred and eight work objects fell into this category, including:

- Exhibit areas
- Floors (in collections, offices, elevators, and hallways)
- Labcoats
- Filters on dust masks
- Carts for moving specimens

Category 2, minimally positive arsenic levels 1–20 ppm arsenic. Seven work objects, including:

- Underside of registrar's computer mouse
- Nitrile gloves used to digitalize extremely contaminated specimens
- Floor of collection area elevators

Category 3, moderately positive 21–150 ppm. Twenty-one work objects, including:

- Keyboard of staff photographer
- Work areas of staff who conducted specimen research
- Inside of boxes containing contaminated specimens
- Lock button to open door into mammal range
- Underside of registrar's purse
- Shelving units of mounted specimens in the collection area

Category 4, light to moderate contamination 151–1000 ppm. Fourteen work objects, including:

- Floor in the vertebrate lab/office space
- Elevator button in the collection ranges

Category 5, very contaminated 1001–10,000 ppm. Two work objects, including:

- Lid of box containing moles

Category 6, extremely contaminated 10,001–25,000 ppm.

- Fortunately, no work objects tested into this category.

RESULTS

In total, 152 work objects were tested and of these, 108 tested negative for arsenic. We also tested 68 specimens and found arsenic in nearly all prepared prior to 1980.

The results show that specimens do drop arsenic and

contaminate the area around them. For example, a mounted Rufous-necked sparrow hawk contained more than 7000 ppm (category 5), but the shelf where it sat had less than 60 ppm (category 3). A study skin of a blue tit with 5000 (category 5) ppm of arsenic was housed in a box that read only 12 ppm (category 3) on the bottom. The mount had sat on the shelves for 15 years, and the blue tit skin less than 3 years in the box.

Records show that most preparators applied arsenic as a paint on the inside of the skin. We had a few specimens where the arsenic was visible, including a series of ospreys with heavily powdered feet. These leave more residues in the box or on a shelf than specimens with internally applied arsenic. In this case, the osprey feet had almost 20000 ppm arsenic (category 5), and the box, where they had sat for more than 20 years, was 700 ppm (category 4).

We noted that as contaminated specimens were handled more, they dropped more arsenic. Our test case was for a box of contaminated mole flat skins that were handled multiple times during digitization. We also found that staff who handled specimens regularly had more contamination in the areas where they worked. However, daily cleaning seemed to keep the contamination to a minimum. In addition, we found that the inside corners of shelving units, hard to reach corners of floors, and the buttons in the collection area elevator came back positive for arsenic. But desks and work surfaces that were cleaned regularly had no arsenic. These results also led us to consider that cleaning staff were coming in contact with arsenic.

The bird and mammal office doubled as a lab, and the floors had a special type of nubby coating that is designed to be antiskid in the case of spilled liquids. This porous coating had 415 ppm (category 4) contamination before and after cleaning. Clearly, there was arsenic buildup on the floor during the 20 years this building has been in use. Of greater concern was the arsenic 125 ppm (category 3) reading on the underside of the registrar's purse, which she frequently kept on the floor by her desk. This suggests the possible transference of arsenic outside the laboratory area and into her house.

IMPLEMENTATION OF RESULTS

Policy and work-space changes were instituted to prevent and limit contamination. Laboratory and office spaces are now separated, preventing contamination via liquid consumption. Personal items, such as coats, bags, hats, etc., are not allowed in laboratory spaces. As part of a larger building renovation, the floors in the laboratories will be replaced in 2017.

A work-room was constructed specifically for working with arsenic, and all high-risk specimen handling is done within. Researchers and museum staff working with specimens are forbidden from working outside the collection areas unless they are in the arsenic handling room. The room has restricted access, easy to clean furniture and wipe-able keyboards to keep arsenic build up a minimum. The cleaning staff were given new protective clothing for working in this room, including single use gloves, and were instructed to clean using disposable wipes.

For work with specimens in this special room, new guidelines were developed. All researchers and staff must wear disposable gloves. After handling specimens, hands must be washed according to proper instructions. When removing specimens from the collection area, only specific low traffic elevators and hallways

are used; all areas where specimen traffic occurs are regularly cleaned, as well as door handles and the elevator buttons. Cleaning staff must also wear buttoned lab coats and nitrile gloves while cleaning high-risk areas with special disposable wipes. Finally, the trash is disposed of with other hazardous waste, and an outside firm that specializes in contaminated laundry washes all lab coats used in this room or by cleaning staff.

Newly prepared (uncontaminated) specimens must be placed in boxes separate from older specimens, so that they do not get contaminated. Anyone working with collection material, including visiting researchers, must read and sign a document outlining the risks and regulations regarding contaminated specimen handling. Lab coats and gloves for working in the collection or in arsenic room are required.

CONCLUSION

Identifying that specimens do drop arsenic was an important step in clarifying how it moves throughout the museum. It was reassuring to see that many areas remained free of contamination, while categorizing arsenic levels helped us to establish guidelines for use and specimen traffic. The guidelines created should help protect staff and inform all collection users. Because this was a pilot, more testing will be done, so we can have a better idea of how specimens' categories fit into each contamination categories. In addition, this study focused solely on arsenic, but there are other chemicals that could also be considered, such as lead and mercury.

—Rebecca B. Desjardins, *Preparator, Naturalis Center for Biodiversity*, becky.desjardins@naturalis.nl

The original article can be found in *Collection Forum*. Fall 2016. [Arsenic and pre-1970s museum specimens: Using a hand-held XRF analyzer to determine the prevalence of arsenic at Naturalis Biodiversity Center 30 \(1-2\): 7-14.](#)

New Publications

Baker, Tawrin, et al. *Early modern color worlds*. Leiden; Boston, MA: Brill, 2015. ISBN: 9789004316584. The authors of the essays in this collection examine the understanding of color in the early modern period, focusing on materials, productions, and the ordering and conceptualization of color. Originally published as volume XX, nos. 4-6 (2015) of the journal *Early science and medicine* (Brill).

Berns, Roy S. *Color science and the visual arts: A guide for conservators, curators, and the curious*. Los Angeles, CA: Getty Conservation Institute, 2016. ISBN: 9781606064818. This book introduces the field of color science and examines its use in conservation practices and in museum techniques involving object care, display, and imaging.

Ellis, Margaret Holben. *The care of prints and drawings*. Second ed. Lanham, MD: Rowman & Littlefield Publishers, 2017. ISBN: 9781442239708. This book offers practical advice to those responsible for the care of works of art on paper. Originally published in 1987, the second edition places greater emphasis on preventive conservation.

Harvard Art Museums., William W. Robinson, and Susan Anderson. *Drawings from the age of Bruegel, Rubens, and Rembrandt: Highlights from the collection of the Harvard Art Museums*. Cambridge, MA: Harvard Art Museums; New Haven: Yale University Press,

2016. ISBN: 9780300208047. This book publishes catalogue entries for 100 notable 16th-18th century drawings from the northern and southern Netherlands in the collection of the Harvard Art Museums. The entries include the results of new technical studies, including infrared analysis and scientific examinations of drawing materials.

Hoadley, R. Bruce. *A field guide to identifying woods in American antiques & collectibles*. Newtown, CT: Taunton Press, Inc., 2016. ISBN: 9781631863714. This resource provides general information about each of the featured woods, followed by photographs depicting the critical characteristics used to identify it. Ultimately, each wood is presented in two or more antique or collectible objects to illustrate the traits that confirm the wood's identification.

Kane, Patricia E. *Art and industry in early America: Rhode Island furniture, 1650-1830*. New Haven, CT: Yale University Art Gallery, 2016. ISBN: 9780300217841. This exhibition catalog includes essays on the origins of furniture-making in Rhode Island, cabinet- and clock-making, and the chair and upholstery trades. Catalogue entries document over 100 pieces of furniture dating from the earliest days of the settlement to the late Federal period. It was published in connection with the exhibition organized by the Yale University Gallery, August 19, 2016-January 8, 2017.

Mitchell, David S. *Conservation of architectural ironwork*. Abingdon, Oxon; New York, NY: Routledge, an imprint of the Taylor & Francis Group, 2017. ISBN: 9781138923119. The author provides a comprehensive guide to the conservation and maintenance of traditional architectural ironwork.

Smith, Christine. *Yours respectfully, William Berwick: Paper conservation in the United States and Western Europe, 1800 to 1935*. Ann Arbor, MI: Legacy Press, 2016. ISBN: 9781940965017. Woven into this account of the history of paper conservation in the United States and Western Europe during the nineteenth and early twentieth centuries is the professional biography of the manuscript restorer William Berwick. Berwick was head of manuscripts restoration at the Library of Congress, 1898-1920, and manuscripts restorer for the American Philosophical Society, Philadelphia, 1899-1920.

—Sheila Cummins, *Getty Conservation Institute*, scummins@getty.edu

People

Angie Elliott recently joined The Walters Art Museum as the William B. Ziff, Jr. Senior Conservator of Objects, where she will work on objects from across the museum's collections but with a special focus on treatment and research of the arts of the ancient Americas. She left a position as the Associate Objects Conservator at the Baltimore Museum of Art and was previously an Andrew W. Mellon Fellow and a Samuel H. Kress Fellow at The Walters after graduating from the Art Conservation Program at Buffalo State College in 2005. She can be reached at aelliott@thewalters.org.

Margaret (Peggy) Holben Ellis has stepped down as Director of the Thaw Conservation Center, Morgan Library & Museum. She will continue in her capacity as Eugene Thaw Professor of Paper Conservation at the Institute of Fine Arts, New York University, and will assume Chairmanship of the Conservation Center in September 2017.

Morgan Nau has recently been appointed Associate Conservator at the Peabody Museum of Archaeology and Ethnology at Harvard University. She most recently held the position of Associate Conservator of Objects at the Indianapolis Museum of Art. Before that, she spent time at The Field Museum where she prepared objects for the Cyrus Tang Hall of China and the traveling exhibition “Mummies: Images of the Afterlife.” She also worked at the Cincinnati Art Museum on their musical instrument collection, and was a Samuel H. Kress Fellow at the Lunder Conservation Center at the Smithsonian American Art Museum where she focused on plaster conservation. Morgan completed her graduate studies at the Institute of Archaeology at University College London in 2010, where she received an M.A. in the Principles of Conservation and an M.Sc. in Conservation for Museums and Archaeology. She can be reached at mnau@fas.harvard.edu.

In Memoriam

Alan Farancz (1943 – 2016)

Alan M. Farancz, 73, head of the Farancz Painting Conservation Studio, New York, passed away on December 19, 2016 due to complications resulting from amyotrophic lateral sclerosis (ALS). Alan undertook his graduate training in conservation at New York University’s Institute of Fine Arts from 1966 to 1969, under the guidance of Professor Lawrence Majewski. During this time Alan travelled to Florence to be part of the “mud angel” team led by Bernard Rabin, and assisted in the aftermath of the 1966 Arno river disaster. He was awarded a Fulbright Research Fellowship in 1968 to carry out work on polychrome wood and marble objects in Florence. Witnessing the severity of the damage to these magnificent artworks while learning the processes by which they were made was to be Alan’s formative and most influential professional experience. In his own words, “It was in Florence that I was instructed in how to see.” His subsequent work over five decades in the conservation field was characterized by a passion for process.

In 1972 Alan partnered with Bernard Rabin. During these years, he assisted with the removal of the Stuart Davis work, *Mural*, from Radio City Music Hall. The mural was faced and then removed along with a section of the wall weighing more than 1,000 pounds. Layers of brick, mortar, and plaster were removed from the back before the work was lined, cleaned, and varnished in the studio. The painting became part of the collection of the Museum of Modern Art in 1975.

Alan assumed leadership of the studio in 1979 and moved it to West 36th St. in Manhattan in 1980, partnering with his wife, Denise Whitbeck. Mural projects continued to be a significant feature of the studio’s work. Dozens of murals were treated in situ throughout New York City’s public schools, post offices, and hospitals; these include *Flight* by James Brooks at the Marine Air Terminal of LaGuardia Airport, murals and decorated ceilings at the Morgan Library, *Manhattan Skyline* by Louis Lozowick at the Farley Post Office, and murals by Maxfield Parrish from an estate in Long Island. The diversity of work treated in the studio, from contemporary art and painted sculpture to Tibetan thangkas, was consistently met with a practical problem-solving mind and deft hands. Numerous specialized technicians, engineers, and assistants

were engaged as needed, with some subsequently becoming professionals in the conservation field.

Alan collaborated internationally as a mural expert with the Indo-U.S. Subcommission on Education and Culture, and with FEMA’s Hazard Mitigation Program as a technical expert in the wake of hurricane and earthquake events. Following the collapse of the World Trade Center, he assisted with recovery of water-logged collections in an adjacent building.

Alan was the recipient of several awards from New York City advocacy groups, including the Lucy G. Moses award and the NYC Landmarks Conservancy’s highest honor for outstanding preservation efforts. He was a fellow of both the AIC and of IIC. Alan was, at heart, an artist and craftsperson. At 13, his father sent him to work at a studio where stone memorials were carved by hand and he was first put to work first doing menial tasks. Later, he measured the facility of his interns and apprentices by starting their work with tasks like sweeping the studio floor. He remained an artist his entire life, working mainly in poured wax to make small bronzes and finishing them in dark patinas and gilt.

To Alan, meeting craftspeople meant learning about other methods and materials. He prized the exchange of ideas through mutual work and experience; a project was never just a job. The work space he created was a realm where ideas were exchanged, as if methods and materials were the words of a conversation. Sometimes these conversations became very heated but the sweat and toil was always rewarding.

To Alan, his work was an adventure. He amassed a large repository of stories relating these adventures, always with a penchant for bizarre, unexpected, and unusual details. With an eagerness to share these experiences, he apprenticed his son Dagan in his early teens, putting tools in his hands (starting with a broom) and then having him assist with work in and out of the studio. Having completed his coursework and working to finish his thesis for a preservation degree, Dagan assists Denise with the studio’s work, which remains open in midtown NYC. The studio website is being expanded to include historic images and summaries of Alan’s work.

Survived by his wife and business partner Denise Whitbeck and their son Dagan, donations in Alan’s name are welcome and may be made to: ALS Association Greater New York Chapter, 42 Broadway, Suite 1724, New York, NY 10004, www.als-ny.org.

—Anne Peranteau, *Museum of New Zealand Te Papa Tongarewa*, annep@tepapa.govt.nz, and John Lippert, *Foreground Conservation and Decorative Arts, NY*, foregroundca@gmail.com.

Elisabeth West FitzHugh (1926 – 2017)

It is with great sadness we write to report the recent death of our colleague and friend Lis (Elisabeth) West FitzHugh, who passed away on January 13, 2017.

Lis was one of the first eminent conservation scientists in the United States. Her long and distinguished career includes significant contributions to the conservation field, multiple leadership positions in our major professional organizations, as well as awards and professional accolades for her many accomplishments and generosity in sharing her time and expertise with so many of us.

Lis was involved with the editorial production of International Institute for Conservation of Historic and Artistic Works (IIC) Abstracts (now AATA Abstracts, online) from 1955–1968, first

as a contributor, then as assistant editor and finally taking on the role as primary editor until the AATA abstracts moved to the Institute of Fine Arts, NYU. She was also Treasurer of the IIC-AG (American Group), between 1970-73 and served in several leadership positions as an active member of the Washington Conservation Guild. Her contributions to the AIC include serving as the Chair of the Ethics and Standards committee (1980-82), Vice President (1982-84) and President (1984-86), and she was a long time Fellow of the organization. She was Editor of the JAIC between 1998-1996, and was highly regarded for her quiet and sure guidance. She received AIC's Rutherford John Gettens Award in 1990, and was made an Honorary Member in 1992. Lis also received the College Art Association/Heritage Preservation Award for distinction in Scholarship and Conservation, and delivered the IIC Forbes Prize lecture in 2002. IIC awarded her Honorary Fellowship in 2016.

Lis's life story began in 1926 in Beirut, Lebanon, where her father and grandfather were professors and administrators at the American University of Beirut. She left Beirut during World War II with her mother and two brothers, but returned to Beirut later for studies and work. In 1999 she was able to visit Lebanon with family members and see areas where she grew up.

Lis majored in chemistry at Vassar College and went on to graduate work at the American University in Beirut. Her interest in cultural heritage began in Beirut, where she assisted a curator of the Archaeology Museum, American University of Beirut in 1948-50, and later became a member of the Iraq-Jarmo Expedition of the Oriental Institute of Chicago from 1950-51. She continued her education at the University of London where she received her diploma from the Department of Archaeology in West Asian archaeology and archaeological conservation in 1954. She then took a temporary position at the library of the American University, Beirut. Upon her return to the United States, George Hanfmann at Harvard suggested that she should meet Rutherford J. Gettens at the Freer Gallery of Art, Smithsonian Institution. She had her initial interview at the Freer in the fall of 1955 and subsequently started as Assistant in Technical Research in 1956. Her long career there included assisting Rutherford J. Gettens in establishing the laboratory and its procedures, setting up the analytical protocol for the Freer's catalog of Chinese bronzes and conducting significant research on pigments in Japanese paintings. She was particularly proud of her work on two previously unidentified early Chinese synthetic pigments, now called Han blue and Han purple. Lis was also an editor of the *Gettens Memorial Volume of Ars Orientalis* (Vol. XI), and Volumes 2 and 3 of the *Handbook of Artist's Pigments* published by the National Gallery in Washington DC.

In 1963 Lis married Richard FitzHugh, a mathematician at the National Institutes of Health, and soon after left the Freer to raise her twin boys Thomas and William. In 1969, she returned to work on a special research project on pigments in Japanese paintings, assuming a part-time post as Conservation Scientist, first at the Freer and in 1985 also at the Arthur M. Sackler Gallery. On her retirement in 1991, she accepted the title of Research Associate and continued her research activities. Throughout the rest of her life, Lis sustained her interest in conservation science by continuing conversations and fostering new ideas with

colleagues and friends, and following developments and advancements in the conservation field.

In addition to research and scientific work, Lis had a lifelong interest in nature, and she spent time with her family in outdoor activities such as camping, canoeing, hiking and bird watching. She especially enjoyed studying nocturnal blooms, intensely observing the flowering progression of the *Cereus* plants. Lis's gardening skills, equal to her analytical work, produced crispy lettuce and herbs that would win accolades of world-class horticulturists.

With Lis's passing we have lost a colleague of enormous knowledge and wisdom and generosity, envied clarity of judgment and analysis, and a wonderful, kind and compassionate friend. Her sons William and Thomas FitzHugh, and their families survive Lis. Donations in Lis's name can be made to the American Near East Refugee Aid (ANERA) or the National Audubon Society.

—*W. Thomas Chase, former Head Conservator of the Technical Laboratory of the Freer Gallery of Art, Smithsonian Institution, tchase4921@gmail.com, and Hanna M. Szczepanowska, Senior Conservation Scientist, National Heritage Board, Singapore, with contributions from Will and Tom FitzHugh; and Joyce Zucker, Research Professor, Union College, Schenectady, NY.*

Frank D. Preusser (1944 – 2017)

It is with great sadness that we announce the death of Dr. Frank D. Preusser, AIC Fellow and Andrew W. Mellon Senior Conservation Scientist, in the Conservation Center at the Los Angeles County Museum of Art (LACMA). Dr. Preusser devoted his life to the preservation of cultural materials, and is widely recognized as one of the preeminent figures in the field of conservation science. He joined LACMA in 2005 at a time when the center was undergoing significant changes and his efforts were instrumental in revitalizing the center's scientific program. In addition to providing scientific support to the museum's conservators and curatorial staff, Frank was the lead scientist and project manager for LACMA's efforts to conserve Watts Towers – a complex set of interconnected sculptural structures located within the Simon Rodia State Historic Park in Watts, California.

Dr. Preusser received his B.S. (1967) and M.S. (1969) in chemistry from the Technical University Munich, Germany and in 1973 his Ph.D. (summa cum laude) in physical chemistry and chemical technology. Soon thereafter he accepted a position at the Doerner Institute, the research center of the Bavarian State Art Collections where he served as Head of the Research Laboratory for over ten years and worked closely with one of the world's leading paintings conservators, the late Hubert von Sonnenburg. As the only museum scientist on staff, he was responsible for the technical examination of the collections as well as assisting the State's Historic Monument Protection Agency. He also played an active role in the design of the Neue Pinakothek Munich to ensure the proper display and storage of the works of art.

In 1983 Dr. Preusser was appointed Head of the Laboratory at the J. Paul Getty Museum, and later served in multiple positions at the Getty Conservation Institute including: Program Director for Scientific Research, Acting Co-Director, Head of Publications, and Associate Director (Programs). As Program Director for Scientific Research Dr. Preusser developed a wide range of

new initiatives that set the stage for some of the most important advances in the field of conservation science. During his tenure at GCI Dr. Preusser purposefully recruited young up-and-coming professionals with various scientific backgrounds and set them off on the challenge of applying their expertise to cultural heritage preservation. Many of them continue his drive to advance scientific progress in the field of conservation. During his tenure at GCI he also served on numerous advisory committees for the preservation of cultural materials – most notably UNESCO’s Advisory Committee to the Egyptian Antiquities Organization on the Preservation of the Giza Plateau; UNESCO’s International Consultative Committee for the Preservation of Moenjodaro in Pakistan; UNESCO’s International Committee on Training Needs in Cambodia; UNESCO’s Advisory Committee on the Preservation of the Monuments of Angkor, Cambodia; and the US National Acid Precipitation Assessment Program.

After leaving the Getty Conservation Institute in 1993, he founded Frank Preusser & Associates where he continued to work on cultural heritage preservation projects for museums,

libraries, and archives as well as scientific investigations of individual artworks. During this time, he was also a guest-professor at the Tokyo National University of Fine Arts and Music (Tokyo Geijutsu Daigaku) where he taught several graduate courses in conservation science, including an Introduction to instrumental analysis, archaeometry, and accelerated aging.

While Dr. Preusser’s knowledge of the field of art conservation was without parallel, for those of us who had the honor of working with him he will always be remembered for the devotion and support he gave his staff and colleagues. He loved teaching, and guiding his staff and interns to reach their goals in becoming successful professionals. Many of us today owe our professional careers to his mentorship for which we are truly grateful.

Dr. Preusser is survived by his wife Margarete, his two sons Wolfgang and Bernhard, his daughters-in-law Melinda and Susan, and his grandchildren Adrianna and Devin.

—Mark Gilberg, Director, Conservation Center, LACMA, mgilberg@lacma.org, and Charlotte Eng, Conservation Scientist, Conservation Center, LACMA, ceng@lacma.org

Worth Noting

Beyond “No food and drink in the Gallery”: Best practices for food management by the Conservation Committee of SPNHC

As conservators and collection care professionals, we know that in an ideal world, food and drink would never be allowed in museums, libraries, and other collection-holding institutions. Drinks spill and stain, unnoticed food crumbs attract pests, and food preparation areas too close to collections can deposit oils onto objects. But what if you must allow food for revenue-generating special events, and of course, for staff well-being? To help fill a deficient amount of published information on food in museums, the Conservation Committee of the Society for the Preservation of Natural History (SPNHC) created a best practice on the management of food in collection-holding institutions. The best practices are available on the free SPNHC Wiki site at http://spnhc.biowiki-farm.net/wiki/Food_Management.

To develop the best practice, the committee first performed a literature search of existing food policies and procedures (*see Further Reading*). The majority of published information deals with pest mitigation and integrated pest management (IPM), and since most IPM policies outlaw food in general, there are scant instructions for food management that could be integrated with IPM.

The committee devised and circulated an online survey to museum professionals to determine the need for guidelines and the extent of any existing policies. Survey respondents answered questions relating to where food is allowed in their institutions, who is responsible for cleaning food-related areas, and whether collections have been affected directly by food or beverages. The results of the 16-question survey can be found on the SPNHC website at www.spnhc.com/media/assets/SPNHCFoodSurveyReport_2014.pdf. Write-in responses to open-ended questions revealed concerns that could be grouped together into themes. These themes were used as the basis for best practice recommendations (*See box on*

Recommendations

The following are brief summaries of the recommendations (as noted in Newberry et. al. 2016. Beyond “No food and drink in the gallery”: Writing a best practices document for food management in museums. *Collection Forum* 30(1): 111-117.):

- Every institution that deals with food in any capacity must have an official food management policy as part of their collections management.
- Special events: Special events require specific planning. Provide event space separate from collections. Control the locations, delivery, and disposal of food. Clean immediately after the event.
- Staff issues: Provide staff with a safe, hygienic space to store, prepare, share, and consume food.
- Visitor issues: Provide a designated space for visitors to consume food and discard waste, if outside food is allowed. Signage needs to be clear and concise to demonstrate and justify why such rules are in place.
- Food vendor locations: Vendor food, from vending machines, coffee or sandwich carts, restaurants, etc., should be sold in purpose-built areas and not ‘crammed’ into existing collection spaces or galleries. This demonstrates to visitors an institutional priority and expectation for proper food management.
- Design of food: When choosing the types of food served within an institution, take into consideration their potential impact on collections. Offer food choices that are less complicated to prepare, simpler to consume, easier to clean/remove.
- Food preparation areas: Design food storage and preparation areas for ease of cleaning, waste disposal, pest control, packing and sealing foods, and sufficient extraction for excess humidity, oil vapors, and odors. Food vendors must follow local food safety regulations.

Recommendations). SPNHC members can read more about the process for writing this best practice document in the most current *Collection Forum* publication (Vol. 30, Issue 1-2, Fall 2016).

Members of the committee presented the recommendations they were developing at three professional conferences: AIC 2015 (Miami), CAC 2015 (Edmonton) and SPNHC 2015 (Gainesville). These presentations allowed for discussions among practicing professionals and created a consensus on the recommendations. After the conference discussions, the Committee uploaded its final recommendations along with case studies to the SPNHC Wiki. To see the full, up-to-date version of the best practice, visit SPNHC wiki site at: spnhc.biowikifarm.net/wiki/Food_Management.

The best practice recommendations listed on the SPNHC Wiki are guidelines for institutions to use when creating policies designed for their own specific needs; the most successful policies are detailed for specific institutions. During the online survey, twelve institutions shared their own existing policies for food. The strongest of these pinpointed where and when food is allowed, the type of food, and who is responsible for cleaning. Institutions should provide maps to outline food-designated areas and a list of approved vendors who have been trained about the institution's food policy, and present their policy to all staff, contractors, and volunteers.

The Conservation Committee presented the best practices and corresponding case studies during a *Connecting 2 Collections Care* webinar. The presentation also included information on how to manage food that is accessioned into your collection. A recording of the webinar can be found on the AIC YouTube channel at www.youtube.com/watch?v=OXkegRqxmNc. The best practice will also be presented in the spring at the upcoming Natural Sciences Collections Association (NatSCA) meeting in Cambridge, UK.

If you have additions to the best practice, case studies, or if you have an example of how your institution is successfully managing food, please contact members of the Conservation Committee Food Management subcommittee.

—Submitted by the Food Management subcommittee:
 Fran Ritchie, franritchie@gmail.com; Rebecca Newberry, newberry@smm.org; and Bethany Palumbo, bethany.palumbo@oum.ox.ac.uk,

FURTHER READING

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Merritt, E.E. 2008. *National standards and best practices for U.S. museums*. Washington DC: The American Association of Museums.

The National Trust. 2006. *Manual of Housekeeping: The Care and Collections in Historic Houses Open to the Public*. Amsterdam; Boston: Elsevier/Butterworth and Heinemann, 723-733.

Pinniger, D. 2001. *Pest Management in Museums, Archives and Historic Houses*. London: Archetype Publications.

Strang, T. J. K., and Dawson J. 1991. *Controlling Vertebrate Pests in Museums*. Ottawa, Ontario: Canadian Conservation Institute Technical Bulletin No. 13.

Free Photographic Process Identification Workshops, IPI

The Image Permanence Institute (IPI), a department of the Rochester Institute of Technology, has recently received funding from the National Endowment for the Humanities Education and Training Grant Program to present seven process identification workshops around the country between 2017-2018. For more information with specific dates and venues, visit: www.imagepermanenceinstitute.org/process-id-workshops.

New ACHP-HUD Award for Historic Preservation

The Advisory Council on Historic Preservation (ACHP) has announced the creation of a new joint award with the U.S. Department of Housing and Urban Development (HUD). The ACHP/HUD Secretary's Award for Excellence in Historic Preservation will honor historic preservation efforts with affordable housing and community revitalization successes. Agencies, developers, and organizations are encouraged to nominate projects or activities that advance the goals of historic preservation while providing affordable housing and/or expanded economic opportunities for low- and moderate-income families and individuals.

Preference will be given to projects and activities that:

- Promote the use of historic buildings for affordable housing, community development, and/or expanded economic opportunities
- Include HUD funds or financing
- Meet preservation guidelines
- Contribute to local community revitalization efforts

This is an annual award. Nominations for the 2017 cycle are due by 11:59 p.m. PDT on March 27, 2017.

For nomination details, visit: www.huduser.gov/portal/sites/default/files/pdf/HUD-Sec-Award-excellence-historic-preservation-2017.pdf. Questions may be addressed to helpdesk@huduser.gov.

Hiromi Paper: New Location

Hiromi Paper is moving to a new location as of March 1, 2017. The new address is:

Hiromi Paper, Inc., 2525 Michigan Ave, Suite G-9, Santa Monica, CA, 90404. Tel: 310.998.0098 – www.hiromipaper.com.

Conservation Training Programs

News from the Conservation Center at the Institute of Fine Arts, New York University

Margaret (Peggy) Holben Ellis will assume Chairmanship of the Conservation Center in September 2017, and will continue in her capacity as Eugene Thaw Professor of Paper Conservation at the Institute of Fine Arts, New York University. The change in leadership at the Conservation Center is prompted by the Institute of Fine Arts-wide implementation of regular rotation of senior administrative positions that report to the Director. The Chairman of the Conservation Center rotates among full-time faculty to distribute administrative tasks more equitably, and allow long-serving administrators to devote more time to teaching and research.

Professor Dr. Hannelore Roemich served during the past three years as Chairman of the Conservation Center. While being active with teaching and research, Hannelore devoted much time to the most recent project at the Center -- the development of a new curriculum for time-based media (TBM) art conservation (see www.nyu.edu/gsas/dept/fineart/conservation/time-based-media.htm). The program at the Conservation Center offers the ideal infrastructure for instruction in media art conservation benefiting

from a network of specialists in computer science, engineering, and film and video preservation from other NYU graduate departments. The new curriculum will be embedded in the conceptual framework of contemporary art conservation, already a strength of the NYU program.

Recent graduates who enrolled in TBM courses on a case by case basis have entered the field with great success. Applicants for time-based media art conservation considered for the fall 2018 entering class, with a submission deadline of December 18, 2017, will fully benefit from the new specialized training schedule. The development phase of the curriculum in 2016-2017 is supported by a grant from the Andrew W. Mellon Foundation and involves Christine Frohnert, from Bek & Frohnert, as the Program Director. As a public outreach component of the Mellon project, Hannelore and Christine organized a successful evening lecture series, which brought artists, art historians, and conservators together to discuss topics related to TBM art conservation. The lecture videos are now on-line and serve as a great resource for those interested in this emerging area. To see them, visit: www.nyu.edu/gsas/dept/fineart/events/time-based-media.htm.

—Hannelore Roemich, *Current Chair, Conservation Center, Institute of Fine Arts, New York University,*
hannelore.roemich@nyu.edu

Specialty Group Columns

Architecture Specialty Group (ASG)

2017 AIC Annual Meeting

Please register for the 2017 Chicago meeting if you have not done so already. Travel and accommodation information can be found on the AIC website.

We would especially like to encourage current students and recent graduates to join AIC and ASG, to come to the next meeting, and to get involved. Please spread the word to your younger colleagues.

We are looking forward to a great meeting!

APR conference

ASG is one of the hosts of the upcoming 6th International Architectural Paint Research (APR) Conference that will be hosted by Columbia University in New York City, from March 15 to 17, 2017. The 2017 APR conference aims to take a closer look at how we carry out our research at every level, from the micro to the macroscopic.

For more information, and to register for the conference, visit APR's [registration page](#).

Membership and New Officers

We are starting to consider the next elections, so please get in touch if you are interested in running, or would like to nominate someone for the position of Program Chair.

We also want to encourage all of our longer-standing members to apply for Professional Associate or Fellow status. Increasing the population of ASG members with peer-reviewed status will allow

ASG to contribute more substantially to the profession at large. You can contact ASG or [AIC](#) if you have questions, or wish to find out more about this process.

—Leslie Friedman, *ASG Chair,* lfriedman@getty.edu

Book and Paper Group (BPG)

2016 and 2017 Business Meeting

The revised 2016 Montréal Business Meeting Minutes were approved by membership vote. The minutes were shared on MemberFuse, as compiled by BPG Secretary Mary Oey in May; minutes, with revisions from members, were shared on MemberFuse in August 2017. A direct email to all members provided the link to the online vote. Members with no email address on file with AIC received a paper copy. The results were: 71 members voted online, of which 62 voted to approve the minutes and 9 voted to abstain from voting. No members receiving a paper copy voted.

We expect to continue with this process going forward, which replaces the process of conducting the vote at the start of the following year's business meeting.

Expect materials for the 2017 Business Meeting in Chicago to be posted to MemberFuse in the upcoming months. When we add the materials to the BPG area of MemberFuse, you should get an auto-notification email from AIC with the subject line "AICAW Notifications." Please note that AIC uses this subject line for any member activity on MemberFuse (e.g., new materials are added or someone has posted to an open conversation string).

To receive these notifications, you must have a login for www.conservation-us.org, and be an active member of BPG.

BPG Wiki Update

There has been a lot of activity on the Book and Paper Group Wiki in the past several months. Behind the scenes, the Wiki Coordinators, Katherine Kelly and Denise Stockman, have collaborated on a reformatting template that will be used to standardize the appearance of the pages and improve navigation and readability. All of the pages have now been evaluated with regards to their need for updated content, and each has been assigned a priority rating. Updating of content will begin in earnest once the reformatting is complete.

Shortly after the 2016 AIC Annual meeting in Montréal, content from the [Book and Paper Group Tips Session](#) was published on the Wiki. This has been a welcome way for the presenters to swiftly share new information with their colleagues.

A new page was created in August 2016: [BPG Adhesive Recipes and Tips](#). This is a companion page to [Adhesives for Paper](#), which was originally created in 1989 as a chapter of the [Paper Conservation Catalog](#). Seven conservators responded to the call for content and provided new recipes for wheat starch paste and isinglass, and links to published recipes for sodium alginate, funori, methylcellulose, Klucel G, ethylhydroxyethyl cellulose, and sodium carboxymethyl cellulose, as well as instructions for pre-coated and remoistenable tissue preparations.

In fall 2016, a content drive for the [Written Documentation](#) chapter resulted in new examples of examination and treatment forms. In October, the Bibliography Team, Laura McCann and Alex Bero, led a successful call for improvements to the bibliographies on [Foxing](#), [Surface Cleaning](#), [Leaf Attachment/Sewing Repair](#), and [Imaging and Digitization](#). This not only led to new entries, but also dramatically increased the page views for those chapters.

A big thank you to all of the BPG Wiki contributors who stepped up to help with these and other efforts: Linda Barone, Alex Bero, Susan Cobbledick, Sue Donovan, Katherine Kelly, Evan Knight, Nora Lockshin, Terry Marsh, Laura McCann, Debora D. Mayer, Suzy Morgan, Olivia Primanis, Denise Stockman, and Yana van Dyke. We also welcome our newest volunteer Wiki editors: Rachel Bissonnette, Xiaoping Cai, and Emily Williams!

The February call for content is a request for images of paper fibers for the [Fiber Identification](#) page. If you have any photos you can share, or if you want to contribute to the previous calls for content, please get in touch by writing to bookandpapergroup.wiki@gmail.com.

Denise and Katherine will be presenting these and other Wiki updates to the membership during the AIC Annual Meeting in Chicago on Thursday, June 1, from 12:00 to 12:45 p.m. They are also looking forward to a dialogue with the membership about how the Wiki is used and what areas to focus on in 2017-2018.

Denise's term as the Paper Wiki Coordinator will end in the spring of 2018. The search for a replacement will begin in the fall of 2017.

—Whitney Baker, BPG Chair, bpg.whitneybaker@gmail.com

Conservators in Private Practice (CIPP)

2017 AIC Annual Meeting

The CIPP business meeting, part of the AIC annual meeting in Chicago, will take place on Memorial Day, Monday, May 29. The meeting will start with a free lunch for attendees at noon (your CIPP dues at work!). Once you register for the annual meeting, please ensure you have a meal reserved for you by “purchasing” a [free ticket](#) to the business meeting.

CIPP is offering a great benefit at this AIC Conference! CIPP members attending the CIPP meeting receive a free Respirator Fit Testing with your registration for our seminar. If you are a CIPP member and you sign up for the fit testing alone (without attending the CIPP seminar), you still get a 50% reduction in cost. Contact Kerith Koss Schragger, kerith.koss@gmail.com, for more information, or see the Health & Safety column in this issue. CIPP activities that add value to your meeting attendance:

Schedule for Monday, May 29

- CIPP Business Meeting, from 12:00-1:00 p.m., includes free lunch
- CIPP Seminar, from 1:00-5:00 p.m., cost \$49
- AIC Cruise after Business meeting, at 7:30 p.m., cost \$49

CIPP 2017 Seminar

Our “Innovative ‘Tools’ to Enhance Your Business” session will discuss and include the following:

1. Innovative and Useful Gadgets: Apps, Technology, Computer Programs, Websites for the Conservator in Private Practice.
2. Digital photography equipment upgrades seem to be a re-occurring subject on the Listserv a couple of times a year.

Topics will include:

- Uses of video and photos
- Legalities of image use of other people's property
- Can you line item this in an estimate?
- Is there a subcontractor/expert to offer this service or expertise as members of your “business team?”

3. Magnification Technology. Topics will include:

- Microscope technology by Seth Irwin
- Newest useable magnification technology – apps
- Field microscopes
- Line item in estimating
- Uses of the info from magnification technology
- How does this technology affect an estimate?
- Is there a subcontractor/expert to offer this service or expertise as members of your “business team?”

Join us for the meeting and the seminar and make your conference experience more meaningful! Register for the Business Meeting and Seminar here: www.conservation-us.org/tickets.

You can always contact us: Scott M. Haskins, Program Chair 805.570.4140, faclartdoc@gmail.com, and Kerith Koss Schragger, Vice Chair 212.920.5535, kerith.koss@gmail.com.

—Scott M. Haskins, CIPP Chair, faclartdoc@gmail.com

Electronic Media Group (EMG)

2017 AIC Annual Meeting

We are finalizing the Annual Meeting schedule and looking forward to seeing everyone in Chicago! Please note the following EMG events:

EMG is sponsoring a pre-conference workshop on Monday, May 29th – *Examining the Composition and Structure of Digital Collection Objects: Strategies and Guidance for Ongoing Management and Preservation*. This workshop will explore the fundamental nature and elements of digital objects, from bits and bytes to formal format structures, file systems, operating systems, and interpreting software. Dive more deeply into the makeup of digital files to sharpen your media conservation methodologies!

EMG will be hosting a behind the scenes tour of Video Data Bank, followed by a reception on Wednesday, May 31st at 6:00 p.m. Video Data Bank is dedicated to fostering awareness and scholarship about the history and contemporary practice of video and media art through its distribution, education, and preservation programs; we are excited to be hosted by them for this unique opportunity!

EMG will host a range of electronic media presentations on Tuesday, Wednesday, and Thursday during the meeting, including a special panel celebrating the 20th anniversary of EMG and a hands-on demonstration exploring the use of Arduinos in media conservation treatment. For further program details on the EMG sessions, and a full list of speakers and titles please check out our

schedule online (<https://aics45thannualmeeting2017.sched.com/overview/type/Specialty+Session/Electronic+Media>).

The EMG business meeting will take place on Wednesday, May 31st at 8:00 a.m. Please plan to attend and help guide the future direction of EMG!

EMG Election 2017

The EMG nominating committee is hard at work on nominating candidates for two open EMG Board positions: Secretary/Treasurer and Assistant Program Chair, both to begin terms in June 2017. EMG, like all specialty groups, relies solely on member involvement to shape the direction of programming and other activities. Voting opens on March 22 and ends on April 28, 2017.

The results of the EMG election will be announced at the EMG Business Meeting in Chicago. Thanks again to everyone who works hard to build a strong EMG. A special thanks to the 2017 Nominating Committee members: Sarah Norris, Martha Singer, Kate Lewis, and Helen Bailey. Please contact any of us if you wish to be more involved!

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

Objects Specialty Group (OSG)

OSG Postprints 2015

OSG Postprints Editors Kari Dodson and Emily Hamilton are delighted to announce that the 2015 OSG Postprints are now available. This volume contains 14 articles presented in OSG and OSG/EMG sessions at the 2015 AIC meeting in Miami, chaired by Sarah Barack and Kate Moomaw. Individual articles are available on the OSG Postprints website: <http://resources.conservation-us.org/osg-postprints/postprints/v22/>. A full PDF volume is available for download from the AIC Store, and the OSG MemberFuse page. Happy reading!

2017 AIC Annual Meeting

The OSG Tips Session will be held during our Objects Specialty Group luncheon on Thursday June 1st, from 12:00 to 2:00 p.m. It'll be fun and jam packed with useful how-to stuff! Please consider submitting a short presentation that might address treatment procedures, tools, materials, adaptations, insights, treatment mistakes, solutions, work-arounds, lessons learned, and/or any other practice-based aspect of our field. From your favorite short-cut, photographic technique, to something you discovered in the hardware, art supply, or drug store that you've adapted for use in your work, we want to hear about it!

Each submission will be allotted up to 7 minutes for presentation, though shorter 3–5 minute tips are encouraged. Several 2-minute tip slots will be held for last minute presenters, and made available during the conference.

Multi-media video and/or PowerPoint presentations are encouraged, and on-site examples or demonstrations (within reason) are allowed. The tips will be included in the session Postprints.

How do you submit a proposal? To submit an idea, please email an abstract of no more than 100 words, along with a bio of less than 50 words to Tony Sigel (tony_sigel@harvard.edu) by



THE NEXT GENERATION IN BEST PRACTICES JUNE 18 – 24, 2017

The local organizing committee, a partnership between the Denver Museum of Nature & Science and the Denver Botanic Gardens, is honored to host the 32nd annual meeting of the Society for the Preservation of Natural History Collections. Kelly Tomajko, SPNHC Member-at-Large, will chair the committee, and it will include Society members who are already active participants in the Society's annual meetings and activities.

The theme of the meeting is "The Next Generation in Best Practices." This broad theme is intended to reflect the core aim of SPNHC to codify and disseminate best practices for the development, management, and care of natural history collections. Stay tuned for meeting information at www.spnhc2017denver.org.

Conveniently located, Denver is the gateway to both the Rocky Mountains and the eastern plains. It has a great deal to offer those who wish to explore its vibrant cultural community as well as those who are interested in more remote areas of Colorado. To learn more about travel in Denver and across Colorado, please see Visit Denver at www.denver.org.

HOSTED BY



February 28, 2017. The two minute slots will be made available if and as time allows, during the conference days leading up to the Tips Luncheon.

Announcement: OSG Individual Grants Awarded

The OSG is pleased to announce this year's OSG Individual Grants to Attend the Annual Meeting were awarded to Sara Levin, Hayley Monroe, Madeleine Neiman, and Alexandra Nichols. Congratulations to our award recipients! For more information about the grant and how to apply, please visit the AIC website at: www.conservation-us.org/specialty-topics/objects/osg-individual-grant.

—*Laura Lipcei, OSG Chair, laurali@rom.on.ca*

Paintings Specialty Group (PSG)

Wiki and Website

The teams working on the Wiki and the website have begun their projects and are actively working with ANAGPIC. Information will be shared as these projects develop.

2017 AIC Annual Meeting

Please remember to purchase your tickets to the PSG reception, with the cost being \$24 for students and \$49 for members. If there is a student who needs some help with that cost, please reach out to me at noelle.ocon@gmail.com.

PSG Leadership Positions

The PSG Nominating Committee is compiling a slate of candidates for the following positions: Assistant Program Chair (2017-2019), Nominating Committee Member (2017-2019), and Postprints Publication Chair (2017-2019). Please consider getting involved and contributing toward our professional organization! Descriptions of the positions are available in the PSG Rules of Order (www.conservation-us.org/) or you may contact members of the Nominating Committee with questions (Mary Schafer, mschafer@nelson-atkins.org; Linnaea Saunders, linnaea.saunders@gmail.com; and Matthew Cushman, mcushm@winterthur.org).

On a personal note, I am saddened about the recent political attacks on the arts, the sciences, and human beings that threaten our field, the U.S., and world in general. Hopefully there will be some better news by the time you read this column. I will not hold my breath. Let's all join the March for Science on April 22, 2017, in solidarity with their struggles, which are ours as well. Best to all of you.

—*Noelle Ocon, PSG Chair, noelle.ocon@gmail.com*

Research and Technical Studies (RATS)

2017 AIC Annual Meeting

We are looking forward to an exciting program in Chicago with three different sessions planned. In addition to the RATS session, we are holding joint sessions with PSG and BPG. The keynote speakers for these three sessions promise to be wonderful talks on topics that will lead to further discussion:

- Kicking off the RATS session, Dr. Francesca Casadio (Senior Conservation Scientist, Art Institute of Chicago and co-director of NU-ACCESS) and Dr. Marc Walton (Senior Scientist, Northwestern University) will give an overview of the work of the Northwestern University/Art Institute of Chicago Center for Scientific Studies in the Arts.
- For the joint RATS/BPG joint session Prof. Matthew Collins (University of York and University of Copenhagen) will speak about his work on the crowd-sourcing of samples as an aid to identification of the animal origin for parchment and how that information can provide insights into book manufacturing methods.
- The joint RATS/PSG session will feature Dr. Bronwyn Ormsby (Tate London), who will discuss how practice-led and practice-based collaborative research supports the advancement of modern and contemporary painting treatment practice.
- The RATS reception will be held together with BPG at the beautiful Newbury Library. In order to facilitate the attendance of our younger members, RATS is offering a discounted rate of \$19 for AIC student members, as well as AIC members in their post-graduate year. We hope you will come join us for a drink, a chance to meet other SG members, and support science!

AIC RATS Website

Volunteer needed! RATS is looking for a volunteer to work with AIC on updating our specialty group website! AIC is developing templates for the SG subsites, and is requesting that each SG appoint an individual to help flesh out those templates and customize the organization of material. No programming or web page-building skills are needed. If you are interested in helping with this effort, please contact the RATS chair, or any RATS officer.

—*Karen Trentelman, RATS Chair, ktrentelman@getty.edu*

Textiles Specialty Group (TSG)

2017 AIC Annual Meeting

The 2017 meeting in Chicago is fast approaching, so make sure that you are registered! Program Chair Laura Mina has put together a dynamic program with presentations, panel discussions, and a Tips and Tricks session.

Presentations scheduled for the TSG sessions include a variety of textile conservation treatments that reflect the conference theme of "Treatment 2017: Innovation in Conservation and Collection Care." Speakers will present on diverse types of textiles including: flags, upholstery, costumes, ethnographic textiles, tapestries, and (even) stuffed animals. On the last day of TSG presentations, the talks are organized into two groups that focus on wet cleaning and mannequin construction. We will have corresponding discussion sessions after each series of presentations. By this point in the meeting, we will all have a lot to discuss.

The TSG sessions are scheduled to span three days:

- Tuesday, May 30 – afternoon session
- Wednesday, May 31 – morning session, after the TSG business meeting

- Thursday, June 1 – morning and afternoon sessions

A full list of speakers and abstracts can be found on the [AIC website](#).

TSG Reception at the Annual Meeting

Please plan to register to attend the TSG reception, which this year will be held jointly with the OSG at the [Chicago History Museum \(CHM\)](#). Come meet with colleagues, catch up with old friends, and make some new ones. The reception will be held on the evening of [May 31](#), and is sponsored by Dorfman Museum Figures, Inc. While we are at the Museum, we'll also have a chance to see the CHM exhibition "[Making Mainbocher: The first American couturier](#)," a fashion exhibit that explores the designer's journey from Chicago's West Side to Paris and New York. We hope to see all of you there!

—*Laura Mina, TSG Vice Chair/Program Chair,*
laura.mina@metmuseum.org, and

Kathy Francis, TSG Chair, kfrancis@francistextile.com

Wooden Artifacts Group (WAG)

Seeking Applicants for the WAG Scholarship

The WAG Scholarship Fund is up and running, and we are currently seeking qualified applicants. To read more about application criteria, award amount and how to apply, visit AIC's website: www.conservation-us.org/specialty-topics/wooden-artifacts/wag-scholarship-fund.

Here is a brief description of the Fund:

"In order to promote accessibility to the field of wooden artifact conservation and encourage growth within the AIC Wooden Artifact Specialty Group, WAG has approved the creation of a Scholarship Fund. This fund is available to financially supplement internships and educational experiences in the field of wooden artifact conservation, and targets pre-program interns and emerging conservation professionals. Priority will be placed on applications for internship funding."

A two-year trial window, beginning in 2017, is set for the

Network Columns

Collection Care Network (CCN)

STASH Flash SPNHC: Update and Call for Submissions

Storage Techniques for Art, Science, and History collections (www.stashc.com) is a web-based resource to share well-designed storage solutions. The site contains the original entries from the printed text, *Storage of Natural History Collections: Ideas and Practical Solutions*, originally published by the Society for the Preservation of Natural History Collections (SPNHC), and new submissions on innovative and creative storage solutions including projects that were presented at the 2014, 2015, and 2016 STASH Flash sessions as part of AIC's annual meetings. All of the presentations from the 2016 STASH Flash session are now online.

Scholarship Fund, after which point the success and continuation of scholarship fund will be reevaluated by the chair and advisory committee presiding at that time.

Nominations for WAG Chair and Program Chair

We are accepting nominations for the positions of WAG Chair, and Program Chair. Both positions are up for grabs! Member voting will open on the AIC website on March 22, and it will close on April 28, 2017.

WAG E-Issues

At the time of this writing, the final PDF for the 2016 WAG Postprints from the Montréal Annual Meeting is being submitted to the AIC. The papers should all be online in early March. We have now transferred all pertinent WAG website content/files to MemberFuse. Log in to your account and see what's new! For the moment, there have been no new Wiki updates.

2017 AIC Annual Meeting

This is just another reminder: AIC's 45th Annual Meeting will be held May 28 through June 1, 2017 in Chicago—a fantastic city to visit, certain to attract a large crowd eager to learn and share knowledge about this year's theme, "Treatment 2017: Innovation in Conservation and Collection Care."

Our new incoming WAG Program Chair, Genevieve Bieniosek, has done a great job finalizing the programming for the Chicago meeting. In addition to the WAG session, we will also hold a joint session with the ASG, led by Andrew Fearon. We have a great selection of papers, and it is shaping up to be an informative meeting.

Please contact Genevieve Bieniosek (WAG Program Chair, gbieniosek@gmail.com), or Andrew Fearon (ASG Program Chair, afearon@mccollab.com) with any questions regarding the programming for the meeting.

As always, please feel free to contact me with any WAG related questions, concerns, or thoughts you would like to share. See you all in Chicago if not sooner!

—*Tad Fallon, 2015-2017 WAG Chair,* tfallon1024@comcast.net

The STASH editorial committee is pleased to announce that the SPNHC 32nd Annual Meeting in Denver, CO, will include a STASH Flash session on Friday, June 23, 2017. The conference theme addresses the next generation of best practices that are designed to prolong the lifetime of natural science collections, and the session will focus on best practices in storage as a primary factor that affects the preservation potential of collections.

The program will begin with an introduction to *Preventive Conservation: Collection Storage*, a new volume edited by Lisa Elkin and Christopher Norris (expected publication summer 2017) that is a joint venture between SPNHC, AIC, the Smithsonian Institution, and The George Washington University. The session will then focus on best practices for collections housing, using the STASH website (www.stashc.com) to illustrate the connection

between foundational concepts covered in the book and examples of best practice.

The second half of the program will utilize a lightning round or “Tips” format as well as guided, audience participatory discussion. We are calling for contributions of short (5 minute) tips on the following themes:

- Storage mounts or support systems that demonstrate ingenuity and utility. These can be scenarios related to disaster preparedness, impacts of changing regulations, moving collections, new solutions to old problems, public access to collections, sustainability, use of new materials, or digitization of collections.
- Multi-function supports serving more than one purpose, such as storage, examination, travel, and/or exhibition purposes.
- Innovative storage solutions for individual or collection groups that do not conform to either theme will be accepted if space allows.

Presenters will be asked to show up with their solution in a format ready for uploading to the STASH website after the conference. To submit your ideas, please send a short abstract of approximately 150 words on the project; also include your name, institution/affiliation/title, email, and object/collection type. Send this information to CCN Editor, Becky Kaczkowski (becky683@gmail.com) by April 21, 2017.

Thank you from the session organizers, Laura Abraczinskas and Rebecca Kaczkowski, STASH Editorial Committee Members.

—Becky Kaczkowski, Editor, Collection Care Network,
kaczkowskir@si.edu

Note: ECPN and PMG did not submit a column for this issue.

Courses, Conferences, Workshops, and Positions

Upcoming Courses, Conferences, Workshops, and Lectures

AIC is pleased to announce a new avenue for members’ news. AIC will be sending members a regular eBulletin that includes information about current news within the organization and beyond. This email will include links to a continually updated list of conferences, seminars, courses and workshops, as posted on the AIC News website, as well as an updated list of new job postings. Please check out our newest resource, providing you with what you need from the AIC! See page 6 for more details.

Positions, Fellowships, and Internships Digest Posted Weekly

AIC staff members collect job postings and sharing them in digest format via the blog and our website. Bookmark and visit the AIC webpage www.conservation-us.org/jobs/search to see the latest announcements.

Every Friday, AIC staff will post a new digest of recent position announcements to the AIC Jobs page (above link), to the

blog *Conservators Converse* at www.conservators-converse.org/category/jobs/, and via Facebook. We will include a link to the most recent announcements in the new eBulletin email, which contains important member updates.

Recent position announcements include:

- Conservation Officer, Stafford Borough Council
- Conservation Support Specialist, US Department of State
- Historic Preservation Intern, Thousand Island Park Corp
- Preservation Assistant – 2 Positions, Lambeth Palace Library and The Church of England Record Centre
- Conservators, Public Art Division – Department of Cultural Affairs
- Director of Preservation Services, Preservation Buffalo Niagara
- Historic Environment Manager, Essex County Council
- Conservation Research Fellowship, Rijksmuseum
- PhD Studentship: Conservation and Interpretation of Vitreous Materials in Museums Collections, The British Museum and Nottingham Trent University
- PhD Studentship: Conservation Varnishes at The National Gallery: Studying Their Optical and Material Properties, The National Gallery and Nottingham Trent University
- Architectural Conservation Internship, Historic Brattonsville
- Research Fellowships, National Historic Landmark
- Lecturer/Senior Lecturer, The Courtauld Institute of Art
- Preservation Architect, Prospect Park Alliance
- Postdoctoral Researcher in Cellulose and Paper Analytics, Centre de recherches sur la conservation des collections
- Architectural Conservator/Restoration Architect, Building Conservation Associates, Inc.
- Restoration Field Technician, Restoric
- Preservation Field officer, National Trust for Historic Preservation
- Intermediate Conservation Specialist, Spencer R. Higgins Architect Incorporated
- Preservation Data Fellow, City of New York Landmarks Preservation Commission
- Director of Conservation, West Lake Conservators Skaneateles
- Paintings Conservator, West Lake Conservators Skaneateles
- Conservator of Works of Art on Paper (Prints), Fitzwilliam Museum
- Assistant Paper Conservator, Museum of Fine Arts
- Joint Paper Conservation Internships, Rakow Research Library and West Lake Conservators

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

FAIC PROFESSIONAL DEVELOPMENT COURSES

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration information are available on the FAIC website (www.conservation-us.org/current-courses).

FAIC 2017 Calendar of Events

The Conservation of Archaeological Iron, Two presentations: April 18-21 and April 24-27, 2017, Williamsburg, VA

Presented with support by a grant from the National Endowment for the Humanities

Establishing a Conservation Practice, March 30-April 27, 2017, Online course

Approaches to the Conservation of Contemporary Murals, May 28-29, 2017, Chicago, IL

Presented with support by a grant from the National Endowment for the Humanities

Illumination of Collections on Exhibit: Optimization of the Visual Experience, May 29, 2017, Chicago, IL

Presented with support by a grant from the National Endowment for the Humanities

Marketing for Conservation, July 27-August 24, 2017, Online course

AIC Annual Meeting Workshops, May 28-29, 2017, Chicago, IL

Two-day workshops on May 28-29:

- **Approaches to the Conservation of Contemporary Murals**, presented with support by a grant from the National Endowment for the Humanities (scholarships available)
- **Reading Between the Lines: Understanding Construction and Exhibit Design Drawings**
- **Out Damn Spot: An Exploration of Chelating Agents and Alternative Methodologies for Removing or Reducing Staining in Paper - SOLD OUT**

One-day workshops on May 28:

- **Tools and Techniques for UV/Visible Fluorescence Documentation - SOLD OUT**

One-day workshops on May 29:

- **Illumination of Collections on Exhibit: Optimization of the Visual Experience**, presented with support by a grant from the National Endowment for the Humanities (scholarships available)
- **Building Emergency Response Skills**
- **Introduction to Podcasting for Conservation**
- **Examining the Composition of Digital Collection Objects**
- **Preservation on a Budget**
- **Effectively Using Portable IR and Raman Instruments for Art Object Analysis**
- **MINGLE! A Workshop on Strategic Networking**

Appointments Available on May 30

- **Respirator Fit Testing**

One-day workshops on June 2

- **Print Process Identification**

Preventive Conservation, June 3-16, 2017, Annandale-on-Hudson, NY

Presented with support by a grant from the National Endowment for the Humanities

Photographic Chemistry for Preservation, July 2017-February 2018, Online self-study modules

Presented with support from The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation; created with funding from the National Endowment for the Humanities

Salted Paper Prints: Process and Purpose

Workshop: September 13, 2017, Northeast Document Conservation Center, Andover, MA

Symposium: September 14-15, 2017, Harvard University, Cambridge, MA

Presented with support from The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation and a grant from the National Endowment for the Humanities

Cleaning and Conductivity: New Methods for Treating Paintings, Works on Paper, and Textiles, December 6-8, 2017, Amon Carter Museum of American Art, Fort Worth, TX

Presented with support by a grant from the National Endowment for the Humanities (scholarships available)

Visit www.conservation-us.org/current-courses for more information.