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Museum-Quality and Sustainable: Questioning how we choose materials

By Christian Hernandez, Sustainability Committee alumni member, cmhyyz@gmail.com

In light of AIC's upcoming conference theme – Material Matters 2018 – let us explore what makes a material *museum-quality* and whether *sustainability* is something you look for in the materials you use.

How we choose a material is complex, based on factors such as predictions of how long a material will last, the scrutiny of specific components, and budget. This article discusses none of that, focusing on the preconceived notions of a term we use within our profession, while assuming the other person understands what we mean.

What makes a material *museum-quality*? Suffice to say that the term *museum-quality*, much like the term *archival-quality* and their *-grade* counterparts, are used broadly, and many definitions of them exist in conservation and allied fields. Rather than start the discussion by examining and comparing definitions, let's start by acknowledging that it is "... a generic term that suggests long-term stability but there is no industry standard definition" (Wellman 2011). If there is no widely accepted definition, what do we understand this term to mean?

Taken literally, *museum-quality* simply indicates that the material can be used within a museum; however, when considered within the context of conservation and collection care, the term implies that conservators can use these materials because they are safe for long-term preservation. Nonetheless, does this term—sometimes called *conservation-quality* or *conservation-grade*—really clarify anything?

Perhaps examining how we choose and use museum-quality materials can help clarify what we mean by using these words; materials choice is guided by the desirability of specific products and their properties. Sometimes we use a material that has an opposing quality to that of another material we use. For example, some textiles are best stored in unbuffered and pH-neutral tissue, while others are best stored in buffered and slightly alkaline tissue; hence, a *museum-quality* material is not that it is either one or the other, since both have their benefits. Likewise, both buffered and unbuffered

Museum-Quality and Sustainable continues on page 5

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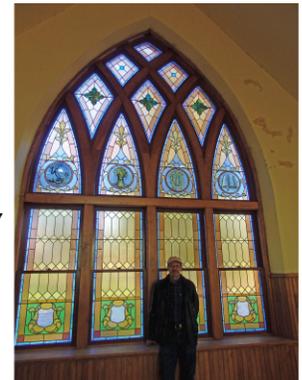
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AIC News (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works
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Opinions expressed in *AIC News* are those of the contributors and not official statements of AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

Deadline for November editorial submissions: October 1, 2017. Submit to bnaugle@conservation-us.org.

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. Fellowships, Positions Available, and Classified Ads are placed at \$100 per position. Internships post 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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Have you recently thought about what it means to be a member of AIC?

- » Do you value the content in JAIC articles, timely updates and thoughtful articles in *AIC News*, and sharing thoughts and information on AIC social media sites?
- » Have you been overwhelmed by the variety of sessions and events presented at AIC Annual Meetings?
- » Have you benefited from receiving a scholarship that helped you participate in an FAIC professional development workshop or an AIC Annual Meeting?
- » Do you enjoy being a part of your AIC Specialty Group and Network listservs?
- » Have you expanded your professional network by volunteering to serve as an AIC Specialty Group or Network officer, or on an AIC committee?
- » Have you increased your knowledge base by contributing to the AIC wiki, serving as an FAIC course instructor, authoring a JAIC article, or presenting at an Annual Meeting?



What does it mean to you to be an active member of the AIC professional community?

I hope you take a moment to let me know what you value about AIC. While you are thinking about AIC and the meaning of being an AIC member, please take another moment to renew your membership. By keeping your membership up to date, you help us serve you! It's easy – just go to www.conservation-us.org/renew. Renewal notices are on their way. We value you and your voice as an AIC member.

Summer sped by far too quickly! Please be patient with us as the end of September approaches and we shift into early October. Moving our office to a new location is a huge undertaking. Beginning on October 2, our mailing address will be:

727 15th Street NW, Suite 500, Washington DC 20005.

Phone numbers and email addresses remain the same.

Once we're settled, please visit. AIC members are always welcome!

—*Eryl P. Wentworth, Executive Director, ewentworth@conservation-us.org*

Museum-Quality and Sustainable continued from page 1

tissues are ideally lignin-free, but describing another material such as polyethylene foam this way is inaccurate. We can also eliminate other qualities as not being intrinsic to all *museum-quality* materials. Terms such as undyed, unbleached, non-ionic, water-soluble, transparent, etc., do not make a material universally attractive for our work, but two often-used terms—pure and virgin—are less easily discredited.

Used as a selling point, the terms *pure* and *virgin*, as well as language such as “not from recycled material,” don’t offer quantitative or specific qualitative clarity as to why a material is desirable. Instead, they feed into our social bias that things previously used are contaminated and somehow less clean. Since most of these materials are processed using chemicals and machines, the term *pure* is relative (at best) and deceiving (at worst), and is not useful in describing what characterizes it as a *museum-quality* material. The term *virgin* is more easily defined as a material that has not been used before, implying that it has been made from new resources. But when used to describe materials preferred by conservators, it falls short in clarity and feeds into our assumptions, hopes, and biases. Conservators often seek materials without undesirable additives, such as certain plasticizers or optical whitening agents, yet such *pure* and *virgin* qualities are not limited to products made from new resources. They can be found in sustainable products as well.

Ultimately, what do we want *museum-quality* to mean? Of all the materials used by conservators (from pigments and surfactants, to hygrometers and boards), the unifying quality is long-term chemical stability. This is desirable since it is safer for use near or on objects, as they will not contribute additional pollutants and volatile organic compounds (VOCs) to the environment and will not auto degrade. But defining this as the sole quality of a *museum-quality* material would be difficult for the following reasons:

- » It is difficult, if not impossible, to guarantee that a material is safe for use near or on the artifacts in our care.
- » We often trust that if others like us use a material, then it is safe for use by us.

On Guarantees and Trust

It is impossible to be universally knowledgeable and up-to-date about every material. While technical information is accessible, from the widely available (such as Safety Data Sheets–SDS) to the specific (such as the Technical Association of the Pulp and Paper Industry standards), other resources often lead us to select one material over another without a sense of guarantee. Arguably the closest we have to conservation approval or guarantee is Oddy testing, which has its shortcomings. There is no standard way to conduct an Oddy test, although Green and Thickett’s 1995 article “Testing materials for use in the storage and display of antiquities: A revised methodology” has tried to promote one standard. Furthermore, the resulting information is not conclusive; test results must be interpreted and do not show the effect of the tested material on anything other than copper, silver, or lead. In addition, these tests are out of reach for many institutions, due to the need for specialized equipment, tools, and testing materials, and the cost of labor in conducting a multi-week test (twice for good measure, and again with each new delivery).

Most often, we trust a material is good enough because another conservator or institution recommends and uses it. Considering that some materials used by conservators in the past have failed with the passage of time, we are often skeptical about new materials and refrain from adding them to the informal list of materials we trust until we garner enough reports about successful use of them within our community. Yet in making choices for treatment, we press on to explore new technologies and techniques in a way that we don’t for new materials. In essence, we are placing value on some kinds of innovation over others. The use of new materials to replace those currently and widely used is a difficult, slow, and reluctant transition, and only occurs after a few community members test and try something new and untried.

On Sustainability and Ethics

As conservators, it is our duty to ensure we do right by the objects in our care. Some may feel that when defining a *museum-quality* material, long-term chemical stability is at the forefront, and environmental sustainability (while honorable and important) is not part of the definition. But if we pride ourselves on having high standards it should be noted that even the American Institute for Conserva-



Sustainability

This article focuses on environmental sustainability, defined here as the general sense of care and concern toward the environment, as opposed to social or economic sustainability. These are commonly considered the two other pillars of sustainability and warrant their own discussion another time.

Environmental sustainability can include any reduction in energy, water, chemical, or material use as well as the use of alternatives to those that have a lower impact on the environment.



Consider alternatives: Did you know?

- » Some conservation boards are made with a polymerized potato starch lamination process, making them more recyclable than those made with a polyvinyl acetate adhesive.
- » There is an alternative to the commonly used polyethylene foam Ethafoam 220 that is entirely made from recycled resin, Ethafoam MRC, and which has passed Oddy tests.
- » Have you ever requested your conservation materials not be shipped in polystyrene peanuts, but rather in a biodegradable or a more easily recyclable alternative?

tion's Codes of Ethics and Guidelines for Practice states, "XII. The conservation professional shall practice in a manner that minimizes personal risks and hazards to co-workers, the public, and the environment."

The characteristics and preferences we use in making materials choices should be based on a value system that reflects our best intentions, but the burden of knowledge to make better choices is ours to bear. Shifting accountability for our actions from the collective to the individual will make it possible for each of us to choose materials based on a wider set of parameters. Make the values you hold professionally match the values you hold personally. If you hope the materials you select are sustainable, then compare their environmental sustainability in relation to other available options. If you don't consider the available options to be sustainable enough, do the research and testing into which other materials might have the characteristics that you value. Ask questions, change how you work and what you work with, and most importantly share your knowledge. After all, the beginning of the tenth point in AIC's Code of Ethics and Guidelines for Practice is "the conservation professional shall contribute to the evolution and growth of the profession."

Where We Go from Here

We pride ourselves on having in-depth knowledge of the objects we care for, but we do not always extend this careful consideration to the materials we use when conserving them. Rather than knowing why we use specific materials, we know more about why we don't use others; it is easier to spot the failure of long-term chemical stability than it is to prove its success. This is the clearest obstacle in switching to more sustainable materials, but there is another reason this should be addressed: our value-laden myopia about materials choices, held near and dear to our lab coats, leads us to exclude considering environmental sustainability. For example, we make the environment safer for our objects without thinking about improving the environments that created them (be they ecosystems or cultures). These values, for better or worse, are also aligned with the values we hold as a society; if we cared as people about the global environment, then we would care as conservators about it, too.

So, is sustainability part of what makes a material *museum-quality*? Perhaps we won't have a clear answer until we reach a tipping point where more conservators care about it than don't.

At the end of this discussion, it is worth reiterating that sustainability in material choice is intrinsically tied to concern about the preservation of past, present, and future of culture. When we define *museum-quality* materials in the context of preservation needs or solutions, we need to keep in mind: "there is little point in preserving collections for posterity if survival of future generations is under threat or the cultural heritage is at risk from environmental catastrophes." (Brophy and Wylie, 2006)

—Christian Hernandez, Sustainability Committee alumni member,
cmhyyz@gmail.com

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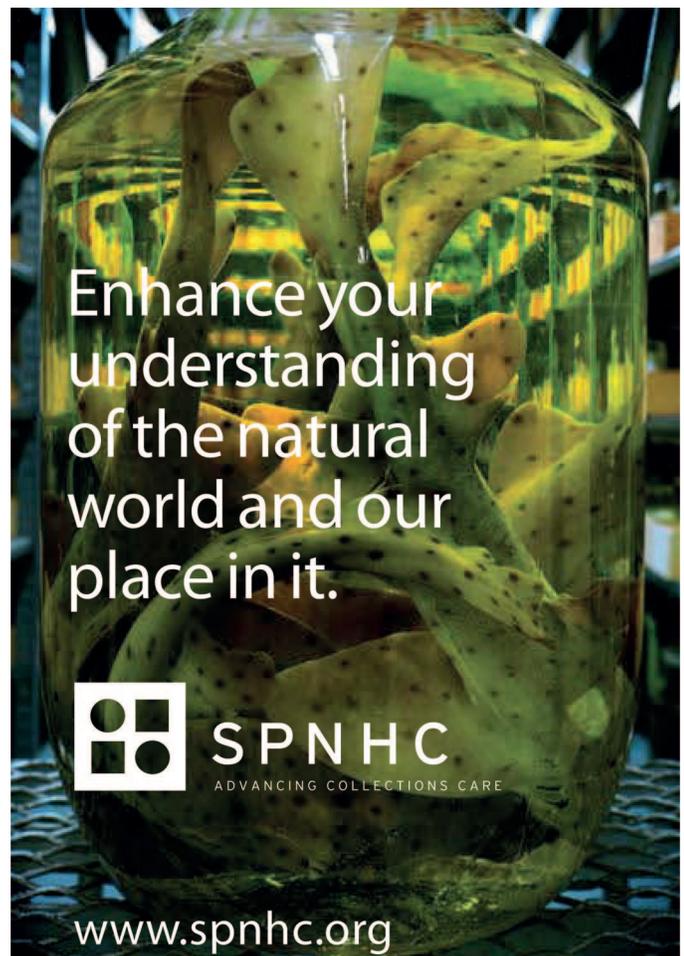
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Sustainability Resources

For resources on selecting, reusing, and recycling materials, visit the [Sustainable Practices](#) page on the AIC Wiki. Further topics include sustainable solvent use and options, how to reduce water usage, as well as AIC Annual Meeting papers that have addressed life cycle assessments, 3-D printing, recycled crating, and energy-efficient cold storage.

Have a suggestion, research idea, or want to know more? Email us at sustainability@conservation-us.org, and join the Sustainability discussion on Memberfuse.



AIC News



The AIC Office Move is Here!

The AIC and FAIC office staff members are gearing up for our move down the street. While we are moving just a few blocks away, we are pleased to be able to house the entire staff in one office and enjoy new surroundings near the U.S. Treasury building.

It's a huge effort to move; we are planning to close the office for a few days on either side of the move date to allow for IT setup, unpacking, and resettling.

Our closing dates will be posted on our website, but will likely be September 28 through October 3, 2017.

Beginning on October 2, our mailing address will be 727 15th Street NW, Suite 500, Washington, DC 20005. Phone numbers and email addresses remain the same.

AIC Board Elections

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

- » Secretary
- » Treasurer
- » Director, Committees & Networks

The Nominating Committee must receive completed nominations by **February 28, 2018**, three months prior to the June 2nd Members Business Meeting in Houston, TX. The AIC Bylaws require that candidates for these positions be Fellows or Professional Associates. The nominees for all positions must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, or in other capacities.

Committee members will be pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates. Please contact Jodie Utter (jodieu@cartermuseum.org), Beverly Perkins (beverlyp@centerofthewest.org), or Fran Ritchie (franritchie@gmail.com).

Nominating Committee

The Nominating Committee is seeking nominations of qualified members as candidates for the Nominating Committee election. The committee, composed of three members each serving a three-year term, has one vacant position each year. The 2018 candidate must be a Fellow member of AIC. With approval of the revisions to the AIC Bylaws on April 30, 2015, nominations are made to the chair of the Nominating Committee and must be received February 28, 2018, three months prior to the June 2 Members Business Meeting in Houston, TX. An electronic vote will be held in conjunction with the votes held for Board member positions.

—AIC Nominating Committee: **Jodie Utter** (jodieu@cartermuseum.org), **Beverly Perkins** (beverlyp@centerofthewest.org), and **Fran Ritchie** (franritchie@gmail.com)

Nominate your Deserving Colleague for AIC Recognition

AIC strives to recognize members and allied professionals for outstanding and distinguished contributions to the field of conservation.

Please take time to commend someone you know who deserves recognition for accomplishments such as service to AIC or the conservation field, advocacy, education/teaching excellence, or producing a terrific publication. Help us celebrate their achievements by nominating them! It only takes a few minutes to write a sponsorship letter. The awards committee encourages all submissions.



Fall 2017 IAG Meeting

The 2017 meeting of the Internal Advisory Group (IAG) will take place on **Friday, December 1**, in Washington, DC. The Washington Marriott Georgetown, located at 1221 22nd Street, NW, is serving as the host hotel. Additional information will be provided to attendees in advance of the meeting date.



Nominations

BOARD

Send board nomination to:

- » Jodie Utter (jodieu@cartermuseum.org)
- » Beverly Perkins (beverlyp@centerofthewest.org)
- » Fran Ritchie (franritchie@gmail.com).

Deadline is February 28, 2018.

NOMINATING COMMITTEE

Send Nominating Committee nominations to:

- » Jodie Utter (jodieu@cartermuseum.org)

AIC AWARDS

Send award nominations to:

- » awards@conservation-us.org

To learn more about our awards categories, including information on past winners, and to download award nomination forms, visit www.conservation-us.org/awards.

The nomination deadline for all awards is **December 15, 2017**. Please email all completed materials in PDF format to awards@conservation-us.org.

Have questions? Don't hesitate to reach out via the email above!

Library of Congress honored with AIC's 2017 Distinguished Award for Advancement of the Field of Conservation

This past August, we recognized the fantastic work of conservation and preservation professionals at The Library of Congress. AIC Board President Margaret Holben Ellis presented the 2017 Distinguished Award for Advancement of the Field of Conservation to the Preservation Directorate of the Library of Congress on August 23, 2017. Director for Preservation Jacob Nadal, and AIC Fellows Fenella France and Elmer Eusman spoke about the history of the Directorate, as well as all of their excellent programs that have enriched the field so much. These programs include the Topics in Preservation Series (TOPS) lectures, which are also made available to conservation professionals online, an incredible variety of internships, fellowships, and other professional development opportunities that have benefited conservation professionals since the 1970s. The Library of Congress is a leader in the preservation of cultural heritage and they have leveraged the knowledge and successes of their staff to benefit the whole field.

We are thrilled to celebrate these achievements and offer our heartiest congratulations!



From left to right, Conservation Division Chief Elmer Eusman, Preservation Research and Testing Division Chief Fenella France, AIC Board President Margaret Holben Ellis, Director for Preservation Jacob Nadal, and AIC Executive Director Eryl Wentworth. Photo credit: Shawn Miller, Library of Congress.

Renew Your Membership Online to Win

You pay online for books, supplies, and annual meeting registration. Why not extend this to your AIC membership renewal? Nearly all our meeting attendees register online with a credit or debit card, but only 5 of every 8 members pay online for their membership renewals. In addition to saving time, online payments also help you (and AIC) save money, are eco-friendly, and free up staff to dedicate more time to member service. *Help us meet our goal of 80% online renewals for 2017!*

If you think that renewing online is confusing or takes too long, give us a call! Contact Ryan at 202-661-8065 or Katelin at 202-661-8063; we can renew your membership over the phone and clear up any special issues you may have been encountering. It takes just a few minutes for us to find your account and enter your card number.

Online renewal comes with another benefit: an entry into our Annual Meeting contest. We will hold a drawing at the end of 2017 to award three prizes, and all members that renew **online** by December 15th will be entered.

- » The grand prize is a free registration to the 2018 AIC Annual Meeting in Houston, TX, plus two FREE nights at the host hotel.



To Renew:

www.conservation-us.org/renew

Look for your renewal reminder in your inbox!

» We also offer two second-place prizes: each one is a free membership (two members will win!).

You must renew **online** by **Friday, December 15, 2017**, for this opportunity.

We will announce the winners in the January issue of *AIC News*, or in our membership e-news. Last year's winners were Hillary Ellis (grand prize), and Emilie Helene Duncan and Erin Stephenson (second-place prizes).

Note: Your 2018 dues order reflects your 2017 membership selections, including specialty groups. When renewing online, you have the option to add specialty groups—but not to remove them yourself. To remove a specialty group, change your membership type (when transitioning out of school or into retirement, for example), or make other changes, please email membership@conservation-us.org.

To renew, visit www.conservation-us.org/renew.

Annual Meeting

Annual Meeting Updates

As summer slips into autumn, thoughts may naturally turn to the AIC Annual Meeting. The Call for Papers closes on **September 15, 2017**, for the 46th AIC Annual Meeting, to be held in Houston from May 29 to June 2, 2018. There is still time to be part of the program!

The theme for the main conference is “Material Matters 2018.” Papers are solicited that demonstrate the impact of material studies – or studies of materials – on the conservation profession, including the emergence of innovative treatments, new ways of “looking” and “seeing,” shifts in decision-making and desired outcomes, and changes in collection care strategies. Also welcome are explorations of the impact of trending “materiality” studies on related disciplines including archaeology, museum and curatorial fields, and art history among others. Topics can include, but are not limited to:

- » Cutting-edge imaging and analysis techniques of materials
- » New materials having conservation applications
- » Revelations about the meaning and significance of materials within an artist’s work
- » Improved methods of authentication

Four concurrent general session sub-themes have been identified with more to be identified based on submissions. To view the subthemes and to submit an abstract for either the general or a specialty session, please visit the Call for Papers webpage (www.conservation-us.org/annual-meeting/call-for-submissions/).

Many Specialty Groups have developed their own sub-themes. For a complete description of the Specialty Sessions and Joint Sessions, visit the Call for Papers page.

NEW PRE-SESSION WITH SEPARATE THEME

The 2018 Annual Meeting pre-session will take place May 29 and 30, and will feature a typical lineup of workshops and tours. **New for 2018: we will be offering additional sessions centering on a pre-session theme: “Whose Cultural Heritage? Whose Conservation Strategy?”** Papers are solicited on the following topics:

- » To what degree should conservation treatments, collection management policies, and collection care programs be customized for diverse cultures and audiences?
- » What are the barriers to promoting a more diverse workforce in cultural heritage conservation and how can they be overcome?

Papers are sought that discuss these and other issues of diversity, equity, inclusion, and access in cultural heritage preservation. Topics can include, but are not limited to:

- » Approaches to the appropriate treatment and contextual display of cultural artifacts
- » Preservation in public and private spaces including monuments or sacred sites
- » The dismantling of Confederate monuments
- » Participation of stakeholder communities
- » Training for allied professionals and other supporters



Renew to Win

Attend the AIC Annual Meeting for free!

Renew ONLINE by December 15th for your entry into our drawing for a free meeting registration and two complimentary nights in the conference hotel.

- » www.conservation-us.org/renew



Annual Meeting

Annual Meeting information is regularly updated online.

Visit www.conservation-us.org/meetings to plan for 2018 or review past meetings.

- » Call for Papers webpage is at www.conservation-us.org/annual-meeting/call-for-submissions

Abstracts due by **September 15, 2017**.

- » Challenge and impacts of achieving diversity and equity on our field, including related funding needs.

An additional pre-session topic will be: “The Use of Leather in Conservation: The current use of leather in book conservation & beyond.”

- » Leather has long been used as a repair material for damaged leather bindings. The working properties of historic leathers can be very different than modern ones. In recent years, conservators have begun to employ other materials, such as paper or cast acrylic, as an alternative to leather in book conservation treatments. Tanned animal skins offer less long-term stability and may be more difficult to prepare than other materials, but may also provide better strength and flexibility in a functioning book.
- » Should conservators continue to employ leather using traditional book repair techniques on leather bindings? Should we abandon the use of tanned skins in favor of more chemically stable materials? Do alternative book repair materials really stand up to the mechanical stresses of use?

We seek a group of speakers for a symposium that will focus on the use of leather in conservation. Speakers will include conservators who fully support the use of leather and conservators who do not and who have found ways to successfully avoid it altogether. Objects conservators are also invited to submit proposals, as we all may face similar working properties and limitations with current and historic leathers. Topics of interest would also include leather manufacturing processes and materials (both historic and contemporary) and materials science research with a focus on leather.

Speaker sessions will be followed by a discussion involving audience input, experiences, and debate. The final structure of the symposium will be determined by the proposals submitted.

To submit a pre-session abstract, please visit the Call for Papers webpage at www.conservation-us.org/annual-meeting/call-for-submissions.

EXTRA TIME WITH THE EXHIBITORS

In response to suggestions from both attendees and exhibitors, we are adding a reception in the exhibit hall on May 30 from 6:00 to 7:30 p.m., the night before the opening general session.

Plan to arrive in Houston in time to enjoy all the events taking place during the two pre-conference days and a leisurely visit with the exhibitors (and a poster preview) before the main conference starts!

PLEASE VISIT THE [ANNUAL MEETING WEBSITE](http://www.conservation-us.org/annual-meeting) REGULARLY AS NEW INFORMATION IS ADDED ALL THE TIME.

FAIC News

Hurricane Response Updates

The 2017 Hurricane Season has already brought several historic storms to the United States, and FAIC’s emergency programs are working toward ensuring that cultural institutions are equipped to prepare for and respond to these events. FAIC has been coordinating closely with our regional Alliance for Response teams in the path of these storms. In the case of Hurricane Harvey, we have worked with the TX-CERA network; in the case of Hurricane Irma, we have worked with the AFR South Florida network as well as the HERA (Atlanta) and SHER (Savannah) networks. These regional groups are essential in providing information and organizing efforts on the local level.

After Hurricane Harvey hit, we worked closely with TX-CERA, the Heritage Emergency National Task Force, and University of Texas-Austin students to collect damage reports and reach out to museums, libraries, and archives in the region. We sent our first small National Heritage Responders volunteer team to the Houston area on September 8th to help a theatre with their flooded stage properties collection and to help another institution with a wall mural that was already endangered by mold growth. We will likely be sending additional teams in the near future.

We plan to take similar action to help those institutions affected by Hurricane Irma or any subsequent storms. There will undoubtedly be many opportunities for AIC members to get involved in these efforts, and we plan to keep the membership updated about these opportunities as they arise.



Response Teams

- » www.conservation-us.org/nhr
- » www.heritage-emergency.org/initiatives/alliance-for-response/networks/

Response Updates

- » www.conservators-converse.org/tag/emergency-response/

When a storm hits and images of the damage start to surface, it's natural to want to take action to assist those in need. A reminder that our response efforts need to follow the work of the first responders who prioritize life and safety. Until it is safe to move into that next phase of response, we can gather information about who was affected and coordinate our efforts.

Please see our blog for more emergency response plans and activities: www.conservators-converse.org/tag/emergency-response/

AIC members with knowledge of collections damaged by the storms are encouraged to send details to nhr@conservation-us.org.

Emergency Programs – September is National Preparedness Month

The Federal Emergency Management Agency (FEMA) sponsors the annual “National Preparedness Month” each September to encourage emergency planning on both personal and organizational levels. Now in its 13th year, the FEMA program offers excellent resources and is a good reminder that careful planning can help mitigate damage during emergencies. Follow the campaign’s weekly themes to build a variety of planning activities into your September calendar!

- » Week 1: September 1-9 Make a Plan for Yourself, Family, and Friends
- » Week 2: September 10-16 Plan to Help Your Neighbor and Community
- » Week 3: September 17-23 Practice and Build Out Your Plans
- » Week 4: September 24-30 Get Involved! Be a Part of Something Larger

FEMA resources for individuals and communities can be found at www.ready.gov. AIC and FAIC have many resources for emergency planning, preparation, and response for cultural property at www.conservation-us.org/disaster, and on the [AIC Wiki](#).

Remember: to best protect our cultural heritage in emergency situations, we should make sure that we are prepared to tackle emergencies at home and in our communities.

FAIC Grant and Scholarships with September 15 Deadline

Applications are due September 15 for requests for funding in seven categories that support projects by AIC members and allied professionals. Guidelines, links to application forms, and tips for submitting applications and letters of support, are available at www.conservation-us.org/grants. All materials must be received by the published deadlines for consideration. 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.

FAIC Individual Professional Development Scholarships offer support of up to \$1,000 to help defray professional development costs for AIC Fellows or Professional Associate members.

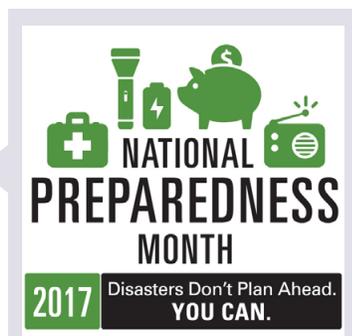
FAIC/Tru Vue® International Professional Development Scholarships help conservation professionals defray up to \$1,500 in costs for attending international professional development events, such as workshops, conferences, and symposia. Key criteria of the award include demonstration of the learning that 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: “Cleaning and Conductivity” and “Salted Paper Prints Symposium and Workshop.” 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: “Compensation for Loss.” The awards up to \$1,000 help defray expenses related to attendance, plus waive registration fees. Visit www.conservation-us.org/current-courses for more information on these programs.

FAIC Lecture Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.

FAIC Regional Angels Grants offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.



Important Links

- » www.ready.gov
- » www.conservation-us.org/disaster
- » www.conservation-wiki.com/wiki/Emergency_Preparedness_%26_Response

FAIC Workshop Development Grants offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.

FAIC Small Meeting Support Grants are intended to help defray the costs, up to \$2,500, to develop and hold small meetings of AIC members.

Please note that the review process takes up to eight weeks following the application deadline. For more information, contact Sarah Saetren at faicgrants@conservation-us.org or (202) 661-8071.

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

The \$30,000 fellowships are designed to give conservation professionals release time from their professional responsibilities in order to complete book-length manuscripts. The maximum fellowship length is eighteen months, so candidates should have all basic research completed prior to the start of the fellowship. Successful applications typically include a detailed outline of the work as well as one or more completed sample chapters.

You can see past Fellows' publications at <http://www.conservation-us.org/grants/publication/kress-publication-fellowship-books-in-print>. Some recent publications funded by the Kress Publication Fellowship include:

- » Sylvia Albro, *Fabriano: City of Medieval and Renaissance Papermaking* (Oak Knoll, 2016). 240 pages.
- » Mary-Lou E. Florian, *Comparative Anatomy of Branches, Roots and Wood of Some North American Dicotyledonous and Coniferous Trees and Woody Shrubs Used in Ethnographic Artifacts: Identification and Conservation Concerns* (University of British Columbia, Open Library, 2016). <https://open.library.ubc.ca/cIRcle/collections/ubccommunityandpartnerspublicati/52387/items/1.0306940>
- » Alice Boccia Paterakis, *Volatile Organic Compounds and the Conservation of Inorganic Materials* (Archetype Publications, 2016). 121 pages.
- » Sylvie Pénichon, *Twentieth-Century Color Photographs: Identification and Care* (Getty Publications, 2013). 360 pages.
- » Lance Mayer and Gay Myers, *American Painters on Technique: The Colonial Period to 1860* (Getty Publications, 2011).
- » Glenn Wharton, *The Painted King: Art, Activism, and Authenticity in Hawaii* (University of Hawaii Press, 2011). 232 pages

Applicants must be AIC Fellows or Professional Associates. Guidelines and applications are available at www.conservation-us.org/grants/publication. For more information about the publication fellowships, contact Eric Pourchot, Institutional Advancement Director, at epourchot@conservation-us.org or (202) 661-8061.

FAIC Grant and Scholarships with December 15 Deadline

George Stout Grants offer up to \$1,000 to attend professional meetings for students (or those who graduated in the past 2 years) who are members of AIC.

FAIC / Tru Vue AIC Annual Meeting International Scholarships offer up to \$1,500 to attend the AIC Annual Meeting for individuals traveling from outside the US or Canada.

FAIC / Kress Foundation International Travel Grant for Speakers offer up to \$2,000 to attend the AIC Annual meeting for speakers traveling from outside the US or Canada. This application must be submitted by the session organizer for the session in which the speaker is participating.

FAIC Seeks Reviewers for Samuel H. Kress Conservation Fellowship

FAIC is managing the selection and award process for the Samuel H. Kress Conservation Fellowships. The program aims to provide a variety of professional development experiences to young conservation professionals.

The next application deadline for Fellowships is January 22, 2018, with review to follow. Application guidelines are available on the AIC/FAIC website at www.conservation-us.org/grants.

FAIC thanks the many AIC members who have volunteered to review Fellowship applications. If you are interested in serving as a reviewer, please send an email with your contact information, specialty area(s), and institutional affiliation (if any) to faicgrants@conservation-us.org.



Kress Publication Fellowships

Are you a Fellow or PA? If you have a manuscript in the works and are short on time to complete the book, a Kress Publication Fellowship can help support you as you set aside that time.

www.conservation-us.org/grants/publication



CAP Assessors in Action

AIC Fellow Beverly Perkins (above left photo, in middle) and historic preservation architect Lesley Gilmore (left photo, first from left) onsite at the Hermosa Arts and History Association (HAHA) in Hermosa, SD.

Spotlight on CAP

AIC Fellow Beverly Perkins and historic preservation architect Lesley Gilmore recently completed a Collections Assessment for Preservation (CAP) assessment of the Hermosa Arts and History Association (HAHA) in Hermosa, South Dakota. The two were chosen by the museum, which selected from a list of approximately 125 approved assessors.

For the assessment, Beverly and Lesley spent two days in Hermosa touring the site, met with the board members and community members, and discussed challenges and opportunities related to collections care. They then collaborated on a comprehensive report that combined their recommendations for how the all-volunteer staff at HAHA could better safeguard their collections and preserve their 1889 building.

Working in partnership with someone new can be challenging, but can offer opportunities to view the site through a different lens. Beverly Perkins shared, "Working on the survey with an architect is fabulous! The site visit is richer, it leads to better thinking by interaction, and the report is better."

Candice Leigh, an Acquisitions Committee board member at Hermosa, praised the assessor team and the entire CAP process. "CAP has breathed a whole new energy into us."

HAHA is one of 75 museums across the country to receive an assessment during the 2017 CAP program year.

CAP Applications Open November 1

Applications for museums interested in participating in the 2018 Collections Assessment for Preservation (CAP) program will open on November 1, 2017. Museums are encouraged to apply early as funding for the program is limited. Additional information can be found on the CAP website at www.conservation-us.org/cap.



"Everyone at the HAHA site visit – the hardworking and thoughtful HAHA crew and the personable and professional conservator – contributed fully to collaborative discussions about the building condition and use, the collections, and all the related processes. This was the epitome of a team process. I am convinced the report will be more useful and able to be implemented as a result."

– Lesley Gilmore

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) or from the FAIC Office: 202-661-8071 or courses@conservation-us.org.

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

PHOTOGRAPHIC CHEMISTRY FOR PRESERVATION

Through January 20, 2018, online self-study modules. Sections 1-3 repeated; Sections 4-5 now available.

SALTED PAPER PRINTS: PROCESS AND PURPOSE*

Workshops: September 13 and 16, 2017, Northeast Document Conservation Center, Andover, MA
Symposium: September 14-15, 2017, Harvard University, Cambridge, MA

THE USE & CREATION OF PRE-COATED REPAIR MATERIALS

September 27 - 29, 2017, Indiana Historical Society, Indianapolis, IN

CAP WEBINAR: IS CAP A GOOD FIT FOR MY INSTITUTION?

October 24, 2017, 2:00 – 3:00 p.m. EDT

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

COMPENSATION FOR LOSS IN PHOTOGRAPHS

April 16-20, 2018, George Eastman Museum, Rochester, NY

WORKSHOPS AT AIC'S 46TH ANNUAL MEETING

May 29-30, 2018, Houston, TX

C2C Care Webinars

- » MAP and CAP: Assessment Programs for Small and Mid-Sized Museums, September 21, 2017, 2:00 – 3:30 EDT
- » StEPs for Smaller Institutions, September 26, 2017, 2:00 – 3:30 p.m. EDT
- » Found in Collections Issues, October 17, 2017, 2:00 – 3:30 p.m. EDT
- » Digital Imaging and Metadata, November 9, 2017, 2 – 3:30 p.m. EST
- » NAGPRA Issues, November 16, 2017, 2:00 – 3:30 p.m. EST
- » Ivory—Legal Issues and Care, December 5, 2017, 2:00 – 3:30 p.m. EST

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

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

Translated Abstracts and the International Audience

Abstracts constitute one of the most important parts of research papers, reports, and conference proceedings (among many others) because they offer a short and summarized version of research findings. Most readers use the abstract as their introduction to a publication, and then decide whether or not to go further and read the full article. Moreover, abstracts are useful and essential tools for readers whose first language is not English.

JAIC knows the importance of reaching an international audience, and since 1996 our abstracts have been translated into Spanish, French, and Portuguese. This initiative was initially aimed to benefit the conservation community in the Americas, as we are an American-based journal. However, the advantages of having translated abstracts in these three languages clearly go beyond the territories originally considered, and we are interested in hearing from other members who may wish to contribute to translation efforts in other languages.

The translation of scholarly texts is a highly demanding task in every field and requires careful attention to technical detail, and significant experience in reading and evaluating the literature. For this reason, the JAIC editorial board recognizes the importance of abstract translators and values their great commitment and contributions. The current JAIC translation editors for Portuguese, French, and Spanish are **Beatriz Haspo** (Library of Congress, USA), **Bruno Pouliot** (Winterthur Museum Garden and Library, USA), and **Amparo Rueda** (APOYOnline, Colombia), respectively. JAIC is greatly indebted to our abstract translation editors and their volunteer language teams for their many years of service to the international conservation community.

As our international readership continues to grow steadily, I have noticed a higher demand for conservation literature in languages other than English. In addition, the international focus of any journal is becoming progressively more important in obtaining and increasing its impact factor. When evaluating the quality of a journal, evaluators usually look for international diversity among authors, editors, editorial board members, and publication of abstracts in foreign languages. As the worldwide community of cultural heritage preservation professionals becomes more closely interconnected, the importance of providing abstracts in languages other than English is growing more critical in reaching international audiences. Please join me in applauding our current JAIC translation editors, and offer to contribute!

—*Julio M. del Hoyo-Meléndez, Editor-in-Chief, jdelhoyo@museum.krakow.pl*

Thanks to Translation Editor and Translator for Years of Service

The JAIC editorial team thanks **Bruno Pouliot** for many years of service as the French abstract translation editor at the journal. He will be stepping down after 20 years of service, and we will welcome a new editor once confirmed. Bruno has been an integral part of the editorial board, and has provided valuable insight during our meetings over the years. It is not easy to manage a team of translators with our publication's tight deadlines, and we appreciate his dedication to the task. Beyond the French team, Bruno says how much he has learned from and enjoyed working with Amparo de Torres and Beatriz Haspo, who respectively supervise the work of the Spanish and Portuguese language teams. Together they see their role as important in making JAIC accessible to a wider world!

Sylvie Pénichon, author of the very first French translation of a JAIC abstract, has also stepped down from the translation team after 21 years contributing to the team, very early on as the actual editor. "I have been part of the French translation team since the beginning of the translated abstracts in JAIC...and have enjoyed it very much." Thanks to Sylvie for her service as well – before she left, she also recruited a new team member, **Elsa Thyss**. Elsa currently in her second year as a Research Scholar in photograph conservation at The Metropolitan Museum of Art in New York City. She graduated with a degree in Art History with a Major in History of Photography in 2010 from the Ecole du Louvre in Paris, France, and followed with the 5-year Professional Development Degree Program in Management for Cultural Heritage in Photography Conservation (Institut national du patrimoine, département des restaurateurs) in Paris, with a MS awarded in 2016.



JAIC Special Issue Online Now

JAIC's special issue on Collection Care featured six widely-applicable articles. Read them online now at [www.conservation-us.org/resources/our-publications/journal-\(jaic\)/online-archive](http://www.conservation-us.org/resources/our-publications/journal-(jaic)/online-archive).



You should have received this issue by mail; contact Publications@conservation-us.org to claim a missing issue.

The next issue of JAIC will be a double issue, publishing in November 2017.

Allied Organizations

Roving in the Commonwealth

The Roving Archivist Program was developed by the Massachusetts State Historical Records Advisory Board (MA SHRAB) as part of its mission to provide leadership, advocacy, and guidance to help ensure the identification, preservation, and use of the Commonwealth's historical resources, both public and private. During the first year, the Board contracted with archival consultants, but in 2014 they created a part-time position--and one of those consultants, **Rachel Onuf**, became the Roving Archivist.

The program connects stewards of historical records with a professional archivist to assist in setting priorities, drafting policies, and developing processes to better preserve and provide access to their collections. Preference is given to repositories that have limited resources and do not have a professional archivist on staff, but the program is open to any cultural heritage repository. To date, the Roving Archivist has made 93 initial site visits to historical societies, local history rooms in public libraries, town clerks, and historical commissions, museums, and churches. In several instances, multiple repositories from a town have applied together, indicating a welcome willingness to collaborate. Although paper-based records are the focus of this program, the Roving Archivist addresses high-level needs of the collections as a whole whenever possible.

The application process is brief and straightforward; applications are accepted on a rolling basis, and the Board approves nearly every application. The different categories of assistance offered have evolved during the four years the program has been in existence, but most institutions start with a strategic assessment. During the initial site visit, the Roving Archivist tours facilities and meets with the applicants, who could be a single town clerk or more than a dozen people representing four different repositories in town. She then prepares a written report that reviews what was covered during the meeting and provides suggestions for next steps and additional resources. One of the most valuable aspects of this program is that once the Roving Archivist has visited a site, she is on retainer, and will continue to answer questions, review drafts of grant applications, and make return visits as warranted (57 and counting), as long as the program continues. Repositories can also reapply for more focused archival arrangement and description training and for assistance sharing collection descriptions with the world.

This is a grant-funded program, supported by the National Historical Records and Publications Commission (NHPRC), the granting arm of the National Archives and Records Administration (NARA). The SHRAB applies for a new State Board Programming Grant every two years; the program is currently funded through March 2019. This past summer, the MA SHRAB was awarded the Council of State Archivists – NHPRC SHRAB "Award of Merit" for its work, including the Roving Archivist Program.

For more information, please see the application guidelines at www.sec.state.ma.us/arc/arcshrab/shrabidx.htm, or contact the Roving Archivist Rachel Onuf at rachel.onuf@gmail.com.

—*Rachel Onuf, Roving Archivist SHRAB, and Adjunct Professor at Simmons College, rachel.onuf@gmail.com*

Health & Safety Committee

2017 Respirator Cartridge Guide

Air-purifying respirators (APR), available in half-face and full-face masks, are important personal protective equipment (PPE) tools for conservators. APRs protect against the inhalation of dangerous vapors and gases, such as those from organic solvents or formaldehyde, and harmful particulates such as mold, soot, or dust. Obtaining appropriate respiratory protection with APRs is a two-part system with proper selection, fit, maintenance, cleaning, and storage of both the respirator and cartridges.

Often trying to determine which cartridge is appropriate for your needs can be confusing, with so many types available in various shapes and colors, offering varying degrees of protective filtering. However, choosing the correct cartridge for your respirator is vital to ensure that the system is protecting you from the inhalation of dangerous substances. Here is some guidance on determining the appropriate respirator cartridge for your needs. (For more information specifically on respirators, see **AIC H&S Conservator's Guide to Respiratory Protection**, published on the [AIC Wiki](#).)

RESPIRATOR FIT

Before choosing cartridges for your air-purifying respirator, you should be fit tested with your APR. As these types of respirators work by using filters to remove the contaminants from the air you are breathing, it is vital that the air pass through those filter cartridges and not leak around the face piece. Having a fit test performed is essential to help ensure there are no leaks, and that the air you breathe is being filtered. In addition, all respiratory protection components must be from the same manufacturer, so knowing which respirator fits you best is the first necessary step to be able to choose appropriate respirator cartridges. For example, if you have a 3M half-face respirator, only 3M cartridges should be used to ensure proper functionality. It is also important to make sure to get re-fitted annually. Fit tests can be performed at your place of employment, during AIC's Annual Meeting, or through an independent occupational health provider, such as an occupational health clinic or industrial hygienist. These latter choices can be found through your local [American Industrial Hygiene Association \(AIHA\) chapter](#).

CHOOSING A RESPIRATOR CARTRIDGE

There are three main considerations when choosing a respirator cartridge:

- 1) The cartridge selected should protect you against the inhalation of the specific hazardous substances to which you are exposed
- 2) Cartridges you choose **must** be from the same manufacturer as the respirator with which you have been fitted
- 3) The respirator cartridge **must** have a National Institute for Occupational Safety and Health (NIOSH) approval label on it

Before choosing a respirator cartridge for your respirator, it is essential to know the types and concentrations of the specific hazardous materials you will be exposed to and need protection against. The Safety Data Sheets (SDS) for the products you are using can help you determine the hazardous substances your cartridge must be able to filter. Manufacturers generally sell three types of respirator cartridges: particulate-only filters, gas/vapor-only filters, and combination particulate and gas/vapor filters. For particulates, you need to determine the size of the particulates and whether oily conditions are expected, as particulate cartridges are available in nine classes of filters, with three levels of filter efficiency: 95%, 99%, and 99.97%, and three categories of resistance to filter efficiency degradation: N (not resistant to oil), R (somewhat resistant to oil), and P (strongly resistant to oil) – see Figure 1. And, as no single cartridge has the capability to protect against everything, exposures to multiple hazards may require you to customize your cartridge selection to the particular task you are performing. For more information about particulate respirators, go to: <https://www.cdc.gov/niosh/docs/96-101/>.

No matter which type of respirator cartridge you choose, it must have a NIOSH approval label. NIOSH requires that each respirator, respirator component, and respirator container be labeled to show the lot number, serial number, or approximate date of manufacture. The use of the NIOSH label ensures that the manufacturer meets a certain level of quality and specifications. These labels contain important information to assist users in understanding the respirator and its protections, cautions, and limitations, as well as the approved configuration of various components. Labels attached to individual cartridges, filters, and filter containers are examples of abbreviated NIOSH labeling; these contain the NIOSH emblem, type of protection, manufacturer part number, and lot number. An adhesive label placed on the cartridge or filter, or printed directly on the container, is also acceptable. (<https://www.cdc.gov/niosh/docs/96-101/>).

Once you determine which hazards you need to protect yourself against, you can select a NIOSH-approved cartridge that provides that specific protection. All respirator cartridges are color-coded to identify their filtration capabilities. These color codes have been established and recently revised by the American National Standards Institute (ANSI) and the American Industrial Hygiene Association (AIHA), and are published in ANSI/AIHA Z88.7 – 2010 *American National Standard - Color Coding of Air-Purifying Respirator Canisters, Cartridges, and Filters*. NIOSH/Occupational Safety Health Administration (OSHA) also have color coding guidance, which is often referenced by manufacturers in their product literature. (https://www.osha.gov/dts/shib/respiratory_protection_bulletin_2011.html).

While the two systems of color coding are generally the same, there are variations in how these systems are applied that the conservator needs to be aware of. For example, North sells a mercury and chlorine cartridge with an olive-colored label, while 3M offers the same cartridge with an orange label. This is because the ANSI/AIHA standard has an orange designation for mercury, but olive is both the NIOSH/OSHA and ANSI/AIHA color for mixed gas/vapor, making both designations correct. In addition, although ANSI and AIHA have specified the CMYK color model values for each color, cartridge colors



Primary Providers of Air-Purifying Respiratory Protection Equipment

- » 3M Personal Safety Division
(800) 243-4630
3M.com/workersafety
- » Draeger Safety, Inc.
(800) 858-1737
www.draeger.com
- » Mine Safety Appliances
MSA Customer Service
(800) MSA-2222
www.msanet.com
- » Moldex
(800) 421-0668
www.moldex.com
- » Honeywell Safety Products (includes **North** and **Survivair**, both now manufactured by Honeywell)
Customer Service:
(888) 212-7233
Technical Support:
(800) 873-5242
www.honeywellsafety.com
- » Scott Safety
(800) 247-7257
www.scottsafety.com

—Reprinted from Craig Colton, "A Conservator's Guide to Respiratory Protection." http://www.conservator-wiki.com/w/images/c/c3/H%26S_A_Conservator%27s_Guide_to_Respiratory_Protection_2016.pdf, with minor updates

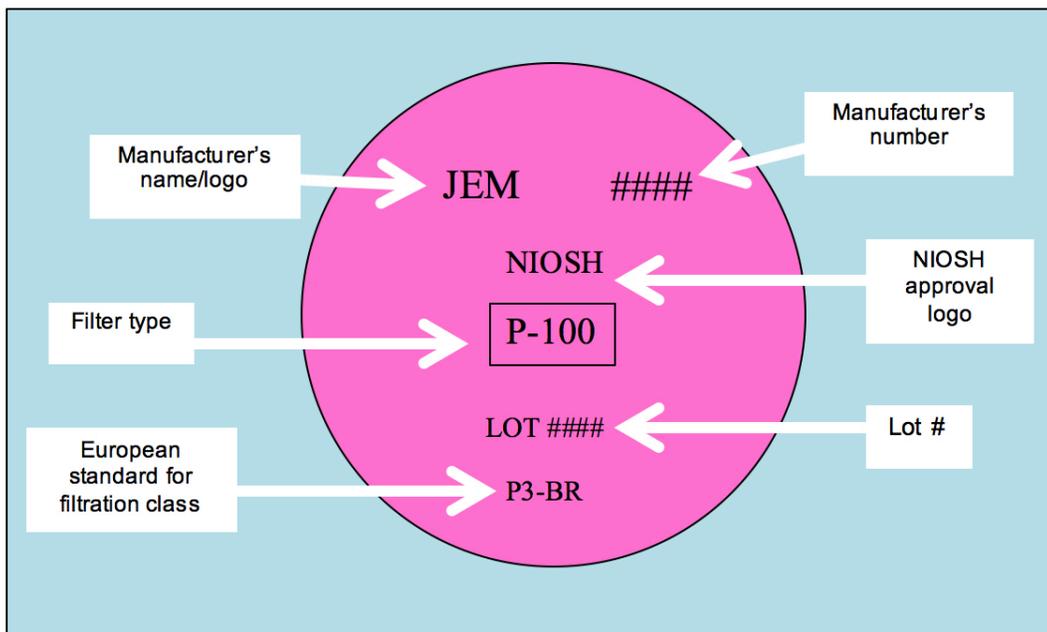


Fig. 1. Sample of air-purifying (particulate) respirator cartridge with markings. Drawing based on CDC/NIOSH information. <https://www.cdc.gov/niosh/topics/respirators/>

may vary in appearance to the intended color or may be confused with similar colors. Such is the case with the P100 particulate cartridge. This cartridge is assigned “purple” under ANSI/AIHA standards, but often appears and is labeled as “magenta” by many manufacturers. Furthermore, color appearance may vary between cartridge materials. Particulate cartridges that are a plastic canister-type or a fabric pad-type can range from dark purple to light pink in color. Of particular concern to conservators is the color code variation found with acid gases and organic vapor cartridges. While yellow is the NIOSH/ OSHA designation for these types of cartridges, there is no yellow designation in the ANSI/AIHA standard. So, while color standardization can be a helpful tool, it should never be the only reference tool utilized when selecting a cartridge. Conservators should choose respirator cartridges based on their expected hazard exposure, not solely based on cartridge color. Always use your specific respirator manufacturer’s cartridge guide when choosing the most appropriate cartridge for the task at hand.

In addition to color, cartridges have specific information printed on the label or directly on the cartridge or filter pad (see Figures 1 and 2). Information found on cartridges include the manufacturer’s name or logo, the manufacturer’s part number, NIOSH’s approval emblem, and the filter type. On particulate cartridges, the lot number and European standard for filtration class are also often provided. Additionally, gas/vapor cartridges sometimes provide a NIOSH approval class of filter and the manufacturer’s warning. Gas/vapor cartridges often use chemical abbreviations to indicate the filter type. Some examples of chemical abbreviations can be seen in Figure 2; however, it is best to always refer to the manufacturer’s cartridge reference chart for a full list of abbreviated chemicals covered by the manufacturer’s cartridges.

SHELF AND SERVICE LIFE CONSIDERATIONS

Cartridges have a service life that is determined by many factors (concentration of contaminant, humidity, length of time in use, etc.), making it difficult to determine service life. Here are some tips and guidelines to help determine when to replace your cartridges:

- » Always write the date on each cartridge when you first open a package.
- » Create a cartridge change-out schedule for your lab. OSHA and most manufacturers websites have cartridge service life estimators. However, exposure of a contaminant must be known to be able to use these estimators and; therefore, may be difficult to quantify in most conservation situations. Examples of 3M and North cartridge service life estimators can be found at <http://extra8.3m.com/SLSWeb/serviceLifeDisclaimer.html>
- » Some cartridges, such as mercury, have an End-of-Service-Life Indicator (ESLI.) Always adhere to the ESLI and replace cartridges when indicator color change occurs.
- » If service life cannot be determined, follow the manufacturer’s recommendation.

Always replace cartridges if you notice any breathing resistance, or if you have a proper mask seal but can still detect the smell or taste of the contaminant. It is good practice to dispose of any unopened/ sealed cartridges after five years, and to keep cartridges in original packaging until ready to use.

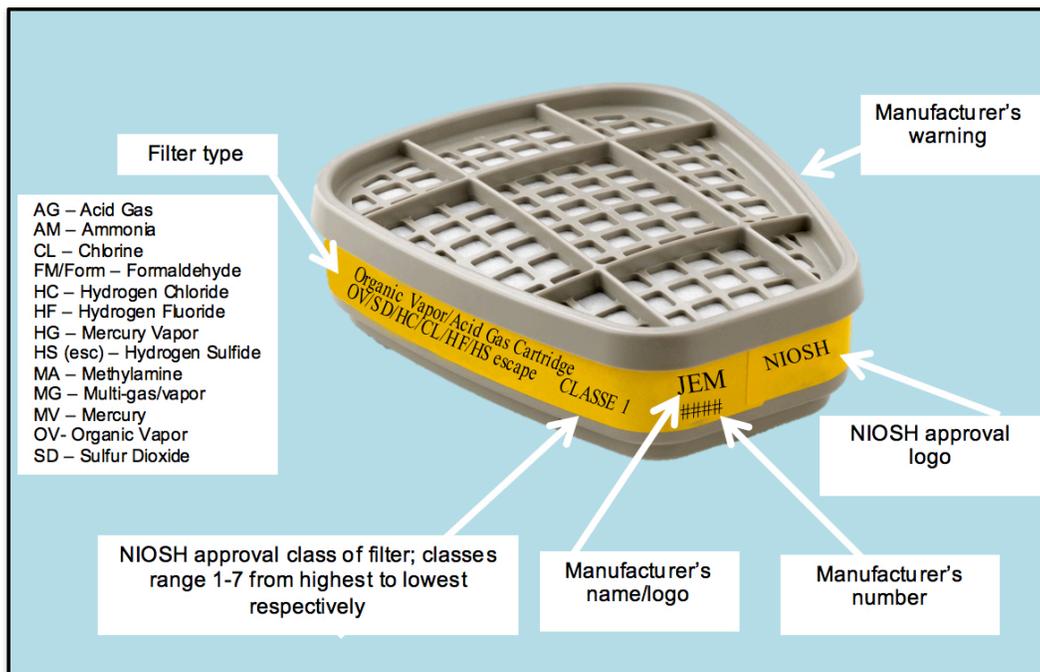


Fig. 2. Sample of air-purifying (gas/vapor) respirator cartridge with markings. Image courtesy of [envirosafety](http://envirosafety.com).

STORAGE AND CLEANING

After use, the outside of the respirator mask and plastic cartridges should be wiped down with alcohol-free wipes designed for safety equipment cleaning. Alcohol and other chemicals should not be used to clean a respirator as they can degrade the plastic. Although cartridges cannot be washed, respirator masks may be washed with warm water and mild detergent before and after use. When working with particulates such as mold or asbestos, it is good practice to apply a strip of adhesive tape to the outside opening of each cartridge with a plastic canister (to prevent contaminants from the outside of the cartridge getting lodged on the part of the filter that attaches to the interior of the mask), and store in a re-sealable bag in a clean, dry place away from direct sunlight. Cartridges should be stored in separate bags from respirator masks and from other cartridges to prevent cross-contamination.

For more information on respiratory protection, visit the AIC Health and Safety Committee AIC Wiki page (http://www.conservation-wiki.com/wiki/Health_%26_Safety#Respiratory_Protection).

Special thanks to the AIC Health & Safety Co-chairs, committee members, and to Kim Harmon for her contributions to this article.

—Aisha Wahab, University of Michigan Library, wahaba@umich.edu



Need help?

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

RESOURCES

Colton, Craig E. *A Conservator's Guide to Respiratory Protection*. American Institute for Conservation of Historic & Artistic Works, accessed February 23, 2017, www.conservation-wiki.com/w/images/c/c3/H%26S_A_Conservator%27s_Guide_to_Respiratory_Protection_2016.pdf.

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"NIOSH-Approved Particulate Filtering Facepiece Respirators," Centers for Disease Control and Prevention, accessed February 23, 2017, www.cdc.gov/niosh/npptl/topics/respirators/disp_part/default.html.

Centers for Disease Control and Prevention. 2011. NIOSH Fact Sheet: NIOSH approval labels- key information to protect yourself. Accessed on February 23, 2017, <https://www.cdc.gov/niosh/docs/2011-179/pdfs/2011-179.pdf>.

Centers for Disease Control and Prevention. 1996. *NIOSH Guide to the Selection and Use of Particulate Respirators*. Centers for Disease Control and Prevention. Accessed on February 23, 2017, www.cdc.gov/niosh/docs/96-101/.

Ebola Preparedness. 2014. N95 vs P95 vs R95 Masks – What’s the difference between these respirators? Ebola Preparedness. Accessed on February 23, 2017, <http://ebolapreparedness.org/n95-vs-p95-vs-r95-respirator-masks/>.

“General Respiratory Protection Guidance for Employers and Workers,” Occupational Safety and Health Administration, accessed on February 23, 2017, https://www.osha.gov/dts/shib/respiratory_protection_bulletin_2011.html.

Occupational Safety and Health Administration. 2004. Respiratory Protection: Frequently Asked Questions. Occupational Safety and Health Administration. Accessed February 23, 2017, www.osha.gov/dte/library/respirators/faq.pdf.

New Publications

Braun, Melanie, et al. *17th-century men’s dress patterns, 1600-1630*. London: Thames & Hudson; Victoria and Albert Museum, 2016. ISBN: 9780500519059. This title is the latest addition to the Victoria and Albert Museum’s series on historical dress patterns. It contains step-by-step drawings of the construction sequence for 12 different garments (or ensembles) to enable the reader to accurately reconstruct them. Photographs, diagrams, and x-ray images reveal the hidden structure of each piece. The previous two volumes in the series dealt with 17th-century women’s dress patterns.

Clarke, Mark. *The crafts of lymmyng and the maner of steynyng: Middle English recipes for painters, stainers, scribes, and illuminators*. Oxford: Published for the Early English Text Society by the Oxford University Press, 2016. ISBN: 9780198789086. This book contains all the known Middle English technical recipes for painters, strainers, scribes, illuminators and dyers, written c. 1300-1500.

Foster, Kathleen A. *American watercolor in the age of Homer and Sargent*. Philadelphia: Philadelphia Museum of Art; New Haven, Connecticut: Yale University Press, 2017. ISBN: 9780300225891. This book was published to accompany an exhibition of the same name, held March 1 - May 14, 2017, at the Philadelphia Museum of Art. It includes a chapter by Rebecca Pollak on the history of manufacturing watercolor paint in America.

Fourestié, Anne, and Isabelle Gui. *Photographier le patrimoine aux 19e et 20e siècles: histoire de la collection photographique de la Médiathèque de l’architecture et du patrimoine (1839-1989)*. Paris: Hermann, 2017. ISBN: 9782705693275. This book was published to mark the 20th anniversary of the founding of the *Médiathèque de l’architecture et du patrimoine* (MAP) in Paris. It traces the history of the archives and photograph collections held by MAP, assembled since the 19th century by the administration of the Monuments historiques.

Khandekar, Narayan. *Collecting colour*. Arnhem: Artez, 2017. ISBN: 9789491444487. The author is the director of the Straus Center for Conservation and Technical Studies, where the Forbes Pigment Collection is housed. The book provides an introduction to the collection, which contains more than 3,000 natural and synthetic coloring agents.

Lowry, James, ed. *Displaced archives*. London: Routledge, 2017. ISBN: 9781472470690. This collection of papers addresses the issues surrounding archival collections that have been separated from their country of origin as a consequence of conflict and colonialism. The authors explore solutions (such as shared heritage approaches and repatriation), drawing on case studies from around the world.

Palla, Franco, and Giovanna Barresi. *Biotechnology and conservation of cultural heritage*. Cham, Switzerland: Springer, 2017. ISBN: 9783319461663. This book addresses the role of microorganisms and microbial products in the biodeterioration of cultural heritage, and its conservation and restoration.

Pearlstein, Ellen, ed. *The conservation of featherwork from Central and South America*. London: Archetype, 2017. ISBN: 9781909492394. This volume presents a feather identification and condition template for recording feather features and conditions together with case studies of documentation and subsequent conservation treatment. It also contains a comprehensive review of the relevant scientific and conservation literature.

—Sheila Cummins, Research Associate for Collections Development, Getty Conservation Institute, scummins@getty.edu

People

Stephanie Black has joined the conservation department of the Oriental Institute Museum, University of Chicago, as an Assistant Conservator, engaged in the museum's Gallery Enhancement Project. For the past four and half years, she was working as an objects conservator and laboratory technician for the MSc Conservation Studies program offered at University College London Qatar in Doha, Qatar. Stephanie holds an MSc in Conservation for Archaeology and Museums and an MA in Principles of Conservation from University College London in the United Kingdom, as well as a BA in Art Conservation from the University of Delaware.

Christine McCarthy joined Yale University Library as the new Director of Preservation and Conservation Services for the Library Center for Preservation and Conservation. Christine is familiar with the Library and its collections, having been the Conservation and Exhibit Services' Chief Conservator for the past 9 years. Some of her core accomplishments as the Library's Chief Conservator include the design and construction of the Stephen F. Gates '68 Conservation Laboratory, which opened in 2015; and her important work as Yale's representative to Conservation Space, a Mellon-funded international project to create an online, open source application for conservation documentation. She holds a BFA from the University of the Arts, and an MLIS and advanced certificate in preservation and conservation from the University of Texas at Austin. Previously, she worked as a conservator at the University of Maryland, MIT, and the University of Chicago.

Laura Mina has joined the Winterthur Museum as Associate Conservator and Head of Textile Conservation. Laura received her M.A. from the Fashion Institute of Technology in 2010. Since 2014 Laura served as Associate Conservator with the Costume Institute at The Metropolitan Museum of Art. Laura was also formerly a Mellon Fellow in Costume and Textile Conservation at the Philadelphia Museum of Art, Collections Contractor at the National Museum of African American History and Culture, Smithsonian, and a Conservation Intern at the Museum of the City of New York. Laura's new email is lmina@winterthur.org.

Roberta Pilette has retired as Director of Preservation from Yale University Library after almost 14 years. Over the course of a thirty plus year career Roberta has worked at Columbia University, New-York Historical Society, and New York Public Library. She taught in the University of Texas at Austin training program for conservators, and served as an adjunct professor in a number of library schools over the years. Roberta will continue to pursue her interest in preservation through her involvement with historic preservation in New Haven, where she plans to remain.

Julie Ribits recently joined the Saint Louis Art Museum as Assistant Painting Conservator. She is a graduate of the SUNY Buffalo State College Art Conservation Program, class of 2016. Julie has completed paintings conservation internships at Kuniej Berry Associates, LLC, The Fine Arts Museums of San Francisco, and The Royal Picture Gallery Mauritshuis in The Hague, Netherlands. She recently completed an NEH Fellowship in Paintings Conservation at The Chrysler Museum of Art. She can be reached at [Julie.ribits@slam.org](mailto:jribits@slam.org) or 734-904-4679.



Share Your News!

Send your career news, transitions, and accomplishments to membership@conservation-us.org for listing in the *AIC News*. We love to hear from you!

Worth Noting

New Conservation Training Program in South Africa

The launch of any new conservation training program is invariably considered newsworthy: When an innovative conservation training program is announced by a private institution of higher learning in faraway South Africa, it may justify an even more uncommon interest!

On January 17, 2018, the postgraduate diploma program "Technical Studies in Conservation" will commence in the South African Institute for Heritage Science and Conservation at their campus in the village of Twee Riviere, in the Southern Cape region. This one-year, full-time program is accredited by South Africa's highest educational authority, the Council on Higher Learning, as a NQF Level 8 program (poised between undergraduate and master's degree level).

Purposefully conceived as a pioneering program, the development of "Technical Studies in Conservation" offered the Institute that rare and desirable opportunity to freshly conceptualize a "current, relevant and precisely focused conservation training program." The Institute's Program Directorate, partnering with dedicated faculty/staff, took this opportunity and are delighted to announce:

An ideal and compact program comprising high-value content, offering relevant scope and composition, free of any imposition by external stakeholders or funders, and untroubled by the expediencies and compromises so often inflicted by the existence of legacy programs and/or faculty structures.

The distinguishing characteristics of this program include:

- » Its deliberate classification under “Physical Sciences” on higher education’s National Qualifications Framework.
- » Minimal representation given to subjects of the humanities - instead aiming for articulation in alignment with MSc Conservation programs.
- » An emphasis on conveying high-value, technical hand skills: well over half the program’s duration is dedicated to resource-intensive laboratory and practical studio modules.
- » With a view to long-term vocational deployment and the graduates’ fitness for a changing world, students are equipped with sensibilities of self-reliance and entrepreneurship – both taught and demonstrated. This frees the graduate to choose their vocation – also beyond the confines of funded institutions.

Entry prerequisites: application to the postgraduate diploma program requires an undergraduate degree. Candidates who lack chemistry at 1st year university level, are required to complete the Institute’s 3 – 4 months, online, distance learning Chemistry Bridging course.

Launching on January 17, the postgraduate diploma program comprises three trimesters: The initial two trimesters rely on full-time, contact learning, while the third trimester is largely dedicated to dissertation writing, and need not be fully residential. Trimester breaks (2 – 3 weeks each) are observed during early April and mid-July, respectively. The program concludes with graduation on October 26th.

Please find more information at www.sainst.org or contact info@sainst.org.

Time-Based Media Art Conservation Symposium: Call for Abstracts

The symposium “It’s About time! Building a New Discipline: Time-based Media Art Conservation” will take place on May 21-22, 2018, at the Institute of Fine Arts, New York University, New York. TBM art conservation has been identified as a priority by many leading professional organizations worldwide due to rapidly growing TBM collections, and the urgent need to preserve them. Aiming to solve the ever-increasing challenges of media art conservation, a new generation of media conservators will have to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation. This symposium is promoting education and training opportunities for TBM as a new specialization within art conservation and will provide a forum for educators, artists, art historians, museum curators and directors, collectors, gallerists, engineers, computer scientists, and conservators to foster TBM art conservation as a discipline on an international level.

The deadline for Call for Abstracts is **September 25, 2017**. For more information, please visit: <https://www.tbmsymposium2018.com>.

Grants & Fellowships

GRAMMY Museum Grants for Audio Preservation Projects

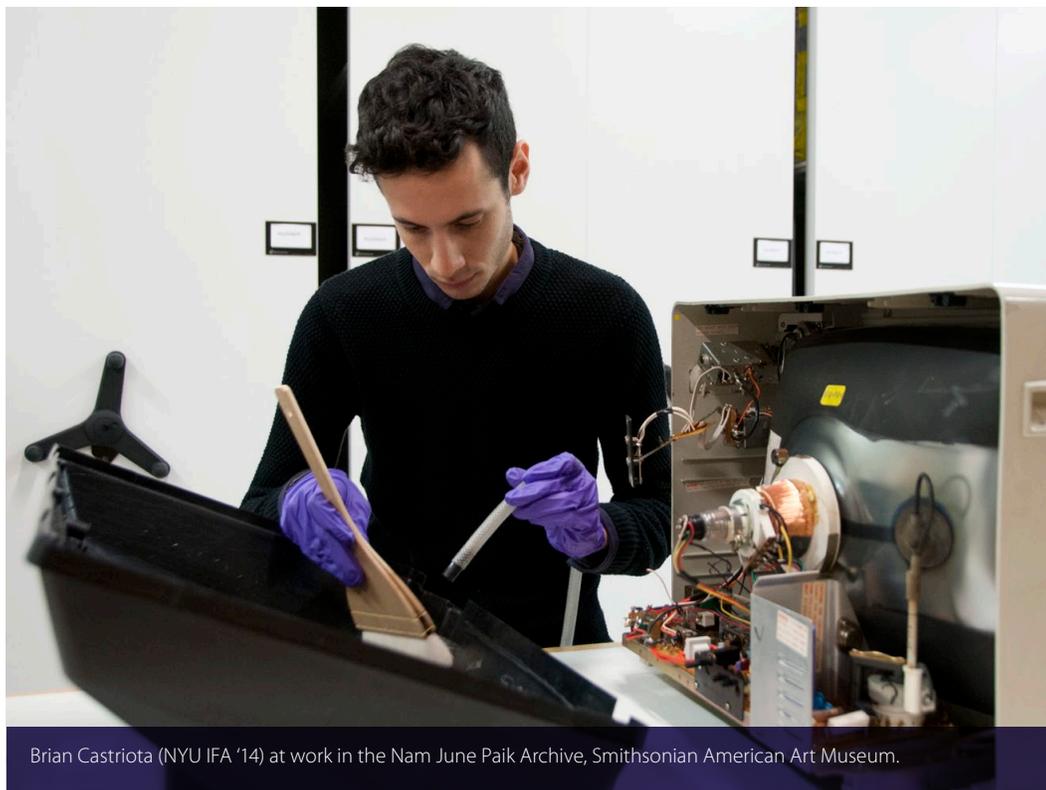
The GRAMMY Museum is now accepting Letters of Inquiry for their 2018 grant cycle. With funding generously provided by The Recording Academy, the GRAMMY Museum Grant Program awards grants each year to organizations and individuals for audio preservation projects, as well as scientific research efforts. The program’s aim is to advance the archiving of the recorded sound heritage of the Americas and to explore the impact of music on the human condition.

Grant funds have been utilized to preserve private collections as well as materials at the Library of Congress, the Smithsonian, and numerous colleges and universities. Research projects have studied the links between music and early childhood education, treatments for illnesses and injuries common to musicians, and the impact of music therapy. To date, more than \$7 million in grants have been awarded to nearly 400 recipients.

A letter of inquiry is required before submission of a full application. To read the guidelines and to submit a letter of inquiry for the 2018 GRAMMY Museum grant cycle, please visit www.grammymuseum.org/programs/grants-program. The deadline each year for submitting letters of inquiry is October 1.

For more information, contact Angelica Pollard, angelica.pollard@grammy.com.

Conservation Training Programs



Brian Castriota (NYU IFA '14) at work in the Nam June Paik Archive, Smithsonian American Art Museum.

The New Time-based Media (TBM) Specialty at NYU

The Conservation Center of the Institute of Fine Arts, New York University, is announcing the call for applications for the first cohort of students specializing in time-based media art conservation.

Applications will be considered for the fall 2018 entering class, with a submission deadline of December 12, 2017. Admitted students receive a cost of living stipend, coverage in NYU's student health care insurance program, and a full tuition scholarship. The new curriculum in time-based media art conservation at NYU, generously supported by the Andrew W. Mellon Foundation, uses a multi-disciplinary approach and is embedded in the conceptual framework of contemporary art conservation, already a strength of the NYU program. The new TBM track requires students to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation. For more information, see: www.nyu.edu/gsas/dept/fineart/conservation/time-based-media.htm.

3rd Year Internship Placements

BUFFALO STATE COLLEGE, ART CONSERVATION DEPARTMENT

Class of 2018

Katarzyna Bator	New York Historical Society, Library Conservation Department, New York, NY, USA	Book and Paper
Stephanie Cashman	National Museum of the American Indian, Washington DC, USA	Objects
Becca Goodman	Detroit Institute of Arts, Detroit, MI, USA	Paintings
Caroline Hoover	Dallas Museum of Art, Dallas, TX, USA	Paintings
Dan Kaping	The Field Museum, Chicago, IL, USA	Objects
Bailey Kinsky	Library of Congress, Washington, DC, USA	Book and Paper
Meaghan Perry	Solomon Guggenheim Museum, New York, NY, USA	Objects
Michelle Smith	Stanford University Libraries, Stanford, CA, USA	Book and Paper
Mary Wilcop	National Museum of American History, Washington, DC, USA	Objects
Katrina Zacharias	Royal Ontario Museum, Toronto, ON, CA	Objects

NEW YORK UNIVERSITY, INSTITUTE OF FINE ARTS CONSERVATION CENTER

Fourth Year Internship Placement, 2017-2018

Joy Bloser	Museum of Modern Art, New York City, NY, USA	Objects
Emily Frank	Yale University Art Gallery, New Haven, CT, USA	Objects
Christine Haynes	Hirshhorn Museum and Sculpture Garden, Washington, DC, USA	Objects
Sarah Mastrangelo	Philadelphia Museum of Art, Philadelphia, PA, USA	Paintings
Hae Min Park	The Walters Art Museum, Baltimore, MD, USA	Paintings

WINTERHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

Third Year Student Internship Placement

Jacklyn Chi	Morgan Library & Museum, New York, NY, USA	Paper
Diana Hartman	Museum of Modern Art, New York, NY, USA	Paintings
Ersang Ma	The Metropolitan Museum of Art, New York, NY, USA	Objects
Ellen Nigro	The Mauritshuis Royal Picture Gallery, The Hague, NL	Paintings
Jacquelyn Peterson	Philadelphia Museum of Art, Philadelphia, PA, USA; and the Victoria and Albert Museum, London, UK	Textile
Mina Porell	Barnes Foundation and the Pennsylvania Academy of the Fine Arts, Philadelphia, PA, USA	Paintings
Caitlin Sofield	Vasa Museum, Stockholm, SWE; and the Philadelphia Museum of Art, Philadelphia, PA, USA	Furniture
Amaris Sturm	Walters Art Museum, Baltimore, MD, USA	Objects
Claire Taggart	Rosa Lowinger & Associates, Miami, FL, USA; and Tate, London, UK	Objects
Kelsey Wingel	Yale University Art Gallery, West Haven, CT, USA	Paintings

UCLA/GETTY CONSERVATION PROGRAM

Third Year Student Internship Placement, 2017-2018

Morgan Burgess	Houston Museum of Fine Arts, Houston, TX, USA	Objects
Marci Burton	University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA, USA	Anthropology and Archaeology
Mari Hagemeyer	Portland Art Museum, Portland, OR; and the Maryland Archaeological Conservation Laboratory, St. Mary's City, MD, USA	Objects and Archaeology
Hayley Monroe	Museum of Anthropology at the University of British Columbia; and the Museum of Vancouver, Vancouver, BC, CA	Objects
Lindsay Ocal	The American Museum of Natural History, New York, NY, USA	Anthropology Dept., Objects
Michaela Paulson	Yale University Art Gallery, New Haven, CT; and the Michael C. Carlos Museum Conservation Laboratory at Emory University, Atlanta, GA, USA	Objects



ANAGPIC

ANAGPIC, the Association of North American Graduate Programs in Conservation, works together to strengthen and advance graduate-level education and training in art and heritage conservation.

ANAGPIC meets regularly to provide a venue for the presentation and exchange of graduate student work and research. Student papers from the annual ANAGPIC conference can be found at <http://resources.conservation-us.org/anagpic-student-papers/>.

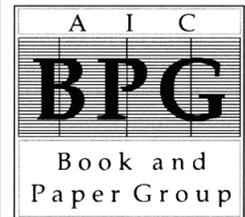
Specialty Group Columns

Book and Paper Group (BPG)

2018 AIC Annual Meeting

Program Chair Debra Cuoco and Assistant Program Jen Hunt Johnson are busy preparing for the 2018 Houston meeting. Please consider submitting an abstract by September 15, through AIC's online submission portal. See www.conservation-us.org/annual-meeting/call-for-submissions for more information.

In addition, we welcome two new discussion group co-chairs: Stephanie Gowler joins Dawn Mankowski as co-chair of the Archives Discussion Group, and Jessamy Gloor joins Angela Andres and Sonya Barron as co-chair of the Library Collections Conservation Discussion Group.



Why join Memberfuse?

If you haven't done so already, please log into your account on MemberFuse, AIC's online member community (www.conservation-us.org/membership/current-members/memberfuse). You will receive emails with the header "AICHAW Notifications" to your primary email address; the first time you visit Memberfuse, a pop-up will ask how often you'd like to receive messages. These messages are summaries of what other members are doing on the networking site.

Using Memberfuse, you can network with colleagues, learn what specialty and discussion groups are up to, peruse business meeting minutes, and use the online calendar.

BPG Vote

The vote to accept the 2017 BPG Business Meeting Minutes was open until August 18. Results should be available in September.

BPG and FAIC

As always, please consider donating to the FAIC; any amount (\$5 or even \$1!) helps increase the percentage of AIC members who donate. It's the percentage (not the dollar amount) that incentivizes large philanthropic foundations to give even more to support our programs – programs that support you, your professional development, your research, and that of your colleagues. When you contribute you can designate how your money will be used, such as for FAIC, NHR (formerly AIC-CERT), Angels Projects, CoOL, Christa Gaehde, Carolyn Horton, Professional Development, George Stout, or Take a Chance funds. Thanks to the 10% of members who already donate each year.

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

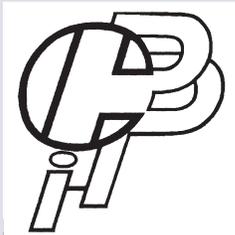
Conservators in Private Practice (CIPP)

Access to Scholarly Literature

Publishing scholarly literature is big business and, if you're not in big business yourself, getting the articles you need to conduct vital research for conservation projects can be financially prohibitive. If you're lamenting the lack of free availability to scholarly publications that you may have enjoyed in universities or institutions, you're not alone; finding solutions to provide access to journal articles and books received one of the most enthusiastic responses in the discussion of how to spend down CIPP reserves at the Annual Business Meeting in Chicago. Here are some ways to access these resources:

DIRECTLY FROM THE PUBLISHER

If you can't afford subscriptions to the big publishers such as Elsevier (www.elsevier.com), ScienceDirect (operated by Elsevier, www.sciencedirect.com), Taylor and Francis (www.tandfonline.com), Springer (www.springerpub.com) or Wiley-Blackwell (www.wiley.com/WileyCDA/Brand/id-35.html), some individual articles are available for free on their websites. However, most articles must be purchased or rented at lower cost.



This type of restricted, pay-for-access scientific publication is fraught with controversy in an age of open access knowledge. Even with increasing criticism, there doesn't seem to be any relief in the near future.

For insight into the rise and monetization of scientific publishing, see the *Guardian's* article "Is the staggeringly profitable business of scientific publishing bad for science?" (<https://www.theguardian.com/science/2017/jun/27/profitable-business-scientific-publishing-bad-for-science>)

JSTOR

Access to JSTOR (www.jstor.org/) might be the most desired e-publication site for conservators. JSTOR offers several levels of access to individual users. However, these options do not offer the full selection of JSTOR content both in their search databases and user ability to download articles. Registering for an account provides "Register and Read" access to a read-only, limited selection of journals. JSTOR's subscription service, JPASS (jpass.jstor.org), will give you access to a larger "JPASS Collection." AIC and other organizations such as the National Coalition of Independent Scholars offer JPASS to their members for [discounted prices](#). Additionally, some articles may be available for individual purchase without an account.

COMMERCIAL RENTAL SITES

Rental services will offer you access to a large number of articles for a monthly or annual fee. DeepDyve.com offers a two-week trial, which might just provide enough time and access to complete that urgent project. Limited access often comes with limited features; you may not be able to save or print articles.

ALUMNI ASSOCIATION ACCESS TO LIBRARY E-RESOURCES

JSTOR and e-journals may be available through alumni associations. Different universities and colleges offer varying access, so check with each institution separately. Getting remote online access may just involve signing up for an alumni account.

PUBLIC LIBRARIES, UNIVERSITIES AND MUSEUMS

Check with your local library and public universities; some offer access to e-libraries if you are onsite or can get articles and books through interlibrary loan. Museums with libraries are often open to the public, and may have books and journals of particular interest to conservators that your local library may not carry.

[WorldCat](#) can locate books and journals in libraries that you may have missed like community colleges, historical societies, and others, and these locations may also provide access to interlibrary loans.

SOCIAL MEDIA RESOURCE SHARING

Social media sites like [ResearchGate](#) and [Academia.edu](#) connect individuals with similar interests and allow them to share resources. Both are commercial operations; they financially benefit from and place restrictions on user-provided content, so it is important to read the fine details of their terms of use.

OPEN SOURCE REPOSITORIES

Field-specific and general-purpose repositories, usually managed by universities, government agencies, or nonprofit associations, provide open and long-term access to their materials.

Examples include the [Social Science Research Network](#), the [Smithsonian Digital Repository](#), [Zenodo.org](#) and [MLA Commons](#). The [Open Access Directory wiki](#) provides a list of data repositories. The site [SciHub.org](#) acts similarly to a repository, allowing direct download of articles from publishers through the controversial use of educational institution proxies (i.e., bypassing the publishers' paywalls using IDs and passwords of users who have purchased access to the journals).

For a discussion on the pros and cons of social media sites and open source repositories see "[A social networking site is not an open access repository.](#)"

GOOGLE BOOKS

[Google Books](#) includes a remarkable selection of books online; some are posted in their entirety and others have only selected pages. The exact pages you are looking for might not be available in a preview, but keep trying, because available pages can often change.

CONTACT THE AUTHOR

Try contacting the author to see if they are willing (and able) to provide you with a copy. You may even get even more information on a project that you even know you needed.

FINDING PUBLICATIONS

Most of the sites listed above also have search functions that may return relevant results beyond the usual conservation literature. The two largest conservation-specific literature databases are:

- » [AATA Online](#) (Art and Archaeology Technical Abstracts) through the Getty Conservation Institute literature
- » [BCIN Online](#) (Bibliographic Database for the Conservation Information Network) through the Canadian Heritage Information Network.

Finally, don't forget about your colleagues—a request through AIC's listservs will probably get you numerous copies.

—*Kerith Koss Schrager, CIPP chair, kerith.koss@gmail.com*

Objects Specialty Group (OSG)

2017 AIC Annual Meeting and OSG Leadership

We hope you all enjoyed the Chicago meeting, reception, and OSG sessions last June. I thought it was a tremendous line-up of talks and tips, with a strong focus on how we do our work and why. There was an unusually strong and very intentional emphasis on the practical aspects of objects treatment; I ran for OSG officer to promote this approach. Please take a moment to let us know what you thought.

Our thanks go to Laura Lipcsei, outgoing OSG Group Chair and current Chair Emeritus for all of her very hard work over the last three years. Always infused with enthusiasm and good spirits, she led our group well and set a high bar for me to follow. Thanks also to our outstanding outgoing Outreach Committee Chair Suzanne Davis, for all the different kinds of service she has given to OSG.



2018 AIC Annual Meeting

Incoming OSG Program Chair Ariel O'Connor and Assistant Program Chair Jessica Arista are busy organizing the program for the 2018 AIC 46th Annual Meeting in Houston, Texas, May 29 - June 2, 2018, with a meeting theme of "Material Matters." As we engage with more materials, the field is wide open for great OSG submissions, so get busy writing abstracts! Please see the call for submissions online at www.conservation-us.org/annual-meeting/call-for-submissions. Abstract submissions should be no more than 500 words with an additional 300-word speaker biography, and are due on or before September 15, 2017.

Also, note that for the first time, AIC will debut a day-long pre-session of talks on May 30 which will center around the following pre-session theme: "Whose Cultural Heritage? Whose Conservation Strategy?"

OSG Postprints

Postprints from 2017 AIC Annual Meeting in Chicago have been submitted, and are currently under review—for you few still to finish, please do so quickly! We are continuing with recent peer review practices, whereby two volunteer reviewers provide constructive feedback for the author before the papers move to copy editing by an outside company. You can access published postprints and abstracts at the OSG Postprints page on the AIC website, <http://resources.conservation-us.org/osg-postprints>. Many thanks to Postprints editors Emily Hamilton and Kari Dodson for their important work for us all.

Scholarships and Grants

If you are looking for scholarship funds to attend a conference or course, be sure to take an early look at the FAIC Scholarships and Grants page: <https://www.conservation-us.org/grants>. The first of the deadlines is September 15, 2017.

For OSG funding of individual grants to attend the AIC meeting itself, <https://www.conservation-us.org/specialty-topics/objects/osg-individual-grant>.

OSG Website

Please have a look at our new OSG site within the AIC website. The page offers OSG member-restricted

access to protected pages, custom navigation and dropdown menus, a list of officers and their contact info, and increases our visibility and access to our membership. This is the fruit of a sub-committee of member volunteers and our OSG e-editor Jessica Walthew.

If you wish to join the active online community of objects conservators at OSG-L, please visit AIC homepage>Resources>Online Resources>Listservs and scroll down to Objects, where you will find a link to <http://cool.conservation-us.org/mailman/listinfo/osg-l>. We hope to have it linked to the OSG page soon.

Please be in touch with me with any questions, thoughts, and suggestions.

—Tony Sigel, OSG Group Chair, tony_sigel@harvard.edu

Photographic Materials Group (PMG)

PMG Leadership

We would like to thank our outgoing Chair Sylvie Pénichon and Program Chair Tram Vo for their leadership and years of service to PMG. Going forward, Tram has agreed to serve on the Nominating Committee.

The Nominating Committee is now seeking candidates for the position of Secretary/Treasurer. The new officer would begin her/his 2-year term after the Annual Meeting in Houston. If you are interested, please contact members of the Committee: Sarah Freeman, Alisha Chipman, and Tram Vo.

PMG is also looking for volunteers to fill two positions: Publications Coordinator and *Topics in Photographic Preservation* Postprints Editor. Brenda Bernier (Director, Communications, AIC Board), Jessica Keister (current Editor), and I will be happy to answer questions you might have regarding these positions. The Publication Coordinator chairs the PMG Publication Committee, liaises with PMG officers, and serves as a member of AIC Publication Committee to provide support to our website, publications, and product sales. These positions offer a great opportunity to get involved and make long-lasting contributions to PMG.



2018 AIC Annual Meeting

The next Annual Meeting of the AIC will take place in Houston, Texas, May 31 to June 2, 2018. The theme of the meeting will be “Material Matters.” PMG is planning to have a full schedule of presentations and a business meeting. The last day for online submissions for presentations and workshops is September 15, 2017.

2019 Biennial Winter Meeting

Deciding on the location for our 2019 winter meeting is on the top of our list. PMG officers have obtained information gathered by previous officers to continue discussion and follow-up with potential venues. Stay tuned for more details; they will be posted as they become available.

Publications

Exciting news – the book *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation*, has gone to press! Editor Connie McCabe expects the bulk of the print run to arrive in early October of this year. The period for a pre-publication discount has passed, but you can still preorder at full price in AIC’s e-store. Print copies will be available for purchase through AIC’s print store once the book is received in-house. Please spread the word about the book, as it will be an invaluable resource!

PMG Website

The first version of the new PMG subsite, within the AIC website, is now complete and can be viewed here: www.conservation-us.org/specialty-topics/photographic-materials-group-subsite. The purpose of the subsite is to make PMG-related information accessible to you as members, so please take a look and send questions and feedback to Lisa Duncan, lisduncan.artconservator@gmail.com; or Heather Brown, hbrown@sfmoma.org. This site is slated to replace all current PMG webpages by the end of the year.

FAIC Collaborative Workshops

Registration is open for modules 4 and 5 of the Photographic Chemistry Web Series featuring lectures by Dr. Scott Williams. You can still register for the Salted Paper Prints Symposium hosted by Weissman Preservation Center in Cambridge, MA, on September 14-15, 2017. The workshop “Compensation for Loss” will be hosted by the George Eastman Museum in the spring of 2018. Two more workshops are in preparation: one focusing on “Large Format Photography,” organized by Theresa Andrews; and one devoted to “Characterization of Materials,” organized by Paul Messier.

Analog Sample Set

Funding has been secured for all of the processes, except the dye transfer prints (about \$60,000), and for housing and remaining administrative fees (approximately \$32,500). The Committee – Nora Kennedy, Luisa Casella, Sarah Freeman, and Debbie Hess Norris – are now considering cost, allocation, and distribution, and invite the membership to contact them with any ideas for fundraising.

— *Barbara Lemmen, PMG Chair, blemmen@ccaaha.org*

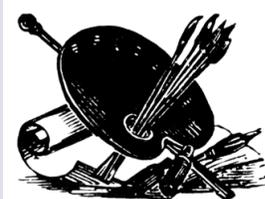
Painting Specialty Group

2018 Award Nominations

PSG is soliciting nominations for the 2018 Paintings Specialty Group Award. The award seeks to recognize outstanding contributions to the field of paintings conservation. The candidate must be a member of PSG. Outstanding service can be ascribed to any number of categories, including: mentoring pre-program or graduate interns and fellows, teaching either in a formal academic setting or more informally through workshops and lectures, paintings-related research or publications, service to the paintings specialty group, public outreach and advocacy, or any other category that serves the paintings conservation profession. The award is given every two years and includes an award and a one-year membership to AIC and PSG.

Applications require two sponsors in addition to the nominator. Please send completed nomination materials to awards@conservation-us.org by December 15, 2017.

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



Textile Specialty Group (TSG)

TSG Leadership

This newsletter is the first since the change of TSG leadership at the AIC Annual Meeting in Chicago. I am looking forward to working with the TSG officers, committee chairs, and members this year. Melanie Sanford joins as the new Vice/Programing Chair, Kirsten Schoonmaker is our new Secretary, and Obie Linn continues in her second year as Treasurer.

I want to extend deep gratitude to Kathy Francis for being such an excellent chair last year, and providing me with such incredible support. Kathy continues to be a wonderful resource going forward, with her great knowledge of TSG workings and thoughtful advice.



Member Information

All members are encouraged to check that their AIC member profiles include their correct email addresses. This year we plan to send out some surveys through the TSG listserv, and we hope to include all members in the discussions!

If you have questions about TSG business or want to become more involved in TSG, please don't hesitate to contact me.

2018 AIC Annual Meeting

Melanie Sanford is TSG Program Chair for our 2018 sessions in Houston. The TSG seeks abstracts for papers to be presented at the AIC 46th Annual Meeting in Houston, Texas, May 29–June 2, 2018. The

overall meeting theme will be “Materials Matter,” and submissions of original work related to this theme are encouraged, although papers otherwise related to the conservation of textiles will be considered.

Suggested topic ideas for 2018 include:

- » Joint session of TSG/WAG to explore treatment, research, and/or analysis of composite textile and wooden artifacts
- » Joint session of TSG/RATS to explore technical studies and research related to both specialties
- » Innovations or changes in materials used in decision-making, treatments, collection care, exhibition, or storage systems
- » Reconsideration of traditional materials or practices

Full submission guidelines are available on the [AIC website](#) (under Annual Meeting, Submit an Abstract).

Please contact Melanie Sanford (TSG Program Chair, admin@conservingthreads.com) with any questions.

—*Laura Mina, TSG Chair, mina.laura@gmail.com*

ASG, EMG, RATS, and WAG did not submit a column for this issue.

Network Columns

Emerging Conservation Professionals Network (ECPN)

ECPN Liaison Program

Under the initiative and guidance of our outreach officers, Eve Mayberger and Caitlin Richeson, ECPN's liaison programs continue to expand. We now have 23 regional liaisons volunteering in 18 different cities across the country, helping to build and foster local communities of emerging conservation professionals. We had an informal meet-and-greet session for many of our graduate program liaisons at the 2017 ANAG-PiC conference in New York in April, and welcomed our new liaisons for this coming academic year. And following the AIC Annual Meeting this spring, we filled numerous position vacancies for liaisons to AIC's specialty groups, committees, and networks. All of our liaisons help promote ongoing ECPN initiatives, while advocating for and supporting emerging conservation and collections care professionals in their communities and organizations. I look forward to reporting on their activities in future column updates. In the meantime, if you would like to learn more about our liaison programs or find a liaison in your area, please contact our Outreach Officers at ecpn.outreach@conservation-us.org.

EPCN on Conservators Converse

ECPN kicked off a new blogpost series on the subject of international education. This series will include interviews with U.S. citizens who chose to train abroad, providing personal perspectives on the decision, its benefits and drawbacks, and discussing their transition back into the U.S. workforce. Together, these interviews will comprise a valuable resource for pre-program students considering graduate programs abroad, and will raise awareness about different training pathways among conservators working in the U.S. This initiative has been spearheaded by Emma Schmitt (Professional Education and Training Co-Officer), who was also our first interviewee. Stay tuned for future installments of the series in the coming months!

—*Rebecca Gridley, ECPN Chair, rebecca.ec.gridley@gmail.com*

CCN did not submit a column for this issue.



ECPN News on the AIC Blog

Visit the AIC Blog to find many articles by and for Emerging Conservation Professionals:

www.conservators-converse.org/category/topics/ecpn/

Job opening: Conservator, Princeton University Art Museum (Princeton, NJ, USA)

The Princeton University Art Museum, one of the nation's preeminent cultural institutions in an academic setting, seeks applications for the position of **Conservator**. The successful candidate will have the opportunity to work within the setting of an art museum that is intimate in scale yet expansive in scope, overseeing the care and preservation of a highly-regarded, globe-spanning collection representing 5,000 years of world history.

Under the supervision of the Associate Director for Collections and Exhibitions, the Conservator oversees the Museum's conservation laboratory and has responsibility for the physical care of the Museum's extensive collections. The Conservator supervises, schedules, and/or performs conservation and preservation of the Museum's collections, including examination, documentation, analysis, research, preventative maintenance, and treatment. The Conservator also manages all contract conservators, student interns, and volunteers who participate in conservation activities, and coordinates with the Director, curators, registrars, and other staff members to establish procedures and priorities for safe handling, storage, exhibition, and loan of the collections. Moreover, the Conservator collaborates with Museum educators to inform the campus and community about conservation and preservation initiatives. The position requires the ability to develop and oversee faculty and student collaborations and innovative art-science partnerships, and may require the ability to plan and oversee a substantial expansion of the Museum's conservation activities and facilities at a future date. Working with the Director, the Associate Director for Institutional Advancement, and others, the Conservator assists in the stewardship of donors, prepares grant documents, and advances funding strategies.

The Museum is a fast paced, team-based environment, producing multiple projects that range in scale and complexity and are subject to demanding timetables. An ability to balance multiple projects simultaneously and to communicate effectively and regularly with many members of staff, including the Museum Director, is essential to the position.

Required qualifications include an advanced degree in art conservation. A concentration in painting conservation is preferred, although a background in the conservation of three-dimensional objects may be considered. A minimum of five to ten years of conservation laboratory work beyond the internship level, including administrative or supervisory experience, is essential. Candidates with additional experience will be prioritized.

With collecting origins dating to the 1750s, the Princeton University Art Museum is one of the finest art museums in the country. Formally established in 1882, its collections feature over 100,000 works of art ranging from ancient to contemporary art and spanning the globe. Its collections of Chinese painting, the art of the ancient Americas, and photography are widely regarded as being among the world's richest. A private institution serving the public good, the Museum is committed to serving the University, local and regional communities, and beyond through a dynamic program of temporary exhibitions, new scholarship, and innovative programming. By collaborating with experts across many disciplines, fostering sustained study of original works of art, and uniting scholarship with broad accessibility, the Museum contributes to the development of critical thinking and visual literacy at Princeton University and enhances the civic fabric of our nation.

To learn more about the Princeton University Art Museum, please visit <http://artmuseum.princeton.edu>.

To apply for this position, please submit a cover letter, a CV, and contact information for three references to <https://www.princeton.edu/acad-positions/position/682>.

Appointment to this position is subject to the University's background check policy.

Princeton University is an Equal Opportunity/Affirmative Action Employer and all qualified applicants will receive consideration for employment without regard to age, race, color, religion, sex, sexual ori-

entation, gender identity or expression, national origin, disability status, protected veteran status, or any other characteristic protected by law.

Job opening: Assistant/Associate Conservator of Furniture, Winterthur Museum, Garden & Library (Winterthur, DE, USA)

Review of applications will begin as of September 15, 2017 and continue until the position is filled

Scheduled days/hours: Full Time- 35 hours/week

Department: Conservation

Job Description: Winterthur Museum, Garden & Library in Winterthur, DE seeks candidates for the position of **Assistant/Associate Conservator of Furniture** in a dynamic furniture conservation laboratory whose mission is the preservation and enhanced understanding of wooden objects through collection preservation (documentation, treatment, and implementing storage strategies), exhibition, education and outreach, and object-based research and analysis. This position offers a unique and exciting opportunity for a highly motivated individual to engage the history, craft, conservation, and material science of nearly 15,000 examples of early American furniture and architectural elements in a world-class museum and library comprising 89,000 objects made and used in America from 1630 -1860; 20th century Winterthur Estate materials; and 500,000 documents, books, manuscripts, and images. The successful candidate will collaborate with colleagues across the institution to exhibit furniture in both gallery settings and furnished rooms of the former du Pont home. In addition to the above, responsibilities will include teaching and advising in the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) and engaging in public and professional outreach.

In addition to furniture, the Conservation Department includes eight other laboratories staffed by leading professionals in: paper, textiles, objects, library and archival materials, preventive and collection care, and paintings conservation; conservation photography; and scientific research and analysis.

Job Requirements: A Master's degree in conservation combined with a minimum of two/seven years conservation experience is required. Applicant must possess strong hand skills applicable to furniture making and wood manipulation. The successful candidate will undertake the care, treatment and study of furniture and wooden objects in the Winterthur collection. Familiarity and facility with allied materials as they relate to furniture is a preferred. Experience with power and hand tools required. The applicant must demonstrate treatment achievement, teaching and scholarly potential, and evidence of professional engagement. Support of the museum's overall conservation efforts are an integral component of the position and the candidate must be committed to extensive collaboration with museum conservators and scientists; curators; exhibition, registration, development and other related staff; and WUDPAC faculty and students. In addition to care of the Winterthur Collections, the Furniture Conservator may also supervise documentation and treatment of archaeological, ethnographic, modern and contemporary artwork/objects through WUDPAC student projects. The successful candidate will demonstrate (1) excellent interpersonal and communication skills with staff, students, museum and university colleagues, donors, and the general public (2) creative thinking and solutions-based problem-solving, and (3) superior organizational abilities with a high attention to detail. A proven ability to work both collaboratively and independently while managing multiple tasks simultaneously is required.

This position reports to the Senior Conservator of Furniture.

Salary will be commensurate with experience. To apply, send a letter of interest, curriculum vitae, writing sample, and contact information for three professional references familiar with your furniture conservation experience to: jobs@winterthur.org. Please reference Job #1135 – Furniture Conservator in the subject line. Review of applications will begin as of September 15, 2017 and continue until the position is filled.

The Back Page



AIC
AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

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The American Institute for Conservation of Historic and Artistic Works (AIC) supports the conservation professionals who preserve our cultural heritage.
Washington, DC
conservation-us.org
Joined April 2009

Tweets Tweets & replies Media

AIC @conservators · 5m
Our thoughts are with those affected by & in the path of #Irma. More updates on our response to #Harvey here:

Harvey Updates 9/8
FAIC's Emergency Programs have been working in high gear to gather information about damage from Hurricane Harvey. Our National Heritage Responders have been
conservators-converse.org

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AIC Outreach and You

AIC maintains a daily presence on Twitter and Facebook, a video stream on YouTube, and active blog and LinkedIn accounts. Since July, we've highlighted **87 AIC members** and their activities.

AIC MEMBERS MENTIONED IN OUR SOCIAL MEDIA (TWITTER AND FACEBOOK) POSTS SINCE JULY 1:

Laurie King, Will Hoffman, Steve Pine, Colleen Watkins, Scott Haskins, Peggy Holben Ellis, Sanchita Balachandran, Ariel O'Connor, Jeff Maish, Monica Ganio, Fletcher Durant, Lucy Cooper, Susan Costello, William Bennett, Fenella France, Elmer Eusman, Sarah Scaturro, Julie Reilly, Marina Ruiz Molina, Lauren Schott, Nancy Odegaard, Victoria Schussler, Sarah Stauderman, Pam Johnson, Stephanie Lussier, Miguel Resendiz, Briana Feston-Brunet, Tamia Anaya, James Gwinner, Tom Podnar, Mark Erdmann, Dawn Jaros, Victoria Binder, Yi-Hsia Hsiao, Per Knutås, Christina O'Connell, David Miller, Greg Smith, Julia Commander, Andrew Fearon, Rikke Foulke, Diana Hartman, Keara Teeter, Gene Karraker, Sarah Melching, Pam Skiles, Jakki Godfrey, Ellen Moody, Jessica Betz, Beth Richwine, Richard Barden, Sunae Evans, Janice Stagnitto Ellis, Anne Getts, Sue Ann Chui, Marissa Vassari, Julia Welby, Kasie Janssen, Christina Simms, Jenifer Bosworth, Tom Podnar, Rebecca Elder, Aaron Steele, Carrie Roberts, Daniela Leonard, Oliver Watkiss, Rustin Levenson, Lori Foley, Barbara Lemmen, Melissa Tedone, Peter Oleksik, Glenn Wharton, Kirsten Schoonmaker, Michelle Smith, David Bayne, Valentine Talland, Tom Learner, Gwynne Ryan, Nikki van Basten, Monique Benoit, Julie Wolfe, Paul L. Benson, Francesca Casadio, Michael Schilling, Jim Druzik, Blythe McCarthy, Connie McCabe, Yvonne Szafran, Devi Ormond, Jessica Ford, Colleen Watkins, Ian McClure, Shannon Brogdon-Grantham, Julianna Ly, Paul Messier, Paul Whitmore, Joyce Hill Stoner

We would love to feature you and your work! If you receive any press coverage or maintain a blog about your work, please send links to them to Katelin Lee, AIC's social media manager, so we can share the news. Email her at klee@conservation-us.org with your activities as soon as they are posted!

THANKS

A special thanks to members of EMG, ASG, and CIPP who provided banner images for our Facebook and Twitter accounts (see image above)! We strive to feature many different aspects of conservation through our banner images. We are always looking for new images to showcase your work! If you are a conservation professional, particularly in RATS, WAG, or PSG, who would like to share an image for AIC's use, please contact Katelin Lee at klee@conservation-us.org.

VIDEOS

We have many conservation videos hosted on our YouTube account, with playlists on topics such as Emerging Conservation Professionals, Objects, Textiles, Book and Paper, Conservation Organization, and Disaster Response and Recovery. Video is a great medium for connecting with non-conservators. If you have videos to share, contact Ryan Winfield at rwinfield@conservation-us.org.

AIC SOCIAL MEDIA STATS:

- » Facebook, over 19,000 followers
- » Twitter, 11,300 followers

MOST POPULAR TWITTER POSTS SINCE JULY:

- » Tips on best practices for evacuating collections & sheltering them in place for those in the path of #Irma bit.ly/2wGfYXN
- » Explore how @NEHgov @NEAarts & @US_IMLS worked w/ @MellonFdn & others to protect cultural heritage from disasters bit.ly/2wJ5PII
- » AIC member Sarah Scaturro on the role of conservators in preparing @metmuseum's Rei Kawakubo/ Comme des Garçons show: bit.ly/2vhM6gr
- » We got a closer look at treatment of a Jean-Paul Riopelle triptych w/ AIC Member Pam Johnson this week @hishhorn! Stay tuned for more info!
- » AIC members Ellen Moody & Jessica Betz @MuseumModernArt demonstrate techniques used to treat a statue: twitter.com/MuseumModernArt
- » AIC member Kasie Janssen @NewberryLibrary on treating Increase Mather's "Cases of Conscience Concerning Witchcraft": bit.ly/2tqwF9u

TOP TWEETS MENTIONING AIC:

- » Naomi Luxford@naomi_luxford Sep 5: Online education resources @conservators for conservation outreach in schools (5-17yo) #icomcc2017
- » Mellon Foundation@MellonFdn Aug 29: Pushing Boundaries: Sanchita Balachandran and the Art of Conservation—ow.ly/GFBL30eL62K #Museums@conservators
- » Jane Henderson@LJaneHenderson Jul 13: Super proud to have been one of the guest editors of this special edition of JAIC devoted to collection care. @CCG_ICON@conservators

HOW TO GET STARTED ON TWITTER

- » <https://www.wired.com/2016/05/twitter-onboarding-tips-for-new-users/>