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Image: C19th-C21st Canvas Weaves. Copyright C Young & S Jardine Tensioned Fabrics in Art and Architecture AH/E5018154/1

## Structure and Lining: A Review

*By Jim Coddington and Christina Young for PSG*

Historically, changes in the practice of structural conservation of paintings reflect the general thrust of change in conservation practice: slow and perhaps even methodical. Only occasionally can we identify landmark moments or events that have shifted the field. The 1974 Greenwich Lining Conference is one such event in the history of the conservation of paintings. The conference's nominal topic was lining, or the addition of a second fabric to the back of the original, a profound intervention on the work of art and thus a topic of great importance then and now. The conference papers and discussions scrutinized then-current practices in lining and the structural restoration of paintings as well as new approaches that were in development at the time.

What was manifestly clear in 1974 was that our understanding of the mechanics of paintings, their mechanisms of deterioration, and other fundamental questions was limited. Paintings on canvas, or more generally on fabrics, are complex constructions of auxiliary support, support, preparatory layers, paint layers, and coating layers - all of which interact dynamically. This is the basic mechanical model for paintings. Since then, research has given us a better understanding of the mechanics of how these painting materials react to the environment: that many stresses in the structure are induced by the hygroscopic response of the materials and that these stresses lead to distortions and tears, or cracks in the layers. This basic engineering concept and model applies to understanding structural treatments, as they result in manipulating a complex system of interacting parts when visible signs of change lead us to consider a structural treatment for the painting. However, the mechanical models developed within the field of paintings conservation and the experimental methodologies used to date need refinement. At present, discrete parts of the physical structure and their interactions are better understood than the whole.

Forty-plus years later it is useful to take stock once again of the current state of affairs. The Greenwich Lining Conference aptly broke its review of the field down into two broad areas: practice and research, which will be the underlying framework for our discussions here. At the same time, we too will broaden our focus from the more limited topic of lining to include structural conservation, noting that research in this field can be viewed as consisting of both basic research and applied research.

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**Structure and Lining** continues on page 6



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**Deadline for July editorial submissions: June 8, 2018. Submit to [carmina@conservation-us.org](mailto:carmina@conservation-us.org).**

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The days have been flying by as we make final preparations for our annual meeting in Houston. I'm so impressed by the vast array of events and sessions being offered—**Sched** is packed with information about content and people. Be sure to thank the many members who have contributed their time and expertise to make this meeting a success. It will be an amazing week, and I look forward to seeing many of you there!



The early months of 2018 have been busy with other projects in addition to the annual meeting. As highlighted in the January and March newsletters, we began implementing key components of the Comprehensive Organizational Health Initiative, funded by The Andrew W. Mellon Foundation, early in the new year. Here, I will focus on a component critical to our plans for the coming year to expand our fundraising capacity and reach new audiences.

We are always told to have an “elevator speech” ready for introductions—a quick, engaging way to interest people in AIC and FAIC. I take a deep breath, but by the time I say “the American Institute for Conservation of Historic and Artistic Works and the Foundation of the American Institute for Conservation” I run out of floors and my new acquaintance exits the elevator with little or no idea what we do. How can we quickly and clearly introduce such a complex field, capturing the attention of those around us?

To help all of us with “messaging” for our field and our organizations, we have joined with the branding firm Mekanik, whose leaders, co-founders Erik and Katie Hansen, have had extensive experience working with associations and arts organizations. During the “discovery phase,” the Mekanik team has reviewed core AIC and FAIC documents, asked over 50 members selected for their diversity of experience to complete online exercises, facilitated a core brand team workshop, and conducted approximately 18 stakeholder interviews with members, partners, and friends of AIC and FAIC. In examining this mass of information, the Mekanik team is beginning to map potential solutions and assemble a story.

Erik and Katie Hansen will present preliminary findings to the AIC and FAIC boards in Houston and discuss the goals of the project with the boards and staff. Katie will also attend sessions and events at the annual meeting to enhance her understanding of the field and our membership, so she can translate these findings back to the Mekanik team and use them to drive brand strategies and solutions. Please take the opportunity to meet Katie during the reception in the exhibit hall from 6:00-7:30 p.m. on May 30th, and anywhere else you can catch her in sessions and in hallway breaks. She is eager to speak with you about your aspirations for AIC and FAIC!

During the August board meetings, a core messaging framework, visual identity, and style guide will be presented. The framework created will help shape a marketing plan for launching a “Friends” program in the fall of 2018. Currently, we are researching related programs and seeking feedback from those who might join a conservation Friends group. We want to learn more about what would attract them to us, what they would like to learn from us, and in what formats they would like to receive information.

Naturally, stories from the field—your conservation stories—will have a prominent role in the Friends program! Share your stories or provide comments at [explore@conservation-us.org](mailto:explore@conservation-us.org). By reaching out to new audiences, we will help others see the value of conservation and the role conservation plays in protecting cultural heritage. In addition to expressing their support through their donations, we hope all our new “Friends” will become advocates for the field.

The messaging framework will also be incorporated into our strategies to expand our fundraising base and build our new Opportunity Fund. While programmatic grants will continue to play a large role in securing funds, building unrestricted funds is critical to our organizational health. This branding project will give us the tools to effectively make our case to prospective donors.

These tools will help us as an organization, but also you as a member! We want to provide members with new ways to talk about the field and our organization so that we can inspire others to be allies. The strategies and solutions created during this project will help us all raise awareness, appreciation, and understanding of the conservation profession—in addition to vastly improving our elevator speeches!

—**Eryl P. Wentworth**, *Executive Director*, [ewentworth@conservation-us.org](mailto:ewentworth@conservation-us.org)

## Current Practice

While lining is less frequent now, as evidenced by published surveys and reviews, it is doubtful that paintings have become more stable since 1974. In the intervening years, conservation priorities now generally seek to preserve original materials when possible, thus resulting in a more minimalist ethic of intervention and different approach to selecting lining as a treatment choice. In addition, mechanical studies of paintings have provided data that can support an alternative range of minimalist approaches. Manipulations of cracked paint films with moisture, the use of heat, and pressure without further intervention have been used in various treatments with varying success. Reducing stresses by intervening locally has become common, using such methods as repairing tears with reweaving and using yarns to create bridges at tears or point of weakness. The application of local patches is still sometimes used to reinforce the canvas at points of damage and strip linings are commonly applied to reinforce or replace missing tacking margins as they are considered to be less invasive than a full lining.

## Supports

Current research has yielded a very good understanding of the changing physical properties of canvases, linen, cotton duck, and modern synthetic artist canvas. The incorporation of new materials for many of these tasks, such as synthetic fabrics including polyester and more recently carbon fiber-coated polyamide, have also been prompted by the same body of research. Despite these changes in practice, the research does not yet guide us as to which are the best methods to stabilize the overall structure or how to determine the required stiffness and strength for particular situations. Nor has the profession reached consensus with regards to how the data can be interpreted, thus resulting in much debate about the criteria for determining our treatment decisions.

## Paint

Similarly, basic research has yielded good generic data for single paint layers in different media and how pigments can modify media, but our understanding is not comprehensive across a wide range of environmental conditions or for naturally aged and degraded paints. The same is also true for adhesives, varnishes, and some other coatings where good data exists about their chemistry but there is less comprehensive data on their mechanical behavior. Significantly, there is insufficient data on complex mixtures and the interlaminar behavior of canvas paintings, pointing to a need to develop further research techniques for such studies.

*"[...]canvas paintings are notoriously difficult to study" (Hendrickx et al. 2017, 393)*

## Auxiliary Supports

The mechanical model of paintings has also informed applied research in an effort to understand how to reduce overall strain in developing stretchers that move with the painting itself, thereby allowing a painting to maintain relatively constant size and thus lowering the level of strain. How well such techniques, either local or global, improve the long term structural integrity of the painting has yet to be fully studied.

## Adhesives for Treatment

The choice of adhesive for whatever structural treatment is undertaken is (of course) crucial. As noted earlier, lining treatments are less frequently employed and "traditional" linings using glue-paste and wax-resin adhesives are now used less often. Glue paste lining has been used in Italy since canvas paintings started to deteriorate and needed reinforcement. There are many regional variations on the materials and techniques. Glue paste lining was most prevalent in the 18th and 19th centuries, although even then some of the drawbacks of this technique were recognized; this led to alternatives such as wax-based treatments. Wax-resin lining was first used in the early 19th century in the Netherlands; introduced into the UK in the 20th century; and was shortly thereafter widely adopted in the U.S. These lining methods both consolidated the overall structure and simultaneously adhered the lining canvas to the original. Debates have been vocal and volatile as to how effectively these linings provide overall consolidation in



### 1974 Greenwich Lining Conference Proceedings

were published in 2000, as:  
Villers C., ed. 2004.  
Lining Paintings: Papers from the Greenwich Conference on Comparative Lining Techniques, Archetype Publications.

addition to how frequently and extensively they result in color change on the lined painting. In recent decades, conservators have turned to BEVA (in its various formulations) and it is now a very common lining adhesive and consolidant. Other synthetic adhesives, including Plextol 500, are also in use today, as well as solvent activated linings using acrylic co-polymer adhesives. It is important to note that such treatments add further complexity in considering questions about long-term mechanical stability while introducing other critical questions such as possible change in appearance.

Evaluation of the mechanical properties and environmental response of lined paintings is sparse and somewhat contradictory. There are good studies on the color changes induced in wax lining, and descriptions of alternative methods and adhesives that do not introduce such changes. Epidemiological studies of collections are now becoming more common, and provide us with valuable data on cultural heritage. Not only could such studies for paintings help us evaluate what has been lost and gained by lining and flattening treatments, but (as always) we can learn from our mistakes. Additionally, epidemiological studies can help establish whether regional/national trends in lining practice are based on the type of paintings encountered in those regions or some other criteria.

## Preventive Methods

Preventive methods are another manifestation of the minimalist approach to the problems discussed in this brief article. Solutions for mitigating structural change include loose linings, the use of backboards, and glazing the painting in its frame; these are some of the more common methods of buffering the work from changing environmental conditions. Such steps have been shown to be effective but other issues such as fogging on the inside of the glazing and the possible build-up of VOCs raise questions about whether these preventive measures can be better implemented or whether newer methods can be developed to further mitigate the need for structural treatments.

*“The lack of new developments [in moisture treatment of cracked paint films] ... reflects ..., perhaps, a pragmatic appreciation of the difficulties of achieving permanent results”*  
(Ackroyd 2002, 11)



“Epidemiology studies the distribution of a disease or a specific adverse condition in a defined population. Applied to cultural heritage, epidemiological methods can be used to investigate the causal relationships between mechanical damage in objects and their environment. For instance, this approach has been used in the GCI Managing Collection Environments Initiative” (Druzik and Boersma, 2017).

## What Next?

Since the Greenwich Lining Conference, a distinction between older paintings on canvas and those that would be categorized as modern and contemporary has introduced new questions about appropriate intervention on materials that are still ageing and changing relatively rapidly. The paint/material surfaces of contemporary works can preclude treatment methods involving heat and moisture. This raises the question(s) of whether these younger works require a different practical theory of structural intervention: what specific issues are encountered with modern and contemporary works? Do we have, and should we have, the same value judgments for contemporary paintings and what we hope to achieve through treatments?

While a wide range of adhesives is used in structural conservation treatments, each is favored by conservators for an almost equally wide range of reasons. This points to the critical need to make sense of what we see and feel during treatments and to value our empirical experience alongside scientific research. For instance, conservators often refer to BEVA as having good working properties and being strong, and thus it has found broad adoption as not just a lining adhesive but also as a general consolidant. This is a critical example of the subjective characterization in practice, e.g. BEVA is strong only relative to something else that is less strong. What criteria do we use in evaluating what we require from an adhesive -- do we want it to be strong or weak, elastic or inelastic, ductile or brittle? It is all relative and dependent on the particular materials and planned treatment for the painting. What data and/or theory do conservators use to make these judgments? When we modify by diluting or mixing together adhesives do they really have the properties we think they have?

Recent decades have seen the introduction of new classes of polymers that may well offer better, more targeted mechanical and working properties and increased longevity. Successful basic research leading to the development of new adhesives requires constant dialog between practitioners and researchers to fully apply results in the field. There is also of course the age-old economic challenge for the profession: the market for conservation products is often judged to be too small for a pro-active

program of design and manufacture of materials fit for purpose. Can we clarify what purpose, characteristics, and properties we want from specific materials that would be conducive to a manufacturer to invest in their production?

In addition, analytical and state-of-art imaging techniques may tell us more about the composition and chemical degradation of paintings, but we are still very limited in what we can measure about the condition and interlaminar properties of a canvas painting on more than a microscopic scale. As yet, technology can provide only limited data through the layer structure in real time to give us insight into the dynamic mechanics of these composite structures. Progress in this area could also provide critical evidence for evaluating the effectiveness of current practice in stabilizing paintings.

*“Now that the need is so apparent, surely research topics first suggested thirty, forty or even fifty years ago and since neglected can now be taken up; and with the sophisticated tools now available—institutional, methodological, and intellectual—yield the essential information the conservation profession so urgently needs”*  
(Keyser 1984, 9)

## Summary

While our practice in the structural conservation of paintings has been fairly predictable in recent years, the time is ripe to more fully engage with recent research; to develop new research initiatives that can truly validate current practice; and to introduce new, more refined, materials, techniques, and theories for these treatments. These efforts arguably could help us re-evaluate crucial concepts and phrases that have entered the profession: are the “behaves like the original” argument or “thou shalt not move” paint layer mantra actually valid? Can we “bring a canvas back to life” by de-lining, and is the painting now more authentic after such a treatment? Can we define fundamental research questions to address gaps in our understanding of the complex layer structure and interactions of a painting? Can we identify and equip paintings conservators with the skills and knowledge needed to make ever more informed decisions for specific structural treatments to conserve canvas paintings? These challenges recognize the fundamental complexity of studying and treating paintings as the basis for continued progress in our daily practice.

—**Jim Coddington, Former Agnes Gund Chief Conservator, Museum of Modern Art,**  
[jimcoddington10@gmail.com](mailto:jimcoddington10@gmail.com); and **Christina Young, Head of the Technical Art History at**  
**Glasgow University,** [christina.young@glasgow.ac.uk](mailto:christina.young@glasgow.ac.uk)

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## Letter to the Editor

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If you have perused your recent copies of the *Journal of the American Institute for Conservation* (JAIC), perhaps you think they are rather thin. Thin might be a relative term; in describing quantity for November 2016, the volume contains 46 pages and 4 articles, with 2 of the 4 on conservation treatments. In this letter, I want to present and comment on an analysis I completed based on looking at the entire publication record for the *Bulletin of the American Group of the IIC* (Bulletin) and the JAIC. A comparison of number of articles, number of pages, and the types of articles chosen for publication reveals trends in our publications that illustrate our interests and biases and suggests recent gaps in the conservation literature.

Beginning in 1961, the publication of American conservators came out as the Bulletin with notices and summaries of meetings as well as a few useful tips and short articles on treatments. These can today be accessed via the AIC website [hosted by Taylor & Francis] and they represent a wealth of information about our collective history and memory. The Bulletin was supplemented by a more robust yearly publication of the talks at our annual conferences, published as preprints of the AIC Annual Meeting. Like the origin of scientific journals in early scholarly communications, the interests of the membership in exchanging information and asking questions produced a shared format that was rather informal. To a large extent, the AIC News provides much of the information that the Bulletin was created to make available to members; news of member activities, a means of communication and discussion, especially for those who could not attend the annual meetings.

In some of the first issues of the Bulletin, Dr. Robert Feller published short notes on a variety of topics, as did conservators; for example, Caroline Keck wrote a short history of conservation, or Richard Buck's description of how to construct an arm for a microscope. Most contributions were directly related to the field and provided useful information for the bench worker. Within three and a half years its size jumped from 10 pages to almost 40. By 1966 with the 6th volume, a more uniform format was introduced, and papers from the annual talks were printed, leading to the production of the preprint volumes. The Bulletin continued to produce articles on a mix of important topics, like milestone articles by Bernard Rabin on experiences in Florence and on paper pulp fills, as well as Robert Feller and Russell Quandt. Reports from the Barrow Lab on paper analysis appear alongside work by Carroll Wales on painting repairs. These volumes are a treasure trove of invention and developments of our field by our members.

By 1970 the number of articles on specific treatments or use of methods and analysis had become more numerous and detailed. The Bulletin took on the role that today would be recognized as a newsletter, the preprints, and the JAIC. For example, volume 11, number 2 in 1971 contained a proposal for training, notes from the annual meeting, 12 formal articles, as well as notes from the Washington Guild. The volume ran to 140 pages. With the formation of the new AIC organization by 1976, the AIC began publishing a newsletter separately from the Bulletin, and in volume 16, number 2 the editor of the Bulletin (Peter Sparks) announced the its transformation into a journal. Issues included more pages in the 1970s and around 2000, and have fallen off since then.

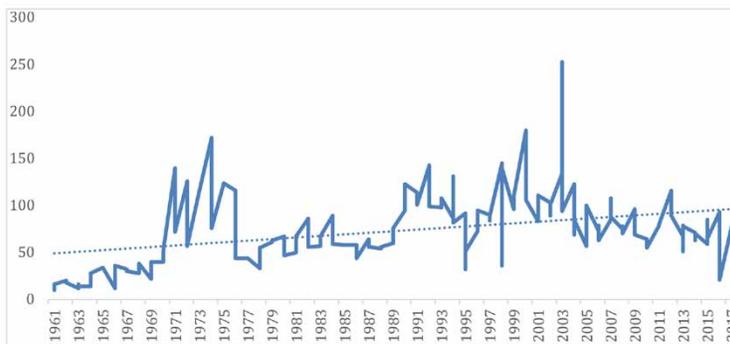


Figure 1: Number of pages in each issue of publication (Bulletin and JAIC combined)

If we consider the Bulletin and the JAIC as one continuum in publication from 1961 to today (see figure 1) we find that the distribution of articles on conservation, art history or scientific analysis has a certain character (see figure 3). The overall number of articles was greatest in the 1970s and has fallen off since the 1980s (see figure 2) while the number of conservation treatment articles has varied considerably (see figure 3). When we look at individual articles, we find that until 1980, art historical and scientific articles were written with conservation problems in mind, addressing issues in identification of materials, treatment outcomes or materials and methods that might inform conservation treatments. After 1980 there was a shift, as published papers were more likely to focus on pure research unrelated to conservation concerns or issues.

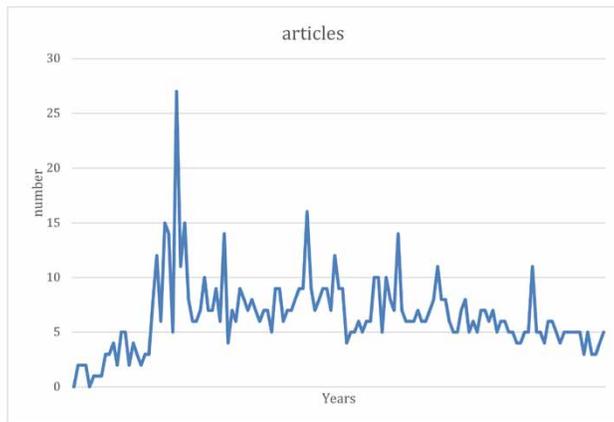


Figure 2: Number of articles in each issue of publication (*Bulletin* and JAIC combined)

We now have professional organizations with publications that seldom publish treatments, and I have been told by several of the editors that this is because there is nothing new being done. That is interesting, as I did not know that being “new” was the criteria we conservators had set for publication. Rather I thought we wanted to see how people worked in different cases, no two being the same. Publishing treatments is, in my opinion, one way to promote conservation and to encourage intellectual exchange about what and why we do what we do.

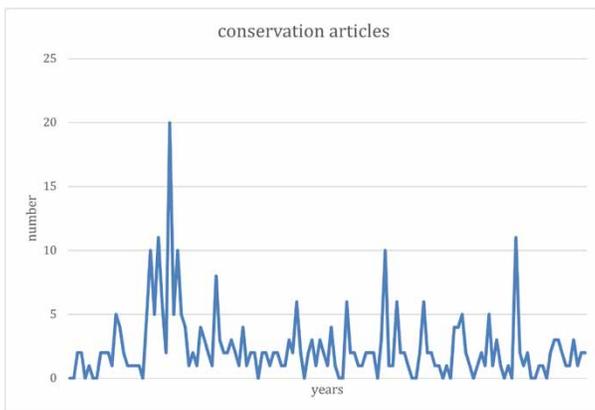


Figure 3: Number of conservation treatment articles in each issue of publication (*Bulletin* and JAIC combined), note that historical and analytical papers were excluded

Since the vast majority of AIC members are bench conservators, one would expect that they would want to read publications that inform the practice of performing treatments. Yet the change in focus demonstrated in the data should make that clear that our publication priorities have taken a different tact. Our journals should proudly display our skills in each and every issue, yet a recent issue of *Studies in Conservation* did not include even one treatment article, and the editors have told me they are not interested in publishing any.

In 1987 I wrote an analysis of publications in conservation that related to anthropology for JAIC. That purpose was the same I have pursued since and is at the core of this letter: we should be working together to build our practice and make it more effective. So, what is the solution? Not new editors, but classes at AIC and IIC meetings on how to write up a publication quality article about treatment experiences, and opportunities to apply for grant funding targeting this as an end product.

—**Niccolo Caldararo, Ph.D., Director and Chief Conservator, Conservation Art Service and Lecturer, Dept. of Anthropology, San Francisco State University**

# Letter to the Editor: Response

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We thank Dr. Niccolo Caldararo for his letter and interest in the development of AIC's journal (JAIC). His letter focused on an analysis that showed a decrease in the number of articles published over the period 1961-2017 and his thesis about the journal's shift to papers that do not deal with issues related to conservation treatment. Dr. Caldararo's claims can be explained in two ways: the evolution of the journal in concert with that of the conservation profession during this period as coupled with the emerging trends in peer-review literature.

Evolution of the journal and the profession, as indicated by Dr. Caldararo, includes a shift from publishing summaries of meetings, tips, and short treatment papers in 1961 to publishing preprints of the AIC Annual Meeting, and then a shift as it became a peer review journal later in 1977. I agree with Dr. Caldararo in his statement about the value of the work presented in the first volumes published during the 1960s and 1970s. The conservation profession continues to evolve quickly and many of the conservation treatments developed during these two decades are now validated and have been adopted by the profession. Many of these conservation methods were original when they were first published, and conservators continue to use them today. Proven effective as initial case studies, the need to publish how they are applied in different circumstances or on different types of objects remains questionable. Associate editors and peer reviewers evaluate papers for their originality and are careful to look back at the literature previously published in JAIC as they make their determinations about accepting new work that covers old ground. Authors wanting to present similar work to that which has been already published are encouraged to consider other venues for presenting their work.

Peer review has also contributed to an observed reduction in the number of articles published in JAIC over the past decades. Although peer review has generally been criticized for slowing down the publication process and for being unfair in denying publication for specific categories of papers, the academic community still resonates with a prevalent consensus about its advantages. Peer review improves the value of publications while filtering out low quality work, and helps authors strengthen, streamline, and assess their work. The associate editors have reported that our peer review process has significantly contributed to quality assurance.

JAIC will continue its peer-review policy, because it is our responsibility to maintain the quality of the work published in our journal. It is worth pointing out that acceptance rates in JAIC decreased from 50% to 30% from 2012 to 2017, in part as a result of the rigorous peer review we have endorsed as a community. However, it is important to also note that the number of quality submissions has decreased over the last five years. Our international submissions have risen, yet more than half of the rejected articles can be described as undergraduate-level topical articles, simplistic overviews of architectural features, and research articles with incomplete research. As part of our strategy to improve the quality of submissions, the JAIC editorial team organized a pre-session entitled "Scholarly writing for conservation" at the 2017 AIC Annual Meeting in Chicago. The aim of this session was to provide information to potential authors about how to plan and write their papers, and to discuss specific requirements for accepted papers, such as novelty, importance for the field, and interest for a broad readership. JAIC is planning a similar session for the 2018 AIC Annual Meeting in Houston and hopes this will result in an increase in the number of good submissions and a rise our acceptance rate. The JAIC team is also encouraging those who present at the AIC Annual Meeting to take the next logical step in sharing the results of their work by submitting a manuscript discussing the same material for publication consideration.

We are aware that the majority of AIC members are bench conservators and need to read publications that inform the practice of performing treatments. For this reason, we do not want to duplicate the information we present in JAIC by re-publishing the same type of treatment used on a new object or in a new circumstance. The lack of recent treatment articles in peer review conservation journals may be due in part to the deficiency of novelty in what is being presented, but also to the small number of articles being written with journal publication in mind. This does not reflect lack of interest in the subject, but shortage of new information within our community being submitted to the journal – instead, it may appear in a postprint but go no further. The JAIC editorial team is acutely aware that this decision affects the number of papers being published per year, but our obligations are to maintain high standards as we continue to be the primary publication vehicle for AIC. The JAIC editorial team is confident that as members continue to use and strive for quality work in publishing peer-reviewed technical studies, research papers, treatment case studies, and in ethics and standards discussions that relate to the broad

field of conservation and preservation of historic and cultural works, the number of quality submissions will increase, and our acceptance rate continue to rise.

I would like to thank Dr. Caldararo again for his letter and assure him that JAIC is conducting similar analyses that address similar questions. Some of the questions we are currently discussing include:

- How to make publishing in JAIC more accessible?
- What is the effect of applying peer review policies on the quality of papers accepted for publication?
- How do peer review policies affect our readership?
- Have new publishing practices, such as the explosion of open journals, made it harder for readers to keep up with the latest developments in the conservation and conservation science disciplines?

These are important questions that we need to address in order to assure a bright future for our journal. Finally, I would like to emphatically stress that JAIC will continue to encourage quality of papers, and not quantity, as our priority and commitment to the conservation community.

—Julio del Hoyo-Meléndez, JAIC Editor-in-Chief

## AIC News

### AIC's Online Community Now Available

AIC's new online member community launched on May 8. About 75 beta testers volunteered to test the platform and have given very valuable feedback. We are grateful for their contributions. Members should now be receiving a daily digest of posts made in all communities they belong to. If you haven't logged in you, we encourage you to take a look around! There is also a member directory and resource library that we will begin to fill with useful content.

Staff members have prepared a guide to help members make the most of this new forum. If you shared a comment that you'd like to see in the community in our recent survey but didn't share your name, please contact Bonnie Naugle ([bnaugle@conservation-us.org](mailto:bnaugle@conservation-us.org)) so that we can help get your query out to all.

We look forward to seeing you in AIC's Online Community!

### New Materials Working Group of CCN Approved by Board

The AIC Board has approved the creation of a Materials Working Group (MWG), a subgroup of the Collections Care Network. This designation follows a meeting of those interested in creating a home for discussions on materials, held in February of this year. For more information about the creation of this working group and its volunteer leadership, see the article in the New Materials and Research column. The chair of the MWG is Rebecca Kaczkowski.

### Emergency Committee Webinar on Risk Assessment

Looking for a MayDay activity to help become better prepared this spring?

Join the AIC Emergency Committee for a FREE webinar on risk assessment. Presenters Susan Duhl, Robert Herskovitz, and Saira Haqqi will share information on how to conduct a successful assessment of the risks to your collection. The webinar will take place on Wednesday, May 16th from 2:00 – 3:30 p.m. EDT.

Learn more and sign up here: [www.tinyurl.com/culturalriskassessment](http://www.tinyurl.com/culturalriskassessment) (see the [FAIC Emergency Programs](#) section for information about the MayDay campaign).

### Help your Colleagues – Blog about the Annual Meeting!

Unfortunately, not everyone can make it to AIC's Annual Meeting – and even for those of us at the meeting, there are usually at least a few talks or events we can't manage to fit in (it's tough when everything is so good!).

Help your colleagues by writing a post about your experiences at the Annual Meeting for our blog, [Conservators Converse!](#) You don't need to be an experienced blogger to participate – you just need to be willing to share your thoughts about presentations, tours, or workshops you attend. You can sign up to cover up to two events at the meeting and you don't need to post that day – you can post as soon as



### 2018 AIC Business Meeting

Join us at the AIC Business Meeting on Saturday, June 2, from 7:30 to 9:45 a.m. at the annual meeting in Houston. Enjoy the complimentary breakfast and coffee available while learning more about current AIC and FAIC initiatives and priorities. This is your meeting, so be sure to attend and join the conversation!



Instructor Susan Duhl Conducts a Risk Assessment at the DuSable Museum of African American History in Chicago.

you're ready (but don't wait too long; posts are due by the end of summer!).

We really appreciate our bloggers, so we also do a prize drawing, which includes everyone who completes a blog post. Past winners, including Stephanie Gowler and Louise Stewart Beck, have received complimentary meeting registration! AIC e-Editor Rachael Arenstein will be sharing a sign-up sheet so you can select which sessions you'd like to blog about. Contact Rachael Arenstein for details at [raarenstein@conservation-us.org](mailto:raarenstein@conservation-us.org).

## Member Alerts

- During the annual meeting, almost all staff members will be onsite in Houston. However, members can reach the office if need be - Vikram, our administrative assistant, will be available. You can reach him at 202.991.7044.
- We will soon be making updates to Find a Conservator. Professional Associates and Fellows should keep an eye out for emails notifying them of the changes and requesting them to update their listing profiles.

## Welcome to New AIC Staff Member



Erika Goergen joined AIC as its Membership Operations Assistant in March 2018. Erika will assist with new memberships, renewals, profile inquiries, annual meeting registration, and liaise with the specialty groups. Prior to joining AIC, Erika held various roles in the arts and humanities including working at the Heurich House Museum as Collections Manager and at the Phillips Collection as a Museum Assistant. She holds a BA in Art History and Business Administration from Trinity Washington University, and an MA in Cultural Sustainability from Goucher College. In her free time, Erika enjoys cooking, visiting museums, and hiking.

# Annual Meeting

## Don't Miss a New Annual Meeting Event: "A Failure Shared is not a Failure: Learning from our Mistakes"

AIC members from all specialty groups and career stages are invited to attend and participate in this collaborative event on sharing mistakes, 4:30 to 6 p.m. on Saturday, June 2nd ([click here](#) to add it to your Sched). We will gather and share some of our less happy moments, including treatment errors, mishaps, and accidents, with the idea of helping our colleagues not to repeat them. Participants can speak for 3 to 5 minutes or, if you prefer to remain anonymous, a reader will be happy to present your tale for you. Projection will be available for those wishing to present images/video via Powerpoint, and a public Dropbox folder will be made available for submissions (encouraged). "Spur of the moment" contributions by audience members inspired by their colleagues will be welcomed. Extra points for suggesting safeguards and solutions!

The event will include a cash bar, so come, relax, unwind, share, laugh, groan, and learn at the tail end of the conference. We are planning to publish items shared at this event, for those who wish to do so. For further details, please contact Tony Sigel at [tony\\_sigel@harvard.edu](mailto:tony_sigel@harvard.edu) or Rebecca Gridley at [rebecca.ec.gridley@gmail.com](mailto:rebecca.ec.gridley@gmail.com).

## Workshops at the 2018 AIC Annual Meeting

There are a few FAIC workshops that still have space available during the annual meeting pre-session. See the descriptions below to learn whether you might be interested in delving deeper in the topics, such as emergency recovery or conservation leadership. [Register](#) soon – space is limited!

### PERSISTENCE AND CHANGE: LEADERSHIP TECHNIQUES FOR BOTH

Imagine that you were able to identify individuals who were open to change, and those that were more likely to dig in their heels to protect the status quo. Perhaps even more importantly, what difference would it make if you could, through situation framing, communication, and incentives, shift people from



Discussing mistakes is a hot topic that has already been embraced by others in our community. Two events are scheduled for this May by other groups: "[Mistakes Were Made,](#)" a regular feature at the American Alliance of Museums conference, and the lecture "[Conservation Confidential,](#)" hosted by our conservation colleagues across the pond in the Independent Paper Conservators' Group.

the latter category to the former? This session aims to give participants that capacity. The foundation of the session is in recent research from the Motivational Science Center at Columbia (and elsewhere) that identifies individual dispositions to persistence and change, and the interventions that can increase either tendency. Approaches to change within museums will be reviewed using a case study and participants will leave the workshop with a better understanding of themselves and their organization. Discussions on motivation and mechanisms of organizational cultural will provide participants with a new set of tools to move people. [More details and registration information available here.](#)



### ECPN Happy Hour

ECPN is hosting a Happy Hour at Grotto (Downtown) on Wednesday, May 30, at 7:30 p.m.

### FROM RESPONSE TO RECOVERY, FROM RECOVERY TO RESPONSE: HURRICANE LESSONS LEARNED IN GALVESTON

If you're joining us in Houston, consider signing up for a day-long workshop on Tuesday, May 30, that will explore the history of hurricanes on Galveston Island. From the 1900 storm that fundamentally shaped the city to Hurricane Harvey, learn about the long recovery process involved in establishing a "new normal" after each successive storm. The program features presentations from National Heritage Responders who assisted the area following Hurricane Ike in 2008, as well as site visits to some of the local museums and libraries affected by that storm. [More details and registration information available here.](#)

## Sponsors and Exhibitors

The AIC Annual Meeting in Houston will feature more than 50 exhibitors! Some of you may know that we couldn't provide such a great experience for you without a lot of support from our exhibitors and sponsors. Please look through the list of 2018 exhibitors and know that they support the advancement of our field! Our Diamond, Gold, and Silver Booth sponsors are listed in the next page. For a detailed list of our 2018 exhibitors and their profiles, go to page 40 of this newsletter.

You can also find it online at [www.conservation-us.org/annual-meeting/aic-annual-meeting/exhibit-hall/meet-the-exhibitors/exhibitor-profiles](http://www.conservation-us.org/annual-meeting/aic-annual-meeting/exhibit-hall/meet-the-exhibitors/exhibitor-profiles). Attendees can use this list as a preview of our 2018 Exhibit Hall. Plan your visit to exhibitor booths, prepare questions, and learn more about new options, materials, and tools to enhance your practice.

## Sponsor Thank You: Meeting Contributions and Grants

The AIC would like to thank our generous sponsors for their contributions and grants to our 2018 AIC Annual Meeting.

### OVERALL SUPPORT

- Foundation of the AIC
- Samuel H. Kress Foundation
- Tru Vue, Inc.

### SPECIFIC EVENT SUPPORT

- AIC Conservators in Private Practice (CIPP): Respirator Fit Testing
- AIC Conservators in Private Practice (CIPP): Introduction to Reflectance Transformation Imaging workshop
- Museum of Fine Arts, Boston: Oddy Testing workshop
- National Endowment for the Humanities: From Response to Recovery workshop
- National Endowment for the Humanities: Varnishing in the 21st Century workshop
- National Center for Preservation

Technology and Training: Fiber Identification and Analysis workshop

- Samuel H. Kress Foundation: Persistence and Change: Leadership Techniques workshop
- Texas A&M University Libraries: Function Meets Aesthetic: Rebacking Techniques for Leather Books workshop

### SPONSORS

- Tru Vue: Tote bags and CCN Idea Fair
- Huntington T. Block: All-attendee reception
- Sirma Americas: BPG Reception. OSG/ASG reception, cultural heritage session
- Atlas Preservation, Inc: PSG reception
- Bruker Corporation: OSG reception and refreshments at the "learning from our mistakes" session
- Dorfman Museum Figures, Inc: RATS/TSG/WAG reception
- G.C. Laser Systems, Inc: OSG/ASG reception

- Getty Conservation Institute: ECPN happy hour
- Hollinger Metal Edge, Inc: BPG reception
- Kremer Pigments, Inc: PSG reception
- T and D US, LLC: RATS/TSG/WAG reception
- University Products: BPG reception
- Zone Display Cases: Sched mobile app
- Polygon US Corporation: BPG reception
- ANAGPIC: Poster Lighting Round
- West Dean College: Poster session

### IN-KIND SUPPORT

- Museum of Fine Arts Houston: All-attendee reception, Bayou Bend tours
- Houston Museum of Natural Science: BPG reception
- Heritage Society: OSG/ASG reception
- Project Row Houses: RATS/TSG/WAG reception
- Live Oak Friends Meeting House: EMG reception

DIAMOND BOOTH SPONSORS	GOLD SPONSORS	SILVER SPONSORS
Huntington T. Block Insurance Agency, Inc. Sirma Americas Tru Vue, Inc.	Atlas Preservation Inc. Bruker Corporation Dorfman Museum Figures, Inc. G.C. Laser Systems, Inc. Hollinger Metal Edge Inc. Kremer Pigments Inc. Polygon US Corporation T and D US, LLC University Products, Inc. Zone Display Cases	Crystalization Systems Inc. D/2 Biological Solution Foster + Freeman USA, Inc. Gaylord Archival Goppion Image Permanence Institute SmallCorp

### SOCIAL MEDIA AT THE ANNUAL MEETING

Use the hashtag #AICmtg18 to join in the annual meeting conversation on social media. For presenters, share insights into your upcoming sessions; for attendees, let us know what you're most looking forward to! Using the hashtag is also a good way to help colleagues who aren't able to attend find out what's going on. We love seeing what piques your interest, so keep those tweets, posts, and 'grams coming!

## FAIC News

### NEH Congressional Affairs Presentation

On Thursday, April 19th, FAIC Emergency Programs Coordinator Jessica Unger spoke at the Cannon House Office Building about the impact of funding from the National Endowment for the Humanities (NEH) on disaster response for cultural materials.

The briefing featured speakers from the University of Delaware's art conservation program, including FAIC Board Member and AIC Fellow Debra Hess Norris, who addressed the NEH investment in training conservators to recover damaged objects. Jessica spoke about the NEH-funded programs run through FAIC, including the Alliance for Response initiative that brings local collecting institutions together with emergency professionals, and the hurricane response carried out by the National Heritage Responders.

### MayDay 2018

Building on the tradition started with the Society of American Archivists in 2006, FAIC is encouraging collecting institutions to do one thing for emergency preparedness during the month of May. Use the hashtag #MayDayPrep to explore suggested resources and activities on AIC's social media pages and check out MayDay events posted by others for inspiration.

Share your MayDay activities with FAIC by May 31st for a chance to win one of six gift certificates generously donated by Gaylord Archival. With a gift certificate, your institution can shop Gaylord's array of emergency supplies in order to boost your preparedness. Share your activity here: [www.surveymonkey.com/r/MayDay2018](http://www.surveymonkey.com/r/MayDay2018) for a chance to win!



### FAIC Joins National VOAD, a Key Organization for Responders

FAIC is pleased to join the ranks of the National Voluntary Organizations Active in Disaster (National VOAD). The 100+ member organizations in National VOAD help support communities affected by disasters through cooperation, communication, coordination, and collaboration. FAIC's National Heritage Responders will work with other National VOAD members to help protect our nation's cultural heritage during emergencies and disasters. National VOAD is the primary point of contact for voluntary organizations in the National Response Coordination Center (at FEMA headquarters) and fosters a more effective delivery of services to communities affected by disaster. You can learn more about National VOAD at [www.nvoad.org](http://www.nvoad.org).



## Seattle Heritage Responders Training

With funding from the National Endowment for the Humanities (NEH), FAIC and the Seattle Heritage Emergency Response Network (SHERN) – an Alliance for Response network – are hosting a workshop series to train local collections emergency responders. The group will hold their initial training session on May 10th and 11th at the Seattle Art Museum. The training will proceed with an 8-part webinar series that attendees will complete remotely, and then culminate with an in-person scenario training in November on the campus of the University of Washington.

Trainees will join those in Florida and Texas undergoing similar coursework in support of developing regional response teams in high-risk locations. These teams will work in conjunction with their local Alliance for Response groups to provide assistance to the cultural community following emergencies and disasters.

## Risk Evaluation and Planning for Tribal Cultural Institutions

With funding from the Department of the Interior, FAIC worked with Rebecca Elder of Rebecca Elder Cultural Heritage Preservation to develop a new planning manual that is intended for use by Tribal cultural institutions as they conduct risk assessments and develop emergency plans for their collections. The manual will be put into action at a two-day workshop held at the annual meeting of the Association of Tribal Archives, Libraries, and Museums in Prior Lake, Minnesota, in October.

## Improved Search Feature at Connecting to Collections Care

Connecting to Collections Care has launched a new faceted search feature to help smaller collecting institutions better identify and access collections care resources. The tool allows information seekers to search by keyword and limit results by resource type, collection type, and subject area. Explore more at: [www.connectingtocollections.org/facet\\_search](http://www.connectingtocollections.org/facet_search).

## 2018 CAP Participants Announced

FAIC and IMLS have announced the 80 institutions from across the country that have been selected to participate in the 2018 Collections Assessment for Preservation (CAP) program. The full list of participating museums can be found at [www.conservation-us.org/grants/cap/about/participating-museums](http://www.conservation-us.org/grants/cap/about/participating-museums).

The program saw a 60% increase in applications from last year. Participating museums for the 2018 program represent 43 states, as well as the District of Columbia, Puerto Rico, and St. Croix. Four of these museums were offered assistance under a special Emergency CAP program designed to assist museums affected by recent federally-declared disasters.

Each CAP institution will hire a team of two preservation professionals who will spend two days at the site and will then prepare a comprehensive report that identifies preventive conservation priorities. The assessment report will help the museums prioritize their collections care efforts in the coming years.

Collections care and architectural conservation professionals interested in serving as assessors should contact Elizabeth Handwerk Kurt, CAP Program Assistant, at [ekurt@conservation-us.org](mailto:ekurt@conservation-us.org).

## Welcome New FAIC Board Member



The FAIC board of directors is pleased to announce the appointment of Debra Hess Norris to the board of directors of the Foundation of the American Institute for Conservation (FAIC) beginning at the May 29, 2018, meeting of the board. Debbie currently serves as Chair and Professor of Photograph Conservation at the University of Delaware Art Conservation Department, Unidel Henry Francis du Pont Chair, and Director of the Winterthur/University of Delaware Program in Art Conservation.

The appointment to the FAIC board recognizes the beneficial advice and support Debbie has provided to AIC and FAIC over many years. Debbie's vast range of experience and her expertise in conservation education, fundraising, and international outreach will be of particular value in her service on the Foundation board as it implements new initiatives in the coming years. We welcome Debbie and thank her for her commitment to FAIC's vision.

## 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](http://www.conservation-us.org/current-courses)) or from the FAIC Office: 202-661-8071 or [courses@conservation-us.org](mailto:courses@conservation-us.org).

**Events marked with an asterisk (\*) are supported by a grant from the National Endowment for the Humanities.** The Collaborative Workshops in Photograph Conservation are 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](http://www.conservation-us.org/grants)).

### FAIC 2018 Calendar of Events

#### Workshops at AIC's 46th Annual Meeting

May 29-30, 2018, Houston, TX

#### Preventive Conservation\*

June 3-16, 2018, Staatsburgh State Historic Site, Staatsburgh, NY

#### Applications for Nanocellulose Films in Conservation

July 19-20, 2018, Museum of Fine Arts, Boston, Boston, MA

#### Tools and Techniques for UV/Visible Fluorescence Documentation

August 8-10, 2018, Duke University, Durham, NC

#### Stressed About Pests? Integrated Pest Management for Heritage Preservation Professionals

September 13-14, 2018, San Francisco Museum of Modern Art, San Francisco, CA

#### Gels for Paper Conservation\*

September 19-21, 2018, University of Pennsylvania, Philadelphia, PA

#### Analysis of Weave Structures in Museum Textiles: Textile Basics and Non-Woven Structures\*

October 8-10, 2018, George Washington University Textile Museum, Washington, DC

#### Lime and Mortars

October 16-18, 2018, National Center for Preservation Technology and Training, Natchitoches, LA

Visit [www.conservation-us.org/current-courses](http://www.conservation-us.org/current-courses) for more information.

## Upcoming FAIC Grant and Scholarship Applications Deadlines

Guidelines, links to application forms, and tips for submitting applications and letters of support, are available at [www.conservation-us.org/grants](http://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 read carefully the instructions for each application you wish to submit, as procedures are being updated to improve the application process.

**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. **Applications due May 15.**

**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: "Gels for paper conservation" and "Analysis of weave structures in museum textiles: Textile basics and non-woven structures." Visit [www.conservation-us.org/current-courses](http://www.conservation-us.org/current-courses) for more information on these programs. **Applications due May 15.**

## Recent FAIC Grant and Scholarship Awards

### FAIC/SAMUEL H. KRESS FOUNDATION INTERNATIONAL TRAVEL GRANTS FOR SPEAKERS

Rodrigo Bozzetti	Brazil	AIC 46th Annual Meeting – PMG Session
Anoek De Paepe	Belgium	AIC 46th Annual Meeting – TSG Session
Tom Ensom	United Kingdom	AIC 46th Annual Meeting – EMG Session
Hany Hanna Aziz Hanna	Egypt	AIC 46th Annual Meeting – WAG Session
Jo Ana Morfin	Mexico	AIC 46th Annual Meeting – EMG Session
Mohamed Moustafa	Egypt	AIC 46th Annual Meeting – WAG/RATS Session
Vikram Singh	India	AIC 46th Annual Meeting – Sustainability Session
João Henrique Ribeiro	Brazil	AIC 46th Annual Meeting – PSG Session
Hadas Seri	Israel	AIC 46th Annual Meeting – OSG Session
Giovanna Tamà	Belgium	AIC 46th Annual Meeting – PSG Session
Maarten van Bommel	Netherlands	AIC 46th Annual Meeting – RATS Session

### FAIC/KRESS CONSERVATION FELLOWSHIPS

Detroit Institute of Art	Paintings (German altarpiece and panel painting)
Hirshhorn Museum and Sculpture Garden	Objects (rubber and elastomer)
National Museum of American History	Objects (experimental sound objects)
Shelburne Museum	Painted wooden objects (American folk art)
Victoria & Albert Museum	Textiles (textile embroidered with beetle wings)
The Walters Art Museum	Book and paper (manuscripts on parchment)

### CHRISTA GAEHDE GRANTS

Ewa Paul	Walt Disney WW II Insignia Drawing: Treatments Considerations
Claire Valero	AIC 46th Annual Meeting

### CAROLYN HORTON GRANTS

Alexander Bero	Science in Sampling: The Importance Informative Surveying during Major Archival Projects
Michelle Cornelison Smith	Removal of Pressure Sensitive Tapes and Tape Stains

### FAIC/MELLON PHOTOGRAPH WORKSHOP PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

María Alejandra Garavito-Posada	Compensation for Loss in the Conservation of Photographic Materials
Beatriz Torres Insúa	Compensation for Loss in the Conservation of Photographic Materials

### FAIC/NEH INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Sophie Barbisan	The Use of Chelating Agents in Paper Conservation
Emily Lynch	The Use of Chelating Agents in Paper Conservation
Jennifer Parson	The Use of Chelating Agents in Paper Conservation

### FAIC/TRU VUE INTERNATIONAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Frances Lukezic	Vacuum Freeze-Drying of Waterlogged Archaeological Wood for Conservators
Miriam Rampazzo	17th Seminar on the Care and Conservation of Manuscripts

FAIC INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Jane Klinger	Conservators' Conference: Renovated, rebuilt, saved - how they survived WWII, conservation, preservation and prevention of items from the years 1939-1945
Susan Lunas	Preserving the Heritage of Abbazia di San Vincenzo al Volturno's Scriptorium
Emily Williams	The Attingham Summer School

LECTURE GRANTS

Old Stone Fort	Conserving Family Treasures
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REGIONAL ANGELS GRANTS

Western Association of Art Conservation	Ghost Ranch Education and Retreat Center Museums
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# JAIC News

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## Material Matters 2018

At the AIC Annual Meeting in Houston, JAIC associate editors plan to look for potential papers for *JAIC* while they attend a wide range of presentations. Editors will engage potential authors in discussion to encourage submissions and further discuss the content of their papers as part of our ongoing efforts to increase the current breadth and depth of our journal. Members of the editorial team will be available throughout the meeting to discuss your potential papers, answer questions, or to provide advice on how to get your paper published – look for the JAIC Editorial Board ribbon on their name badge. Furthermore, we would like to remind attendees that our pre-session on scholarly writing will take place on Wednesday, May 30, 2018, 1:30 - 3:00 p.m. Potential authors are encouraged to contact the editorial team throughout the year for questions or any support regarding preparation of manuscripts; submission questions can be directed to the AIC team at [JAIC-manager@conservation-us.org](mailto:JAIC-manager@conservation-us.org). For a list of editors and their email addresses, please visit [www.tandfonline.com/action/journalInformation?show=editorialBoard&journalCode=yjac20](http://www.tandfonline.com/action/journalInformation?show=editorialBoard&journalCode=yjac20).

## Editorial Board Changes

### TED STANLEY

On behalf of the entire JAIC editorial team, I want to express my most sincere appreciation to Ted Stanley, who stepped down as Associate Editor in charge of rare books, paper, and special collections after 17 years of service. Ted was an important liaison between the Book and Paper Group (BPG) and JAIC, enhancing the communication between the two groups and shepherding high-quality submissions through the editorial process. His high level of scholarship is evidenced from his numerous publications in JAIC and other conservation publications and by his comprehensive evaluation of the quality of papers submitted to the journal. He was also committed to academic excellence and helped assure that the journal functioned effectively. We are extremely grateful to Ted for his dedication and for providing his advice and expertise to the journal for many years.

### HILDA ABREU DE UTERMOHLEN

JAIC editors and editorial staff want to express their gratitude to Hilda Abreu de Utermohlen, who stepped down in March 2018 as a volunteer Spanish translator of the JAIC abstracts after 22 years of service to our field. Hilda has been part of the team coordinated by Amparo Rueda since 1996, when the Spanish team began. Over the years, Hilda served the conservation community with a great level of commitment, bringing important knowledge to JAIC that helped us reach Spanish-speaking audiences around the globe. Hilda's experience and scholarship will be missed, but we wish her the best on her other many professional commitments.

—Julio del Hoyo-Meléndez, JAIC Editor in Chief, [jdelhoyo@mnk.pl](mailto:jdelhoyo@mnk.pl)

# Health and Safety

## Taking the Lead in Lead Exposure Prevention: Mitigating Hazards in Stained Glass Conservation

*By Ariana Makau, President & Principal Conservator of Nzilani Glass Conservation, Inc.*

Stained glass conservators often have to remove and install windows in their architectural settings, meaning they also have to adhere to regulations set for the construction industry. When I founded Nzilani Glass Conservation over fifteen years ago, I felt overwhelmed by the myriad of Health and Safety (H&S) issues inherent to practicing stained glass conservation in private practice. Having previously worked in an institutional setting, I was accustomed to having a protocol-based support system and personal protective equipment on hand in the conservation lab. But where could I begin as an independent conservator working on site and in the studio? Even knowing which safety measures to implement, how they could be presented to clients to convey why H&S considerations were necessary, and figuring out how clients could accept H&S as a billable line item were challenging.

Part of growing Nzilani has involved forging that desire for safety into tangible practices and weaving these into our company culture. Our company's three philosophical pillars are: "Be Safe. Have Fun. Do Excellent Work." When we are safe, we are freer to enjoy our work, and the quality of our output reflects the synergy of these practices.

### BE SAFE – KNOW YOUR (TRUE) ENEMIES

The independent conservator may feel that they are at cross-purposes with regulators and regulations. Previous articles in AIC newsletters address these various agencies and how they can help you. In California, we worked with the Division of Occupational Safety and Health (DOSH), better known as CAL/OSHA, or simply OSHA. We have found that working with representatives from regulatory organizations makes the workplace safer and serve as a conservator's resource center — use them! That said, our experience has involved a steep learning curve from both sides.

The first step toward compliance is to find a specialist who is not only well-versed in specific regulations in your field, but is also willing to partner with the conservator to improve the workspace within both conservation and regulatory (federal and state) parameters. The search for a good fit can be discouraging: when the conservator is motivated to be safe and in compliance, yet the regulator's understanding of a studio's workflow and processes are impaired, it may take a few tries before the perfect ally is found within the regulatory landscape.

"Lead is real!" is a playful platitude often repeated at Nzilani. Its naissance is derived from an early company lead safety class that was not adequately calibrated to our team's level of awareness and failed to address the specifics of our industry. The first uttered sentences in class were: "Lead is real; it is dangerous. You may not be aware that it can be found in many things you interact with every day." The consultant had not researched that lead is one of the key materials we interact with daily, so this opening fell flat. Even years later, when attending a mandatory OSHA-approved Lead Worker class, it was primarily structured for trades people exposed to lead paint, despite the instructor's attempts to customize the syllabus for our audience. We ultimately had to translate much of the literature and regulations ourselves.

The first step in mitigating a hazard is to identify it. The main hazard in stained glass conservation is 100% pure lead, a heavy metal with toxic properties. The conservation process involves numerous points of exposure: lead dust in came (a came is a divider bar used between small pieces of glass to make a larger glazing panel), oxidized lead came, or newly extruded sheets. Lead can also be found in conjunction with other hazardous materials, such as calcium carbonate (a.k.a. whiting), "red" lead, and asbestos found in glazing putty, metal, or wooden frames, glass, or glass paint.

### TESTING

Air quality and surface testing for lead has given us quantifiable data for changing such long-established studio practices such as glazing (building) windows with bare hands; using drinking cups in the work area; and wearing the same clothes at work and at home, elevating exposure risks to self and others. Testing has resulted in implementation of mitigation practices such as wearing disposable gloves, separating work and eating areas, changing clothes and footwear, and washing hands often.

Monitoring our blood lead levels provides another data set about the effectiveness of workplace practices and personal hygiene. As an independent conservator, I systematically test my blood lead levels and am able to see the correlation between safe practices, lead levels, and various treatment types. When Nzilani added employees, it was logical to track everyone's levels biannually, beginning with a baseline test for each new employee before beginning work at the studio. Similarly, we give an "exit" test when an employee leaves Nzilani. This data provides markers of time worked at the company and feedback on the effectiveness of our H&S strategies. Although there is no "safe" level of lead, the Center for Disease Control (CDC) recommends blood lead levels (BLLs) of 5 micrograms per deciliter (ug/dl) or lower for the general population. OSHA BLL compliance standards require worker BLLs to be below 40 ug/dl. At Nzilani, the average employee BLL was 3.6 ug/dl in our most recent company-wide test. Our test results show that one can interact with lead safely on a daily basis in our industry when using appropriate risk mitigation protocols and PPE.

To consult on customizing solutions to meet regulations for stained glass practice, Nzilani engaged an industrial hygienist (IH) who learned about our procedural treatment tasks before making any recommendations for improvement. Together, we identified our exposures in various tasks both on site and in the studio, after which we paired the proper PPE to each job, in compliance with the OSHA lead standard for the construction industry (1926.62) and its Permissible Exposure Limit (PEL). In order to learn what our "trigger tasks" (OSHA specified tasks requiring PPE) were, we took lead particulate samples from both the ambient air, as well as "inhaled air." Based on these results, and in consultation with the site IH, we created customized H&S protocols and determined which PPE we should use in the studio and on site to be in compliance with OSHA regulations.

### Testing for lead exposure

To determine employee exposures to lead in the workplace, OSHA requires the performance of air sampling. The results of the air sampling are used to determine the requirements for additional monitoring, implementation of exposure controls (i.e., ventilation, PPE, etc.), and medical monitoring, to include blood lead level (BLL) testing.

BLL testing of employees for lead exposure is mandated when air sampling of the workplace shows lead particulates exceeding the specified threshold. An employer is required to provide BLL testing at no cost to the employee "for all employees who are or may be exposed at or above the action level for more than 30 days per year." See OSHA 29 CFR 1910.1025 Lead (general industry) and 1926.62 (construction industry), and their Appendices A, B, C, D, and your state or province's occupational agency for specific limits and detailed information.

Monitoring lead exposure by testing employee BLLs can also be a voluntary precaution, one that may help evaluate the effectiveness of in-place H&S controls, especially in operations where lead-containing surface contamination poses an increased risk of exposure by ingestion.

—Members of the AIC H&S Committee

### PERSONAL PROTECTIVE EQUIPMENT (PPE)

We have found that our understanding of lead exposure and containment is often similar to that of the instructors of the certification classes for builders and contractors, yet we have had to customize H&S practices to our particular needs and practices.

All tasks except paperwork, which is done in separate offices, require the use of disposable gloves. Hands are washed often throughout the day, and when transitioning from work to breaks. Depending on the task and location, we use a variety of PPE including aprons, coveralls, disposable "Tyvek" coveralls with hoods and booties, half-mask and full-face respirators with rated cartridges, and eye and ear protection. We also implement annual respirator medical qualification, training, and fit testing, which is scheduled closely with one of the biannual blood level tests.

### HAVE FUN – NECESSITY BREEDS INVENTION

Drawing on the creative backgrounds of the Nzilani team, we are constantly conceiving risk-reducing improvements for the studio and on site. Since stained glass conservation is a hybrid between object conservation and construction, many of our in-house systems are custom made. The following are a few examples of how we have mitigated key trigger tasks.

### SOAK TANK

In the studio, H&S measures are implemented as soon as a leaded glass panel arrives, as historical panels usually have some amount of oxidized lead. This type of exposure requires at least a half-mask respirator with P100 filters, worn while both sides of the panel are HEPA-vacuumed. After a rubbing is taken of the original

window design, the panel is placed into the soak tank to loosen the old putty for dismantling. Unless the glass paint is unstable, all the dismantling happens under water, reducing our exposure and ensuring the old lead is contained in all its forms. Our soak tanks were designed by team members to our specifications and fabricated locally in collaboration with a vendor who specializes in water filtration. Effluent water is strained through multiple filters to meet discharge requirements before entering city drainage systems.

### LEAD RECYCLING & SLUDGE DISPOSAL

The old lead generated during dismantling is placed in appropriately labeled containers to be taken for recycling. We keep these buckets closed, and periodically moisten the contents to prevent lead dust from escaping when additional old lead is added. We also recycle any unusable pieces of lead came, which are collected in their own separate containers to reduce the spread of lead dust. Both go to a qualified lead intake facility.

The dismantling process also results in containers full of old glazing putty, a sludge-like waste material containing lead that requires proper disposal. One of the challenges of being a niche industry is that we have had difficulty conveying the specifics of our work to various local municipality representatives, so they can recommend which hazardous waste protocols we should follow.

### GLASS PAINT

Often, glass paint is a medium that is overlooked as hazardous, as people perhaps assume that it is like acrylic or tempera paints. However, as a vitreous paint, this medium is a combination of ground glass and pigment oxides, often with a lead flux. This paint requires prudent handling, and we use P100 filters in our half-mask respirators while glass painting.

### SOLDERING & ARTICULATED FUME HOODS

Nzilani created a customized system of mounted vent hoods which feed to an industrial air scrubber for use during soldering, another OSHA trigger task. After various prototypes, we settled on a final workbench hood system designed by a crew member and fabricated by a local metal worker. The mobile anchoring system integrates existing laptop arm technology with customized aluminum vent-hood holsters to provide close and steady placement during work tasks. Team members also use half-mask respirators with combination organic vapor and P100 cartridge filters during soldering.

### PARTICULATES CREATED DURING TREATMENT

In addition to lead dust, the team encounters other particulates during the treatment of panels. During the puttying phase, both sawdust and calcium carbonate (whiting) are used. Puttying is restricted to a small room with a dedicated air scrubber. The small cubic square footage ensures the air is scrubbed at a fast rate, and during high volume work, the filters are checked once every two weeks. P100 respirator filters used for lead particulates are also effective in providing protection against sawdust and whiting.

### DO EXCELLENT WORK

Nzilani employees come from a wide range of cultural and experiential backgrounds. Very few have a conservation background, yet all are integral to Nzilani's success in creating an environment where safe innovation in practice is cultivated.

Our company's procedures have been refined over time, and we often update them with new ideas and improvements to old systems. Simple daily actions, such as changing between street and work shoes at the beginning and end of each work day and frequent hand washing, have become routine. The entire team participates in a weekly deep cleaning of the studio in addition to daily cleaning of individual stations. More detailed safety procedures are conveyed via posted treatment protocol sheets, periodic lead awareness classes, weekly meetings that follow our three-pillar structure, and quarterly H&S meetings. Mitigating hazards within our workplace not only benefits us, but it also informs others in similar industries. For example, all our protocols can be applicable, even where stained glass is practiced as a hobby on a smaller scale.

Learning to combine the realities of everyday stained-glass treatment with regulatory expectations is an ongoing process. Effective teamwork between regulatory agencies, conservators and conservation organizations will help alleviate misconceptions and misinformation; producing more accessible, practical recommendations, and a safer environment for everyone.

—Ariana Makau, Nzilani Glass Conservation, Inc., [amakau@nzilani.com](mailto:amakau@nzilani.com)



### Contact the H&S Committee

Have a question about health and safety in your workplace? Contact the Health & Safety Committee at [health-safety@conservation-us.org](mailto:health-safety@conservation-us.org).

# New Materials and Research

## A New Working Group: Materials Selection & Specifications

At the June 2017 annual meeting of the Society for the Preservation of Natural History Collections (SPNHC) in Denver, Colorado, a group of conservators informally engaged in a conversation related to the challenges in effectively selecting materials for collections storage, transport, and exhibit, sparking the idea for a Materials Selection & Specifications Working Group (MWG). From this initial conversation to sustained email discussions over the coming months, it became clear that that engaging a larger, formal group of professionals (ranging from scientists to conservators, and from exhibit designers and fabricators to manufacturers and collection managers) is critical to create understanding in defining the challenges related to materials selection and to establishing a vehicle which can be used to facilitate information exchange.

In early February, Smithsonian partners sponsored a 1.5-day event that aimed to bring together a select group of stakeholders from a wide range of allied fields and interests so that discussions could commence on a larger scale. From this meeting of 30 allied professionals, the MWG developed a basic framework of organization and has recently secured official status as an exploratory working group under the auspices of AIC's Collection Care Network (CCN). The MWG's research, development, and production of a means to exchange information within the collections care community is envisioned as a multi-year, multi-phase endeavor.

## Kick-Off Meeting

A two-day "kick-off" meeting hosted by the Smithsonian Institution on February 8 – 9, 2018, provided the opportunity for approximately 30 preservation professionals from the U.S. and Canada to establish context and develop a framework for the MWG. Structured as a day-and-a-half meeting, the group considered the state of current information parameters, divided into three sub-committees, and ended with a discussion that included a vision for creating a more coordinated and comprehensive way to present materials selection information to the cultural heritage community.

### CONTEXT

The first half-day was devoted to presentations by stakeholders – conservators, preparators, collections care professionals, scientists, and representatives from industry. Catharine Hawks and Pam Hatchfield provided an overview of current needs within the field and recent efforts to bring this type of a group together, highlighting the importance of collaboration with allied disciplines and organizations. Next a series of seven lightning talks focused on specific aspects of materials selection and specifications, concentrating on contemporary initiatives by individual researchers or organizations that could benefit from a broader, collaborative working group. These included short presentations highlighting current research initiatives, and descriptions of current methods for evaluation of materials, reviews of material challenges for end-users, and information about current resources available for information on materials choices.

### TABLE TALKS

Attendees spent the remainder of the first day engaged in roundtable discussions, in three separate groups: materials testing, materials specifications, and resources. The goal of these discussions was to allow deeper conversation among experienced professionals to explore priorities; learn how an interdisciplinary, allied working group could effectively address specified areas of concern; and identify additional working group members.

### LARGE GROUP SYNTHESIS

The final portion of the meeting allowed MWG members to reconvene as a large group; the general consensus from all attendees was that development of guidelines and best practices for materials selection and evaluation would require a coordinated effort by an interdisciplinary body of preservation professionals with direct input from the broadest spectrum of our professional community. While it was acknowledged that standards and specifications for testing can be beneficial, developing specifications for individual materials may not be advisable. Rather, developing a framework for decision-making that incorporates risk evaluation may provide a more sustainable model for individualized needs at the institutional level. The group also agreed that the MWG should rely on a direct interface with the greater preservation community—seeking input from and collaboration with professionals and allied organizations engaged with materials selection decision-making.

## WORKING GROUP STRUCTURE

The MWG has developed a structure to most effectively address these primary goals, consisting of several subcommittees to explore and advance specific aspects of the overall group's goals. The MWG is structured with a chair and a steering committee constituted of 3 – 4 members from each subcommittee. Each subcommittee worked towards defining their mission and outlining their short-, medium-, and long-term goals within a five-year framework.

### **Subcommittee: Materials Selection & Specifications**

The goals for this sub-committee include developing an approach (decision-making process) to help end-users in the selection of appropriate materials, including specifications and/or guidelines. Members: Andrew Robb, Jenifer Bosworth, Antje Neumann, and Carolyn Leckie

### **Subcommittee: Materials Testing & Standards**

The mission of this subcommittee is to identify and refine methods for evaluating materials and to improve means for their implementation and interpretation for the end-user within the collections care community. Members: Catharine Hawks, Eric Breitung, Christopher Maines, Susan Heald, and Emily Kaplan

### **Subcommittee: Resources & Dissemination**

This subcommittee is tasked with gathering, packaging, and disseminating data, information, and best practices to aid in choosing materials for storage, exhibition, and transport for the benefit of collecting institutions and cultural heritage communities. Members: Lisa Elkin, Rachael Arenstein, Lisa Goldberg, and Mary Coughlin

## FUTURE WORK

Gather information about parallel or similar efforts from other organizations and institutions, and invite participation

- Survey user groups in a wide range of allied professions for desired tools and resources
- Seek case study material related to decision-making processes for selection and evaluation of materials that can benefit the collection care community
- Work towards meeting annually to advance the goals related to each subcommittee

The MWG will focus on developing a collaborative, productive, sustainable community of collection care, conservation, analytical science, and allied professionals who are united in our efforts to provide a multi-faceted approach to materials selection through well-defined research methods, risk assessment, and performance evaluation. The work of MWG will enable AIC to further the preservation of collections by facilitating exchange and dialogue, and will support resources of interest to collection care groups, ultimately leading to the application of sound collection care practice in cultural institutions. If you are interested in participating in a subcommittee of the MWG, please contact Rebecca Kaczkowski ([kaczkowskir@si.edu](mailto:kaczkowskir@si.edu)).

—*Rebecca Kaczkowski, MWG Chair, [kaczkowskir@si.edu](mailto:kaczkowskir@si.edu)*

# New Publications

Ciatti, Marco, and Cecilia Frosinini, eds. *Structural conservation of panel paintings at the Opificio delle pietre dure in Florence: Method, theory, and practice*. Firenze: Edifir edizioni; Opificio delle pietre dure, 2016. ISBN: 9788879707923. This book contains translations from Italian into English of twenty critically important texts in the structural conservation of painting on wood, originally published 1999-2012.

Hout, I. C. van. *Indonesian textiles at the Tropenmuseum*. Volendam: LM Publishers, 2017. ISBN: 9789460223907. This book describes the formation, growth, and character of the Indonesian textile collection in the Tropenmuseum (Amsterdam) and includes information on the materials and techniques used in several Indonesian weaving traditions. It is the sixth and final publication in a series on the Tropenmuseum's collections.

Jemelková, Simona, ed. Pod kůží Marsya: Restaurátor a malíř František Sysel (1927-2013). *Kroměříž: Národní památkový ústav, územní památková správa v Kroměříži*, 2017. ISBN: 9788087231425. This book was published to accompany an exhibition at Muzeum umění Olomouc and Arcidiecézní muzeum Kroměříž (7 April-8 June 2017), honoring the Czech painter and restorer František Sysel. Biographical chapters are followed by articles that place his restoration work within the context of the Czech school of restoration. Case studies focus on three of his key achievements as a restorer, including the restoration of Titian's Apollo and Marsyas (Arcidiecézní muzeum Kroměříž) that took place from 1961-1968.

Jokilehto, Jukka. *A history of architectural conservation*. 2nd ed. London: Routledge, 2018. ISBN: 9781138639980. The author's introduction to the second edition details changes and additions made to the book first published in 1999 by Butterworth-Heinemann, as part of their Series in Conservation and Museology.

Krist, Gabriela, and Elfriede Iby. *Investigation and conservation of East Asian cabinets in imperial residences (1700-1900): Lacquerware, porcelain, paper & wall hangings: conference 2015 postprints*. Wien: Böhlau Verlag, 2018. ISBN: 9783205205012. This volume publishes papers from the second international conference The Conservation of East Asian Cabinets in Imperial Residences (1700-1900) and includes results from interdisciplinary research on the so-called "Chinese Cabinets" and the "Porcelain Room" at Schönbrunn palace in Vienna. It is a volume in the series Konservierungswissenschaft, Restaurierung, Technologie.

Modestini, Dianne Dwyer. *Masterpieces: Based on a manuscript by Mario Modestini*. Fiesole: Cadmo, 2018. ISBN: 9788879234504. This biography of the restorer Mario Modestini is based upon the memoirs he compiled towards the end of his life, which have been organized and supplemented by his wife (also a paintings restorer).

Owczarek, Nina, Molly Gleeson, and Lynn A. Grant, ed. *Engaging conservation: Collaboration across disciplines*. London: Archetype, 2017. ISBN: 9781909492554. This volume grows out of a symposium hosted by the Penn Museum in October 2016 to commemorate the 50th anniversary of the formal establishment of its conservation department. The papers celebrate the collaboration of conservators with archaeologists, scientists, and other allied professionals.

Smith, Margit J. *The medieval girdle book*. New Castle, Delaware: Oak Knoll Press, 2017. ISBN: 9781584563686. This book is a study of a little-known book format used between the 14th and 16th centuries throughout Europe. The author has examined all extant examples and documented their historical context, provenance, and methods of construction.

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

## People

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**Norman Muller** recently retired from the Princeton University Art Museum in March 2017 after working there for 37 years, a total of 50 years in the conservation profession. In addition to his conservation treatment work there, he lectured on the history of painting techniques. His first position was at the Montreal Museum of Fine Arts in 1967 after graduating from the NYU Conservation Center. He also served as paintings conservator at the Museum of Fine Arts, Boston, the Los Angeles County Museum, the Balboa Art Conservation Center, and the Worcester Art Museum. He is also the co-author (with Thomas F. Mathews) of the book *The Dawn of Christian Art in Panel Paintings and Icons*, published in 2016, and has published numerous articles on paintings techniques. Norman will continue to research and write about early Italian panel painting techniques (mainly Sieneese), using information gathered over the years. He hopes to gather and publish a compendium of his articles as a volume concentrating on Italian panel painting. In addition, he has begun to focus attention on the preservation of American Indian stonework in the Northeast. Norman can be reached at [nemuller5@gmail.com](mailto:nemuller5@gmail.com).

**Justine Provino** has recently joined the team at the Conservation & Collection Care Department of the Bodleian Libraries at the University of Oxford. She works as an Assistant Conservator both in preventive conservation and book and paper conservation. Justine was the 2015-2017 Pine Tree Foundation post-graduate fellow in Book Conservation at the Morgan Library & Museum. She graduated from the Paris I Pantheon-Sorbonne MA in Conservation of Cultural Heritage, specializing in Book and Paper conservation (2015). She was a graduate intern at the Library of Congress and the Harry Ransom Center in Book Conservation and at the University of British Columbia in Preventive Conservation (2014-2015). Justine can be joined at [justine.provino@bodleian.ox.ac.uk](mailto:justine.provino@bodleian.ox.ac.uk).

**Roxane Sperber** has accepted the position of Clowes Associate Conservator of Paintings at the Indianapolis Museum of Art (IMA) at Newfields, effective May 2018. She is excited to join the team at the IMA and to collaborate with art historians and scientists to catalog the Clowes Collection of Old Master Paintings. Roxane comes to the IMA from the Worcester Art Museum where she was the Andrew W. Mellon Fellow in Paintings Conservation. Previously, she worked at Yale's Institute for the Preservation of Cultural Heritage and the Yale Center for British Art, where she carried out research into Canaletto's English period.

# In Memoriam

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## June Bramall (1922 – 2018)

In a charming house with a lovely garden – in Oakville on the outskirts of Toronto – lived a remarkable woman: June Bramall. Not only had she been a preeminent paintings restorer and conservator for many years, she raised a fine family and lived a very full life. When she died recently at age 95, she was still working and as delightful as ever; an inspiring example for so many of us.

As with many of her peers in the conservation old guard, June antedated the various current training programs and graduate degrees. She started her career as a commercial artist, eventually opening her own studio while doing award-winning illustrations and drawings for newspaper back pages. Then she began working for her father, Percy Smith, a fine art dealer in Toronto. He also did restoration work, which was common practice in those days. When he died in 1962, June took over his practice. She often credited him for her training, which remained very traditional. In the years that followed, she worked for many galleries, museums, and private collectors.

In the 1970s, when professional conservation organizations emerged, she was an early and enthusiastic member, attending meetings and conferences. She became a Fellow of the International Institute of Conservation – Canadian Group (IIC – CG), the International Institute of Conservation – American Group (IIC – AC), and rather especially of the Canadian Association of Professional Art Conservators (CAPAC), in which she played an active role.

June was born in 1922 and grew up in Toronto with her younger brother Rowley. She was always a keen sportswoman. She loved to ride, kept a horse in Oakville, and rode with the local Ennisclare hunt club. She was also a champion tennis player at both the Oakville and Toronto clubs and sailed as well. She even attended exercise classes right up to the end of 2017! And, always throughout the years, she was an avid gardener.

In 1955 she married Gurth Bramall, who had an Oakville company, Bramall Paving and Construction. He was born in England but had come to Canada to school and was “trapped” there by the war. So, he enlisted with the Canadian forces and then came back to live in Canada. June and Gurth moved into their Oakville home and had three children: Richard (now in British Columbia), Christopher (now in California), and Amanda (still in Ontario). While they were growing up June was an active parent, much involved in their schools. She was also busy raising money for the Oakland Hospital and other charities. But she managed to find time for her friends and her work. Her amazing studio was in the center of their house, and very much in the center of her life.

June died on January 7, 2018 in the company of her daughter Amanda, her frequent companion. In addition to her children, she left five grandchildren, five great-grandchildren, and a great number of friends, clients, and colleagues – all of whom will miss her. Indeed, she was a very remarkable woman who had a wonderfully successful life. She will be warmly and fondly remembered by all who knew her. The family will hold a celebration of her life in her beloved garden this summer.

—*Betsy Palmer Eldridge, [bpeldridge@aol.com](mailto:bpeldridge@aol.com)*

## Worth Noting

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### Gordon Research Conference 2018: Scientific Methods in Cultural Heritage Research

The Gordon Research Conference (GRC) on “Leading Edge Applications of Data Science, Degradation Science, and Conservation Strategies for Cultural Heritage” will be organized in Barcelona, Spain, July 22-27, 2018. The conference focuses on exceptional methodological research in cultural heritage, which impacts fundamental knowledge, interpretation, and conservation. Participation of conservation specialists, especially those with an affinity for scientific research, is highly appreciated by the organization. If you know of any other researchers in your network that would be interested in this conference, please forward them the information.

Application for this meeting must be submitted by June 24, 2018.

For more details, visit: [www.grc.org/scientific-methods-in-cultural-heritage-research-conference/2018](http://www.grc.org/scientific-methods-in-cultural-heritage-research-conference/2018).

## 2018 Congress: Preventive Conservation - The State of the Art in Turin, Italy

The International Institute for Conservation of Historic and Artistic Works (IIC) is organizing a congress on preventive conservation. This topic was last addressed as an IIC meeting theme in Ottawa 24 years ago. The field has developed enormously since 1994: preventive conservation now has a central position in museum, site, and heritage management. In addition to capturing developments and changes in scientific understanding and practice, this congress will focus on current issues and will look to the future, building on some recent IIC initiatives, including the 2008 Congress on Conservation and Access and the IIC/ICOM-CC environmental guidelines developed at the 2014 Hong Kong Congress.

The location for the 2018 Congress is Turin, an Italian city with a varied cultural history, a strong international profile, and innovative industrial center while imbued with a comfortable, relaxed ambience. We are delighted that our partners in the 2018 Congress are the City of Turin, the Italian Regional Group of IIC (IGIIC), Turismo Torino e Provincia, and the Centro per la Conservazione ed il Restauro "La Venaria Reale," which most appropriately is housed in one of the Savoy palaces, La Venaria Reale.

For more details, visit: [www.iiconservation.org](http://www.iiconservation.org).

## Grants & Fellowships

### Grant Review Workshop at the AIC Annual Meeting

IMLS will be offering 30-minute one-on-one consultation appointments in Houston, Texas, on May 30 and 31 for those considering submitting a grant proposal. [Register for the session online](#) and you will be contacted after April 1st to schedule an appointment that fits your schedule.

This workshop is part of the AIC Annual Meeting pre-session "[Talking Grants – Hear from IMLS Grant Reviewers](#)" with Connie Bodner, Supervisory Grants Management Specialist, Institute of Museum and Library Services.



### Find Grants

FAIC lists many funding opportunities online at [www.conservation-us.org/grants](http://www.conservation-us.org/grants)

Visit that page to find grant, fellowship, and scholarship descriptions, requirements, and deadlines.

## Specialty Group Columns

### Architectural Specialty Group (ASG)

#### 2018 AIC Annual Meeting

We hope to see you in Houston May 29th to June 2nd for the 46th Annual Meeting! Visit the annual meeting [complete program](#) to read more about this year's impressive slate of presentations. The diverse roster of papers has been grouped into [three themed sessions](#):

- Architecture and archaeological conservation
- Architectural finishes and masonry
- Structures and National Park Service sites

The ASG/OSG joint reception will be held at The Heritage Society, which will provide an inspiring historic setting at Sam Houston Park in addition to excellent food and company. The general theme of the annual meeting, "Material Matters," addresses the very heart of our profession and will make for an informative and inspiring event. Be sure to [purchase tickets](#) at the [2018 Annual Meeting website](#). See you there!

### AIC Keck Awards Given to Two ASG Founders

Both Frank Matero and Norman Weiss have been awarded AIC's Sheldon and Caroline Keck Award for excellence in the education and training of conservation professionals. We will honor them at the 2018 ASG reception, held jointly this year with OSG at the Heritage Society in Sam Houston Park on May 31st.

**Frank G. Matero** is Professor of Architecture and Historic Preservation and Director of the Architectural Conservation Laboratory at the University of Pennsylvania. He is founder and editor-in-chief of *Change*



*Over Time*, an international journal on conservation and the built environment published by Penn Press. He was formerly the Assistant Professor and Director of the Center for Preservation Research at Columbia University 1981-90 and a Lecturer at the International Center for the Study of the Preservation and the Restoration of Cultural Property in Rome (UNESCO-ICCROM) and the Polytechnic University of Puerto Rico. He is an AIC Professional Associate, was former co-chair of RATS, and serves on the editorial boards of *Conservation and Management of Archaeological Sites*, the *Journal of Architectural Conservation*, and *Cultural Resource Management*. He has served on numerous professional boards including US/ICOMOS, Heritage Preservation, the Frank Lloyd Wright Building Conservancy, and the AIA Historic Resources Committee.

**Norman R. Weiss** is the Director of Scientific Research at Integrated Conservation Resources, Inc. He is a Fellow and life member of the Association for Preservation Technology (APT). Norman has taught at Columbia University since 1977 and frequently lectures for RESTORE, the National Park Service, and for preservation organizations worldwide. Trained as an analytical chemist at New York University and the Massachusetts Institute of Technology, he is a pioneering specialist in the analysis and preservation of traditional building materials. He has served as Visiting Conservation Scholar, J. Paul Getty Museum; Visiting Conservation Scientist, Conservation Center/IFA, New York University; Visiting Professor, University of Southern California; and was the conservation specialist on the Architect's Advisory Group for the U.S. Capitol. Norman is Consultant Editor of the UK-based *Journal of Architectural Conservation*, is an AIC Fellow, and currently serves on the board of the National Center for Preservation Technology & Training (NCPTT).

—**Rebekah Krieger, ASG Program Chair, [rebekah\\_krieger@nps.gov](mailto:rebekah_krieger@nps.gov)**

## Book and Paper Group (BPG)

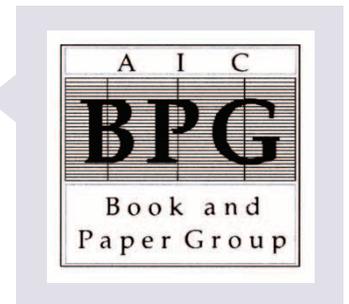
### 2018 AIC Annual Meeting

We look forward to seeing you in Houston! BPG sessions will feature a wide array of interesting talks, including the Archives Discussion Group in a joint session with the Electronic Media Group and the Library Collections Conservation Discussion Group. Please remember to attend the BPG Business Meeting at 7:30 a.m. on Friday, June 1; we have many important issues to discuss relating to our specialty group.

If you have the time, consider joining the Angels Project on Sunday, June 3, at The Printing Museum.

As always, there are more things to do at AIC than time in which to accomplish them all. If you aren't able to attend the conference this year, make sure to check the social media feeds from the conference using the hashtag #AICmtg18.

—**Whitney Baker, BPG Chair, [bpg.whitneybaker@gmail.com](mailto:bpg.whitneybaker@gmail.com)**

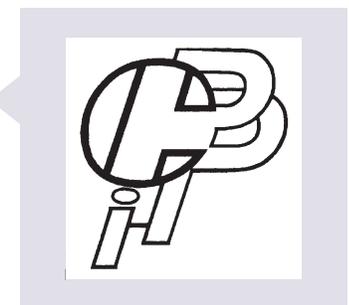


## Conservators in Private Practice (CIPP)

### Topics in Private Practice

These articles are intended to provide tips, advice, and techniques to conservators in private practice in order to help build and diversify their businesses and conservation experiences. This article on alarm systems provides information that is integral in caring for both your clients' and your own property. Properly selecting and installing equipment correctly will ensure your investments are protected.

—**Kerith Koss Schrager, CIPP Chair, [kerith.koss@gmail.com](mailto:kerith.koss@gmail.com)**



### Using Alarms to Reduce Risk in Private Practice

While you may just want peace of mind while you're away, conservators are generally motivated to install alarms because their business insurance policy underwriters require certain minimum systems, especially in higher risk areas. For example, they may require that the alarm company be alerted if intrusion, smoke, or fire is detected, or that the alarm directly contacts the police or fire departments. Systems that only alert the owner via phone or text message would then require the owner to contact the proper authorities and leave too much room for error. Underwriters may waive the central station alarm requirement on a case-by-case basis; however, the premise insurance limit may be capped.

Basic alarm equipment includes a control panel, cameras, and motion sensors. If a sensor is tripped, a signal is sent to the control panel that communicates with your monitoring center. There are a variety of monitoring systems, so contact different alarm companies for advice on the best system for your particular space.

## MONITORING

Systems are live-monitored through transmission to the monitoring center in several ways: landline phone, cellular, or broadband communication. Landline systems may use wireless sensor components, but communication from the control panel to the monitoring service is delivered via a landline. Cellular systems are considered more reliable because they are faster, will work if telephone lines are cut, and can be used if landline or broadband services are not available. A broadband system is approximately four times faster than a landline connection, and it is often less expensive although not as reliable as cellular monitoring.

## CAMERAS

Some companies offer cameras that allow 24/7 live-viewing of your location or use infrared sensors to record only when triggered by motion. They may also use IR recognition systems to record in low light-levels or at night. While outdoor cameras are not offered by all companies, a security camera placed in a highly visible outdoor location can help deter opportunistic burglars.

## SENSORS

Doors and windows can be armed with contact sensors, which alert if the two adjacent pieces of the sensor separate when the door/window is opened. If you have windows that cannot open, glass break sensors detect the sound and frequency of glass breaking, including some that detect disturbances from a 10 feet distance in a 360° radius, allowing to coverage for multiple windows. Other motion sensors typically use one or multiple technologies to detect movement in an area:

- Passive Infrared (PIR) sensors detect body heat and movement in the area, creating a protective “grid.” If a moving object blocks too many grid zones and the infrared energy levels change rapidly, the sensors are tripped.
- Microwave sensors send out microwave pulses and measure the reflection off a moving object. They cover a larger area than infrared sensors, but they are vulnerable to electrical interference and are more expensive.
- Dual technology motion sensors combine both types to reduce false alarms; both systems must be tripped for the alarm to trigger.

For some systems, users can decide if they want to install the equipment themselves or use the company’s technician. The DIY option typically means you own the equipment, so this tends to be the choice of renters or people who change addresses frequently. If a company technician installs the system there may be additional fees, but they can ensure the system is properly set up and answer any questions you may have. There may be stipulations for moving the system to a new location.

To increase the effectiveness of your sensors and prevent false alarms, always read the included instructions. Also, consider the following placement and maintenance tips:

- Walk through your studio and assess where intruders are likely to enter and their path. Place sensors at “choke-points”—areas people must walk through, like the stairwell or main hallway. Most motion sensors can detect between 50 and 80 feet.
- Keep PIR sensors 10-15 feet from heating vents, sunlight and radiators. They detect swift changes in heat, even that of a cloud passing quickly over direct sunlight.
- Most systems use Wi-Fi signals between sensors and the control panel. Read the paperwork for each system, and test that all sensors are strongly read by the control panel and to determine fail-safes for maintaining communication.
- Incorporate battery replacement for the sensors as part of your annual preparedness activities. Make sure the system has a failsafe when battery life gets low.

Smart phones and wireless home security systems make it easier than ever for conservators in private practice to monitor conditions that might affect the artwork in their care. In addition to burglar and fire alarms, other type of alarms can notify users to changes in temperature and relative humidity or even flooding from water events.

While there are a lot of options for customizing your alarm systems, try to minimize risks in other ways first – risk mitigation is far more effective for preventing loss than an alarm that activates only after environmental changes have occurred or access has been breached.

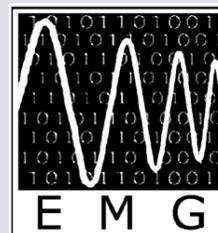
**—Elizabeth Nunan, conservator in private practice, provides conservation services to museums, foundations, and art galleries in the Philadelphia and New York City areas; and can be reached at [beth@albertsonnunan.com](mailto:beth@albertsonnunan.com)**

## Electronic Media Group (EMG)

### Annual Meeting 2018

We are finalizing the annual meeting schedule and looking forward to seeing everyone in Houston. In addition to a variety of 30-minute talks on EMG-related topics, please note the following EMG events:

- We have a lot to discuss at the EMG Business Meeting Friday, June 1, 2018, 7:30am - 8:30am. Please attend to help craft the future of EMG!
  - The results of the EMG election will be announced; there are 3 open board positions – chair, webmaster, and assistant program chair - to begin terms in June 2018.
  - The new EMG Scholarship Committee worked with FAIC to offer its first inaugural scholarships for annual meeting attendance! We want to know what you would like to see moving forward with scholarships. Come out to meet the first-year recipients.
- A panel discussion on developing electronic media training programs in educational and museum institutions.
- An EMG Poster lightning talk session. In this new format, the authors will present and summarize case-studies on software-based artworks detailed in their poster(s) to encourage visits to the posters where more in-depth discussions can take place.
- EMG and BPG's Archives Conservation Discussion Group (ACDG) will host a joint session to address the preservation of physical and digital objects used in political and social demonstrations, with a focus on how the format of these objects can affect acquisition, archival processing, and researcher access.
- EMG will host a reception on May 31st at 6:30pm at The Live Oak Meeting House to experience the James Turrell Sky Space. All annual meeting attendees are welcome to join us! [Buy your ticket today!](#)



### EMG Website Update

The new [EMG website-subsite](#) is now live. We want to hear about your ideas for improving it. Please send us your high-res photos. We are still working on getting papers online to our new EMG Review website, and we hope to make the site public at the annual meeting.

- The TechFocus Committee is back to work and in early stages of planning for the next event(s). More info should be available by the meeting.
- Join a committee! We want YOU to get MORE involved! For more details, visit: [www.conservation-us.org/specialty-topics/electronic-media-group/about/committees](http://www.conservation-us.org/specialty-topics/electronic-media-group/about/committees).

### 2019 AIC Annual Meeting

We are already in the beginning stages of planning for the annual meeting of 2019. We want to hear from our members about ideas for programming, workshops, collaborations, events, and anything else! Please come to this year's annual meeting ready to talk about 2019.

—Crystal Sanchez, EMG Chair, [sanchezca@si.edu](mailto:sanchezca@si.edu)

## Objects Specialty Group (OSG)

Greetings to all OSG members! By the time you read this, the last of the winter cold will have departed, and we'll all be preparing to travel to our 46th Annual Meeting—Material Matters 2018, in Houston, to celebrate our profession, meet friends and make new ones, and attend some of the important and fascinating events and talks presented by our colleagues. If you have not already, look at the [conference website](#), register, book your hotel room, and sign up for events soon.

### OSG and the Joint ADG/OSG Programming, May 29 – June 2

Our programming includes [three sessions](#) that cover a broad range of interesting and illuminating papers. Please come, participate, and discuss as we share new treatment ideas, evaluate accepted treatment techniques and new technological feats, and discuss collaborative approaches to conservation projects.



## Tips Session

Please consider attending and participating in the OSG tips session during our OSG luncheon on Saturday, June 2, from noon to 2:00 p.m. Anything addressing treatment procedures, tools, materials, adaptations (do you use something from another industry or from art supply, hardware, or drug stores?), shortcuts, insights, software or hardware hacks, photographic techniques, solutions, workarounds, lessons learned, low-cost alternatives to expensive equipment, and/or any other practice-based aspect of our field. In summary, useful how-to stuff! Note that you will need to purchase a luncheon ticket to attend, which can be added on the registration. For more information, please contact Ariel O'Connor, OSG Program Chair at [aconnora@si.edu](mailto:aconnora@si.edu).

## New Annual Meeting Event: “A Failure Shared is not a Failure: Learning from our Mistakes”

AIC members from all specialty groups are invited to attend and participate from 4:30 to 6:00 p.m. on Saturday, June 2nd. This event was featured as part of our OSG lead article in the March issue of AIC News and further information can be found on page 14 of this issue in the Annual Meeting News column.

## Postprints Publication

We are delighted to announce that the 2016 OSG Postprints have been published and are now available. This volume contains 23 articles presented in OSG, OSG/WAG, OSG/ASG, and tips sessions at the 2016 AIC/CAC-ACCR meeting in Montreal, chaired by Laura Lipcsei, Christine Storti, and Leslie Friedman. Individual articles are available on the OSG Postprints [website](#). A full volume PDF is available for download through the [AIC store](#).

Many thanks to our outstanding and tireless OSG Postprints Editors Emily Hamilton and Kari Dodson, the authors, peer reviewers, and Bonnie Naugle, AIC Communications & Membership Director, for their contributions to this important and very robust volume.

## OSG Wiki Editor Position

OSG seeks a member to serve as editor for the OSG Wiki. The goal of the [OSG Conservation Catalog Wiki](#) is to provide information on the broad range of materials and topics encountered in the conservation of objects. The Wiki editor is responsible for:

- Maintaining links and updating information and references on existing OSG Wiki pages
- Soliciting content from OSG members
- Providing support to OSG Wiki users and volunteer contributors
- Identifying and building new content areas based on OSG member use and interest.

If you would like to learn more about the position, please contact the current OSG Wiki editor Carrie Roberts at [carrizabel@gmail.com](mailto:carrizabel@gmail.com). If you would like to be considered for the position, please contact Tony Sigel at [tony\\_sigel@harvard.edu](mailto:tony_sigel@harvard.edu).

## Archaeological Study Group (ADG)

The ADG is currently seeking nominations/applications for a new co-chair, with a two-year term that will start after the 2018 annual meeting. Please send suggestions, or applications in the form of a CV and short statement of interest to Molly Gleeson ([mgleeson@upenn.edu](mailto:mgleeson@upenn.edu)) or Francis Lukezic ([francis.lukezic@maryland.gov](mailto:francis.lukezic@maryland.gov)) by April 20. Following the submissions there will be a brief voting period.

Responsibilities of the ADG Co-Chairs include:

- Promote archaeological conservation to the public and allied professionals.
- Strive to further the goals and objectives of the ADG by mobilizing members and providing oversight.
- Liaise with the OSG officers and AIC staff to fulfill group objectives.
- Represent the interests of the ADG group in OSG activities.
- Promote ADG initiatives to the AIC membership through regular listserv announcements and other methods.
- Host a business meeting for the ADG at the AIC Annual Meeting.
- Provide an annual report at the OSG Business Meeting held at the AIC Annual Meeting.

## ECPN

It turns out that Facebook is useful for things beyond data-mining to influence our elections. One of the more interesting groups to visit is the ECPN page, where ECP's and others meet to share and discuss useful information. I always find conservation related things, events, posts of interest and that I was unaware of and glad to discover. <https://www.facebook.com/groups/419707523031/>.

—Tony Sigel, OSG Group Chair, [tony\\_sigel@harvard.edu](mailto:tony_sigel@harvard.edu)

## Paintings Specialty Group (PSG)

### Hello and Goodbye!

This is my last newsletter as chairperson, and I want to give a heartfelt thanks to the PSG membership for allowing me to serve them. Many thanks go out to the whole team, including Kelly Keegan, Dina Anchin, Desi Peters, and Charlotte Ameringer for helping me over the last two years.

Please be sure to read the excellent lead article in this newsletter (see p. 1) by Jim Coddington and Christina Young. The authors address a topic suggested by Alan Phenix, and explore where we are with the structural treatment of canvas paintings, an issue that has not been thoroughly revisited since 1974.

### 2018 AIC Annual Meeting

I hope to see all of you in Houston in a few weeks. Desi has done a wonderful job, so please be sure to thank her when you see her. The full schedule is available [online](#) on AIC's Annual Meeting website, and through the [Sched](#) mobile web app for iPhone, Android, and Blackberry.

Highlights include the [PSG Reception](#) on May 31 at the Menil Collection's Cy Twombly Gallery, a two-day [varnishing workshop](#), and an [automated thread counting](#) workshop. Thank you to our sponsors: [Atlas Preservation Inc.](#) and [Kremer Pigments Inc.](#)

The PSG Business Meeting will be June 1 at 7:30 a.m., during which we will welcome a new chair, assistant program chair, and secretary/treasurer. Voting for these positions is open now, so don't forget to cast your ballot! The meeting agenda and supporting documents will be distributed via the PSG listserv and Memberfuse, so please take a look at those before the meeting.

We look forward to seeing you soon at AIC's 46th Annual Meeting while we share together in the work of our colleagues nationwide.

—Noelle Ocon, PSG Chair, [noelle.ocon@ncdcr.gov](mailto:noelle.ocon@ncdcr.gov)

## Photographic Materials Group (PMG)

### 2018 AIC Annual Meeting

We hope that many of you will be joining us in Houston in a few weeks. If you have a topic that you would like included in the business meeting agenda, please contact any of the [PMG officers](#). For registration and complete annual meeting information including workshops, tours, lodging, etc., please visit: [www.conservation-us.org/annual-meeting](http://www.conservation-us.org/annual-meeting).

### 2019 AIC-PMG & ICOM-CC PMWG Joint Meeting

The 2019 Joint Meeting will be taking place in New York City in February. Plans include two and one-half days of presentations, plus a reception, three workshops, and tours. Watch your email for announcements of the dates, location, and other details as they are finalized.

### Elections

The voting has ended, and the next PMG Secretary/Treasurer will be announced during the PMG business meeting in Houston.



## Publications: *Platinum and Palladium Photographs*

Laura Wahl, PMG Publications Committee Chair, has been working on marketing *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation* (editor Connie McCabe). Her marketing efforts included adding a flyer to the attendees' packet and hosting a table at the Photo History/Photo Future conference at RIT in April. If you have suggestions of events to showcase the book, of organizations she could reach out to, or people who might review it, please contact Laura at [lwahl@hagley.org](mailto:lwahl@hagley.org).

—*Barbara Lemmen, PMG Chair 2017-2019, [blemmen@ccaha.org](mailto:blemmen@ccaha.org)*

## Textile Specialty Group (TSG)

### 2018 AIC Annual Meeting

I hope that many of you are already registered and looking forward to our annual meeting in Houston. Program Chair Melanie Sanford has organized a great program with three days of talks, two joint sessions with RATS and WAG, and a tips session. This year's theme of material studies is certain to draw great attendance and great discussion!

The **specialty sessions for textiles** will take place on Thursday, May 31, through Saturday, June 2. In addition to a great range of TSG presentations, there will be 2 joint sessions: RATS + TSG on Thursday, May 31 and TSG + WAG on Saturday, June 2. A full list of speakers and abstracts can be found on the [AIC website](#).

### TSG Reception

Don't forget to register for the TSG reception, which this year will be held jointly with RATS and WAG at the [Project Row Houses](#). The reception will be held on the evening of Thursday, May 31, and is sponsored by [Dorfman Museum Figures, Inc.](#) While there, we'll have the opportunity to view local art exhibitions and tour the models of redesigned affordable housing that helps foster community. Food and drink will be served in the historic Eldorado Ballroom. We hope to see all of you there!

### TSG Business Meeting

The TSG Business Meeting will take place on Friday, June 1, from 7:30 to 8:30 a.m. Please join us for breakfast and discussion. We have several important topics on the agenda, including discussion of possible changes to TSG Rules of Order, updates on the new TSG sub-site, and news from all TSG committees. If you want to get more involved, attending the TSG Business Meeting is a great place to start. I hope you will join our discussion to make TSG a more engaged, supportive, and collaborative community!

I want to thank all of the AIC staff, TSG officers and committee members, and TSG members who supported the work of our group this year.

—*Laura Mina, TSG Chair, [mina.laura@gmail.com](mailto:mina.laura@gmail.com)*

## Wooden Artifacts Group (WAG)

### WAG Scholarship Awards

We are pleased to announce that Karen Bishop and Kaitlyn Wright have been awarded WAG scholarships for 2018. Both Karen and Kaitlyn will use the funding to support their third-year graduate internships at The Metropolitan Museum of Art.

### 2017 WAG Postprints

We are very pleased to announce that the [2017 WAG Postprints](#) are now available. They can be accessed through Memberfuse and the AIC store.

Great thanks to E-editor Rian Deurenberg-Wilkinson for all her work managing the process. Thank you also to all the authors who have submitted their manuscripts.



## 2018 AIC Annual Meeting

The final schedule for Houston is available online; please take a moment and explore the [programming for WAG](#), including joint RATS and TSG sessions.

After the talks on Thursday, May 31st, please plan to join us for a joint reception from 7:00 to 10:00 p.m. with RATS and TSG at the Historic Eldorado Ballroom, part of “Project Row House” in Houston. There will be optional walking tours of [Project Row House](#). On Friday, June 1, please plan to attend the WAG Business Meeting from noon to 1:00 p.m.

Visit [AIC’s Annual Meeting](#) page for details and to purchase tickets.

Please feel free to contact me any time with questions or comments. I hope to see you all in Houston!

—*Genevieve Bieniosek, WAG Chair, [gbieniosek@gmail.com](mailto:gbieniosek@gmail.com)*

Note: RATS did not submit a column for this issue.

## Network Columns

### Collection Care Network (CCN)

#### “Inhabit the Verb:” Collaboration in the Field

Poet Arundhati Subramaniam has said exciting things happen when your mind wanders. So, allow yourself time to “go for a walk, water the plants, inhabit the verb.” Her thought reminds me of those spontaneous moments when, as allied professionals, we step beyond the threshold of our ordinary roles to collaborate across institutions or departments and share expertise.

#### Preservation Stories

From time to time the CCN column will feature stories from the field that exemplify new ways we guide preservation efforts. If you have a story to share, please email: [ccn.comms@conservation-us.org](mailto:ccn.comms@conservation-us.org). This first story features an institutional effort to create digital unity through infrastructure.

### Digital Pivot: New Strategy for Collections at the Kemper Art Museum

*By Mark A. Ryan, Assistant Director for Collections & Exhibitions, Mildred Lane Kemper Art Museum and Recording Secretary, Association of Registrars and Collections Specialists*

“In the field of art history, the transition from teaching with slides to teaching with digital images is often cited as the ‘tipping point’ that moved the field into the digital world,” [as stated by Diane M. Zorich](#), cultural heritage consultant and digital humanities expert. An analogous shift into the digital realm cannot be as easily referenced for other allied professional fields serving cultural heritage collections. Rather, the evolution can best be described as a spectrum of transition—one in which I and my colleagues at the Mildred Lane Kemper Art Museum, along with many other museums, are currently in the midst.

The Kemper Art Museum began taking steps to enhance its digital infrastructure recently as part of its strategic planning efforts and the purposeful design of new exhibition spaces to accommodate a variety of media. The combination of a quickly expanding collection of time-based media, increasing demands for access to information, and new expectations of our role as stewards for all that we hold in trust, including conservation reports, collection images, and all associated metadata, brought into sharp focus the need to meet this digital transition head on. Broad strategic planning will ensure that the native-born digital works and digital content we have—and continue to create—are thought of within an established methodology and are treated in the same terms of permanence and access as the physical objects we steward. We are accomplishing this, in part, by using the Northeast Document Conservation Center’s [“Planning for Digital Preservation: A Self-Assessment Tool”](#) and the National Digital Stewardship Alliance consortium (NDSA) [“Levels of Digital Preservation”](#) guidelines. The “digital pivot” extends beyond the conventional boundaries of the offices of the Registrar, Collections Manager, Conservator, or even the beloved IT department and tumbles headlong into the everyday functions of a museum. Digital asset management and preservation has led to new roles as reflected

in titles and department names such as Collections Information Manager and the Department of Digital Production, cited in CCN's 2016 survey, "[Collection Care and Management Staff Titles and Responsibilities](#)."

This paradigm shift is forcing the field to modify practices and policies, associated workloads, and even approaches to training the next generation of professionals. The digital-centric curriculum of the Pratt Institute's Master's Program in Museums & Digital Culture, for example, focuses on both digital technology and strategies to engage museum-goers in these forums. With courses such as "[Metadata Description and Access and Digital Assets and Media Management](#)," graduates will emerge better prepared to address the growing digital demand placed on museums. Only by adapting extant best practices for the creation, management, and preservation of digital assets from the constellation of options available can we, as allied professionals, begin to meet these challenges in a clear and deliberate way. My advice for those dipping their toes into the transition is to think on a holistic level; involve all levels of staff to adopt a pan-institutional approach to develop a digital strategy that shapes the future.

## 2018 AIC Annual Meeting

Join us at the Collection Care Network Idea Fair on June 1st, 1:00 – 2:00 p.m. Meet CCN officers to discuss current CCN projects and interest areas including materials testing, collaboration with allied professionals, hazards in collections, and professional standing. Bring ideas and learn how to get more involved! Refreshments sponsored by [Tru Vue](#).

## American Institute for Architects (AIA) Conference on Architecture 2018, New York City

On June 20th the AIA will host "How to Perform Post-Disaster Building Safety Assessments." This one-day workshop geared for architects takes an in-depth look at disaster preparedness, response, and recovery. The objective is to get the building performance knowledge and skills needed to conduct an accurate post-disaster rapid building assessment and complete appropriate damage assessment forms. The fee is \$520. For a full description see: <http://conferenceonarchitecture.com/schedule/#poster-358263>.

—*Dawn Kimbrel, Editor, Collection Care Network, dawn\_kimbrel@brown.edu*

## Emerging Conservation Professionals Network (ECPN)

### 2018 AIC Annual Meeting

I am pleased to announce that the Getty Conservation Institute has generously agreed to sponsor our Annual Meeting programming this year. This funding allows us to keep our events free of charge and open to all conference attendees.

Come kick off the conference by connecting with peers and networking with established professionals at our [happy hour](#) on Wednesday, May 30, starting at 7:30 p.m. This event is always a highlight for first-time conference attendees!

Please join fellow ECPs at our [informational meeting](#) on Thursday, May 31, at 1:15 p.m. Come and meet the ECPN leadership, hear about our recent and upcoming initiatives, and learn how to get involved. The session also provides an opportunity to meet fellow conference attendees, ask questions about how AIC and ECPN operate, and voice your ideas for building community and resources to support ECPs.

We'll close out our programming with the [Poster Session Lightning Round](#) on Saturday, June 2, from 10:00 a.m. to 12:00 p.m. This lively event will highlight ECPs' contributions to the conference and will include short presentations on technical studies and treatments of both traditional materials—such as Florentine panel paintings and feather works—and more unusual objects, including an early Barbie doll, cosmetics, and the mask used in the "Texas Chainsaw Massacre" film. We would like to thank ANAGPIC for their generous support of this event.

Be sure to add these events to your [Sched](#) itinerary, and check back for a full list of Lightning Round talks, to be announced soon.

Many thanks to Vice Chair Kari Rayner for organizing our programming this year, and for serving on the Poster Committee to facilitate planning this event.

I look forward to seeing and meeting fellow ECPs in Houston!

## Learning from our Mistakes

We hope that readers caught the lead article in the March AIC News “Oh \$#@%! Making Mistakes — and Learning from Them,” written in anticipation of the annual meeting event “[A Failure Shared is Not a Failure: Learning from Our Mistakes](#).” This session will be held at the end of the conference, on Saturday, June 2 from 4:30 p.m. Be sure to check out the announcement in the Annual Meeting column (p. 14) of this newsletter for event details, including a call for participation.

## Spring Webinar on Preventive Conservation

Our spring webinar “Lights! Camera! (Preventive) Action! Careers in Preventive Conservation” was held on April 26th. The session featured an introduction by Dr. Joelle Wickens and a facilitated discussion between Dr. Wickens, Jamie Gleason, and Jessica Pace, led by our Webinar Coordinator Jen Munch. Click [here](#) for more information about the program and our speakers, and check the [AIC’s YouTube channel](#) for a recording of the program.

## #PreventiveConservation

To promote our webinar and discussion amongst ECPs on various preventive conservation topics, our Communications Officers Riley Cruttenden and Alyssa Rina designated April as #PreventiveConservation month on our [Facebook page](#). This coincided nicely with AIC’s [MayDay](#) campaign for emergency preparedness and the American Library Association’s [Preservation Week](#). Be sure to check out Riley and Alyssa’s posts, which link to excellent resources and include some fun conservation humor and puns.

## ECPN-CIPP Pilot Mentorship Program Survey

Thank you to everyone who participated in our survey, which closed April 12th. ECPN and CIPP leadership will be sifting through the results to determine next steps. Stay tuned!

## ECPN-HBCU Mentorship Project

On the topic of mentorship, I’d like to direct the reader’s attention to our AIC Board Liaison Molly Gleason’s [informative blogpost](#) on ECPN’s mentorship project with students from Historically Black Colleges and Universities who learned about conservation through programs held at Yale University and the University of Delaware last summer.

—*Rebecca Gridley, ECPN Chair, [rebecca.ec.gridley@gmail.com](mailto:rebecca.ec.gridley@gmail.com)*

# Classifieds: Positions

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### 2019 Isabel Bader Graduate Internship in Textile Conservation and Research

We are seeking applications from candidates for the 2019 Isabel Bader Graduate Internship in Textile Conservation and Research. This program supports the study, care and treatment of Canadian historical costume and textiles, through the generous support of Dr. Isabel Bader. The Graduate Internship links two unique resources at Queen’s University: the Queen’s University Collection of Canadian Dress, at the Agnes Etherington Art Centre, and the Master of Art Conservation Program, Canada’s only graduate degree in conservation theory and treatment.

### Conservator (Qurna/Luxor Area, Egypt)

The American Research Center in Egypt (ARCE) is seeking applications from qualified individuals to provide professional services under contract as further described in this solicitation. Applications from interested candidates must be submitted by the closing date indicated above and must be submitted ONLY in email format to the specific email address, [recruitment@arce.org](mailto:recruitment@arce.org). Paper copies of resumes or CVs will NOT be accepted. Incomplete applications will not be considered.

### Conservation Imaging Specialist (Krakow, Poland)

The National Museum in Krakow is currently seeking applicants for the position: Conservation imaging specialist. Responsibilities: conducts work in the field of technical photography and analysis of cultural heritage objects; analyzes and interprets images to document and better understand the materials and techniques found in cultural heritage objects; organizes and continues to develop our image and analysis archive; presents the data in the form of reports, scientific articles, and conference papers; collaborates with a multidisciplinary team in the area of art technological research.

**Associate Professor (Teaching) in the Conservation of Archaeological and Museum Objects (Durham, UK)**

Durham University Archaeology Department - You will bring your expertise of Archaeological Conservation to the department, offering detailed insight into ancient and historical materials and artefacts, and the way in which they are decaying or have been conserved. Taking the lead in MA in Conservation of Archaeological and Museum Objects (which you will ensure remains a professionally recognized conservation qualification), you will also teach various undergraduate and postgraduate modules and contribute significantly to our Artefacts Research Group.

**Sculpture Technician (Kansas City, MO, USA)**

The Nelson-Atkins Museum of Art is dedicated to the enjoyment and understanding of the visual arts and the varied cultures they represent. At the core of the museum's vision of the future is the goal of playing a central role in Kansas City life by catalyzing connections to neighbors; an ever-expanding range of visitors; and community, civic and cultural partners in the city and the larger region. In short, the Nelson-Atkins is "where the power of art engages the spirit of the community." The position requires to provide daily maintenance of thirty-three sculptures in the Donald J. Hall Sculpture Park and others in the museum collection donated by the Hall Family Foundation primarily during the spring, summer and fall seasons.

**Preservationist Frame Fitter (Houston, TX, USA)**

Sarah Balinskas Fine Framing, LLC in Houston, Texas is seeking an experienced preservationist frame fitter for a full-time position. Applicants must have technical experience in all aspects of matting, museum hinging, and glazing along with more specialized solutions for safely securing artwork with preservation methods. Prefer 5 years-experience fitting matted and floated works on paper, paintings on canvas and panel, textiles and objects with custom armatures. Sarah Balinskas Fine Framing's collaborative staff is respected in the art world as a provider of period appropriate frames and preservation framing for collectors, museums, curators, galleries and consultants.

**Associate Textile Conservator or Textile Conservator (St. Louis, MO, USA)**

The Saint Louis Art Museum seeks a collegial, collaborative, and energetic textile conservator to join its active conservation team. The ideal candidate will have a broad and solid foundation in treatment techniques for a wide range of primarily flat textiles and be capable of collaborating with other conservation staff to solve unique preservation challenges. Knowledge of textile science, fabric structures, sewing construction and needlework techniques required. Experience with costume and historic upholstery conservation treatments are a plus. The candidate must be organized with excellent time and project management skills.

**Fellow in Contemporary Art Conservation and Research (London, UK)**

Tate aims to be the most artistically adventurous and culturally inclusive global art museum. As a member of the wider project implementation team of pioneering practitioners and thinkers, you will be an experienced conservator able to contribute to the work of the time-based media conservation team. As part of your contribution to the research, you will document the case studies, identify what is important to preserve, and provide an in-depth analysis of the vulnerabilities of the case studies and their associated risks. As part of this role you will be required to contribute to the dissemination of the project, you will therefore also write authoritative texts for a specialist readership as well as accessible texts for a general public.

**Paintings Conservator (Minneapolis, MN, USA)**

The Midwest Art Conservation Center is seeking an experienced paintings conservator. This is a full-time position with occasional travel. Applicants must have an advanced degree in art conservation with a specialization in paintings conservation. A minimum of five years post graduate experience is preferred. The position title and responsibilities will be commensurate with experience. The position calls for treatments on paintings from all periods, including contemporary works and murals. MACC provides excellent salaries along with outstanding benefits including medical, dental, 403b contributions, vacations, AIC membership, and professional development.

**Conservator for Special Collections (New York City, NY, USA)**

The Columbia University Libraries invites nominations and applications for the Conservator for Special Collections. Reporting to the Head of Conservation, the Conservator for Special Collections will plan, document and perform complex conservation treatments on ancient, medieval and modern library materials, including rare books, bound and unbound manuscripts, prints, maps and drawings on paper or parchment. Under the general direction of the Head of Conservation, the incumbent will work with liaisons in special collections libraries to select items for treatment and to set annual priorities for conservation of collections; will co-ordinate workflow of treatments through the Conservation Department and participate in planning for exhibits and loans; will participate in environmental monitoring, testing and ordering of materials and supplies, staff supervision; will participate in management of the disaster response program; and will carry out other duties relating to the preservation of the Libraries' collections.

**Inventory, Maintenance/Conservation & Assessment (Arizona, USA)**

The Arts Foundation for Tucson and Southern Arizona (Arts Foundation) is soliciting written proposals from qualified firms or individuals to inventory the City of Tucson's existing public art collection and to evaluate the integrity of each artwork, determine a triage list for maintenance or conservation, and assess the value of the work.



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- For information, email [info@conservation-us.org](mailto:info@conservation-us.org).
- Internships are posted for free.

**Fellowships in Objects and Paintings Conservation, Associate Paper Conservator (Kansas City, MO, USA)**

The Nelson-Atkins Museum of Art is seeking two Fellows, one in Objects and one in Paintings Conservation, and an Associate Paper Conservator. Fellowship positions are two-year positions with the possibility of a one-year extension. The Fellows are primarily responsible for the examination, photography, treatment, and research of the museum's permanent collections. Additional duties include preventive conservation, exhibition-related activities, tours, and public outreach. A graduate degree from a recognized conservation program and minimum of 4 years of relevant experience (which can include training) are required.

**Senior Scientist (Los Angeles, CA, USA)**

The Getty Conservation Institute Science Department is seeking a Senior Scientist to join our Built Heritage Research Initiative (BHRI), to develop, manage, and implement scientific research in this area. BHRI focuses on the development and application of scientific research skills to improve conservation of the world's-built heritage from ancient to modern: including developing new techniques to evaluate built heritage environments and materials; holistic, multi-scale approaches to understanding durability and deterioration of built heritage materials; and the evaluation of novel conservation solutions. Current areas of focus include sandstone conservation, nature-based conservation and conservation of concrete.

**Director of Book Conservation (Andover, MA, USA)**

The Northeast Document Conservation Center (NEDCC) is seeking an experienced conservation professional to lead its book conservation laboratory. The book conservation laboratory contributes a significant amount to NEDCC's fiscal health with work from a broad spectrum of cultural institutions and private clients. Conservation work includes treatment of book pages as well as bindings. Volumes conserved at NEDCC are varied and may include rare books and pamphlets, bound manuscripts and prints, and scrapbooks and albums.

**External Calls for Papers, Conferences, Seminars, and Courses**  
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Email: ever\_song@aon.com

Website: [www.huntingtontblock.com](http://www.huntingtontblock.com)

The American Institute for Conservation of Historic and Artistic Works (AIC) and Huntington T. Block Insurance Agency, Inc. (HTB) have partnered to provide AIC's members with the Conservator's Insurance Program – an insurance solution customized to your unique exposures.

### Sirma Americas

202 N 9th St., Ste. 201, Boise, ID 83702

Contact: J. P. Benliana

Ph: 208-761-2066

Email: [jp@panaton.com](mailto:jp@panaton.com)

Website: <https://sirma.com/portal/publishing-media-cultural-heritage/>

MuseumSpace is a comprehensive Museum Management Software Suite. Use the platform's semantic functionalities to organize records, gather cultural objects, plan and manage upcoming exhibitions, work with crucial documents, simplify image management, create reports, and more. MuseumSpace is also a robust search engine, AI-driven report generator and includes integration to your collection management systems such as TMS.

### Tru Vue, Inc.

9400 West 55th St., Countryside, IL 60525

Contact: Yadin Larochette

Ph: 312-758-3737 Fx: 312-854-2660

Email: [fineart@tru-vue.com](mailto:fineart@tru-vue.com)

Website: [tru-vue.com/museums-collections](http://tru-vue.com/museums-collections)

With nearly 50 years of proven protection and preservation, Tru Vue fine art acrylic and glass solutions, including Optium Museum Acrylic® and UltraVue® Laminated Glass, are trusted by conservation and fine art professionals to protect and display the most celebrated artworks in the world. We work closely with the museum community to develop products that meet superior aesthetic and conservation standards. For more information or to request samples visit our booth, or [www.tru-vue.com/museums-collections](http://www.tru-vue.com/museums-collections).

## GOLD BOOTH SPONSORS

### Atlas Preservation Inc.

122 Spring St., Ste. B1, Southington, CT 06489

Contact: Jonathan W. Appell

Ph: 806-558-2785

Email: [sales@atlaspreservation.com](mailto:sales@atlaspreservation.com)

Website: [atlaspreservation.com](http://atlaspreservation.com)

Atlas Preservation was conceived based on the need for a one stop source for all monument restoration supplies. Our mission quickly expanded to include many other fields relating to conservation & historic preservation, such as products for metal conservation, historic window repair, modern stone working, and more. Jonathan Appell is the founder of Atlas Preservation Inc., with over 30 years of experience he has personally conserved some of the oldest dated stones in America. He also performs the majority of historic gravestone preservation workshops throughout America.

### Bruker Corporation

5465 E. Cheryl Parkway, Madison, WI 53711

Contact: Kodi Morton

Ph: 608-276-3017 Fx: 1-608-276-3006

Email: [kodi.morton@bruker.com](mailto:kodi.morton@bruker.com)

Website: [www.bruker.com](http://www.bruker.com)

Bruker is one of the world's leading analytical instrumentation companies. We cover a broad spectrum of advanced solutions in all fields of research and development. Bruker's innovative methods and non-destructive analytical techniques help to protect and preserve artifacts and historical monuments all over the world.

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Contact: Chad Grob

Ph: 410-284-3248 Fx: 410-284-3249

Email: [chad@museumfigures.com](mailto:chad@museumfigures.com)

Website: [www.museumfigures.com](http://www.museumfigures.com)

Dorfman Museum Figures, Inc. is the leader in creating three-dimensional Ethafoam® Conservation Forms for archival display and storage of your artifact garments. Choose between our full Economy Ethafoam® Man and Woman, Dress and Suit Forms, Classic Forms, Storage Hat Mounts, Conservation Hangers, and more. We are continually adding to our line of products so let us know if you need something that you don't see on our website, [www.museumfigures.com](http://www.museumfigures.com).

### G.C. Laser Systems, Inc.

900 S. Des Plaines Ave., Forest Park, IL 60130

Contact: Magdalena Dajnowski

Ph: 844-532-10641 Fx: 773-353-8699

Email: [bartek@gclasers.com](mailto:bartek@gclasers.com)

Website: [www.gclasers.com](http://www.gclasers.com)

G.C. Laser Systems Inc. designs and builds unique laser systems specifically for art and architecture conservation. Our compact and portable systems, such as the GC-1, offer unmatched precision and control over the level of cleaning. We also offer custom built laser cleaning solutions and laser cleaning training.

### Hollinger Metal Edge Inc.

6340 Bandini Blvd., Commerce, CA 90040

Contact: Bob Henderson

Ph: 323-721-7800 Fx: 800-947-8814

Email: [info@hollingermetaledge.com](mailto:info@hollingermetaledge.com)

Website: [www.hollingermetaledge.com](http://www.hollingermetaledge.com)

Hollinger Metal Edge, Inc. has been the leading supplier of archival storage products for Conservators, Museums, Government and Institutional Archives, Historical Societies, Libraries, Universities, Galleries and Private Collectors for over 65 years. Famous for The Hollinger Box – the metal edged gray document cases that fill the shelves of thousands of organizations, we offer a wide variety of box styles made with various appropriate materials to store any collectible. We also supply conservation materials, inert polyester, polypropylene and Tyvek products, archival folders, buffered and unbuffered envelopes, Permalife bond papers, and buffered and unbuffered tissue paper. Hollinger Metal Edge manufactures custom orders on a daily basis and is committed to educational support for preservation workshops. Please contact us regarding your workshop, and we will provide free catalogs and samples as required.

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Contact: Roger Carmona

Ph: 212-219-2394 Fx: 212-219-2395

Email: [kremerpigments@googlemail.com](mailto:kremerpigments@googlemail.com)

Website: [www.kremerpigments.com](http://www.kremerpigments.com)

Kremer Pigments has been discovering and redeveloping historical pigments and mediums since 1977. Our professional assortment consists of over 100 different mineral pigments made from precious and semiprecious stones, which we offer in various grinds and qualities, over 70 natural earth colors, several hundred ground glass pigments, mineral and organic pigments. Binders, glues, balsams, natural resins, oils, etc., round off our pallet. Our large stock and fast mailing service guarantee a quick supply.

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Contact: Elisa M. Ross

Ph: 800-422-6379

Email: [elisa.ross@polygongroup.com](mailto:elisa.ross@polygongroup.com)

Website: [www.polygongroup.us](http://www.polygongroup.us)

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Contact: Steve Knuth

Ph: 518-669-9227

Email: [sbkknuth@tandd.com](mailto:sbkknuth@tandd.com)

Website: [www.tandd.com](http://www.tandd.com)

T&D Corporation manufactures a complete line of wireless and stand-alone Data Loggers offering a variety of web-based data collection, remote monitoring and notification features. Wireless data collection options include an innovative hand-held portable unit with graphical display, a network connected data collector with built in Ethernet or Wi-Fi interface and even an option for remote monitoring and data collection over a GSM cellular network. Developed specifically for Museum and Archive applications, TandD produces a 4 in 1 logger that records Temperature, Humidity, Illuminance, and Ultra Violet, and also maintains an internal running exposure total. New this year are Temperature and Humidity loggers with integrated Wi-Fi capability that can auto upload readings to T&D's free Cloud based WebStorage Service, or that can be logged onto directly from a Smartphone or Tablet using T&D's free ThermoWeb App. T&D Corporation, the world's leading supplier of wireless data loggers, is headquartered in Matsumoto Japan, and has been engaged in the design, development and manufacture of high reliability, high quality electronic measurement systems since 1986.

## University Products, Inc.

PO Box 101, Holyoke, MA 01041  
Contact: John A. Dunphy  
Ph: 413-532-3372 Fx: 800-532-9281  
Email: jadunphy@universityproducts.com  
Website: www.universityproducts.com

University Products is the leading international supplier of conservation tools and equipment, as well as archival storage products. The company distributes products directly to dozens of countries around the world as well as through our many partners throughout Europe, Asia, South America, Mexico, and Australia, just to name a few.

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660, rue de l'Argon, Charlesbourg, Quebec  
G2N 2G5 Canada  
Contact: Stephanie Bilodeau  
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Email: steph@zonedisplaycases.com  
Website: www.zonedisplaycases.com

Zone Display Cases is a Canadian-based company that designs, manufactures and installs museum quality display cases all across North America and Mexico. We offer custom-built and standard cases, all built through a unique CAD/CAM process that guarantees an extreme precision and quality. Our first cases were designed and built over 10 years ago with the help of the Centre de Conservation du Québec (CCQ) and with the Canadian Conservation Institute (CCI). All our cases follow and even surpass strict conservation guidelines in their fabrication. Zone Display Cases is committed to constantly improving our approach and products for unsurpassed results: Airtight archival display cases that offer a very low air leakage rate, for an efficient climate control within the exhibit chamber. You will find our display cases in many Canadian and American Museum Institution, Universities, and more and more of the open reserves projects. Contact us for any special needs. We are solution-orientated people, and we share your passion with conservation. Our mission is to Present, Protect, and Preserve our clientele's valuable collections.

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Email: tkinnari@d2bio.com  
Website: www.d2bio.com

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## Foster + Freeman, Inc.

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VA 20166  
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02472  
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14623  
Contact: Lauren Parish  
Ph: 585-475-5199 Fx: 585-475-7230  
Email: Imppph@rit.edu  
Website:  
www.imagepermanenceinstitute.org

The Image Permanence Institute is a university-based, non-profit research laboratory devoted to scientific research that informs the preservation of cultural heritage collections. IPI provides education, consulting services, publications, and practical tools to libraries, archives, and museums worldwide.

## SmallCorp

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Contact: Michael Dunphy  
Ph: 413-772-0889 Fx: 413-773-7386  
Email: mdunphy@smallcorp.com  
Website: www.smallcorp.com

SmallCorp manufactures products for the display, conservation and storage of works of art, textiles and objects. Our frames and display cases figure prominently in museum and corporate collections. SmallCorp customers include picture framers, galleries, art conservators and related institutions and professionals.

## EXHIBITORS

### AIC Committee: Emergency

Contact: Co-Chairs Becca Kennedy, Katie Wagner  
Email: emergencycommitteechairs@conservation-us.org  
Website: www.conservation-us.org/emergencies

### AIC Committee: Health and Safety

Website: www.conservation-us.org/healthandsafety

### AIC Committee: Sustainability

Website: www.conservation-us.org/sustainability

### ACCU-SCOPE, Inc. (Unitron, Ltd)

73 Mall Dr., Commack, NY 11725-5703  
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Ph: 631-543-2000  
Emails: mark.clymer@accu-scope.com,  
mark.clymer@unitronusa.com

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### Allied Scientific Pro

815 Boulevard Carriere, Gatineau, QC J8Y  
6T4 Canada  
Contact: Ben Chramtchenko  
Ph: 1-819-743-7851  
Email: ben@alliedscientificpro.com  
Website: www.alliedscientificpro.com

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15 Hawthorne Drive, New Providence, NJ 07974

Contact: Robert Sherman

Ph: 908-464-6675

Email: roberts@co2clean.com

Website: www.co2clean.com/art

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Contact: James Black

Ph: 011 44 207 380 0800 Fx: 011 44 207 380 0500

Email: jb@archetype.co.uk

Website: www.archetype.co.uk

Archetype Publications Ltd (established 1987) is a leading publisher of books related to the conservation of art and antiquities and technical art history. Many Archetype titles are written or edited by current or recent conservators, conservation scientists and other specialists. Archetype works with several well-known organizations (national museums, international organizations, universities) often publishing conference pre-prints or post-prints in association with them. Archetype has a US distributor and fulfillment agent but distributes its own titles to Europe and the rest of the world from London.

## Art Preservation Services, Inc.

44-02 23rd St., Ste. 102, Long Island City, NY 11101

Contact: Steven Weintraub

Ph: 718-786-2400

Email: apsnync@gmail.com

Website: www.apsnyc.com

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Contact: Meg Colbert

Ph: 718-782-6100

Email: meg@boxart.com, info@boxart.com

Website: www.boxart.com

Boxart is a fine art crating and packing company that specializes in top of the line crates for the care of art in transit. Each crate is unique to the object it services and is built to the client's specifications. From museum exhibitions, to art fairs, to private collections and artist's studios, Boxart provides a range of services to fit multiple needs and concerns, with the safety of the art always being the primary consideration.

## Carestream Non-Destructive Testing

1049 W Ridge Rd., Rochester, NY 14615

Contact: Iain Craigie

Ph: 585-627-6726

Email: iain.craigie@carestream.com

Website: www.carestream.com/nondestructivetesting.html

Carestream NDT is a worldwide provider of X-ray imaging systems used by Art Conservatories around the world. Products include digital computed radiography (CR) systems, digital radiography (DR) systems, imaging plates, cassettes, DICONDE archiving, conventional film & chemicals, automatic film processing equipment and accessories. Our innovative solutions enable our customers' success and reveal critical information on priceless pieces of art and artifacts. Our award-winning products keep conservators at the forefront of technological advancements in art imaging.

## Case[werks], LLC

1019 Cathedral Street, First Floor, Baltimore MD 21201

Contact: Matt Malaquias

Ph: 410-332-4160 Fx: 410-332-4106

Email: info@casewerks.com

Website: www.casewerks.com

Case[werks] is a trusted source for products used for displaying original art & special collections -- archival display cases, exhibit glazing, gallery fixtures, signage & display. We are the North American agent for Glasbau REIER of Lauta, Germany and part of an elite network serving the world's premier cultural institutions. REIER is ISO 9001 certified and one of only two BEMMA certified showcase manufacturers worldwide involved in research on materials used in archival casework.

## Delta Designs Ltd.

1535 NW 25th St., Topeka KS 66618

Contact: Peter Doucette

Ph: 800-656-7426 ext. 220

Email: pdoucette@deltadesignsltd.com

Website: www.deltadesignsltd.com

Delta Designs Ltd specializes in the design and professional manufacture of high-quality museum storage equipment. Our products meet the highest standards of conservation practices and storage of various collections.

## Gamblin Conservation Colors

2734 SE Raymond St., Portland, OR 97202

Contact: Robert Gamblin

Ph: 503-805-0410

Email: rgamblin@conservationcolors.com

Website: www.conservationcolors.com

Gamblin Conservation Colors makes aldehyde resin-based colors for use in the conservation of paintings, objects, furniture, and photographs. Formulated by members of AIC in the 90's, Conservation Colors are stable, lightfast, and reversible. Available in a ½ pan size, 15 ml. Other products include: pigmented wax resin for the filling of losses in paintings. 12 colors in this product range. Galdehyde Resin solution, Gamvar, Regalrez 1094, Laropal A-81.

## The Getty Conservation Institute

1200 Getty Center Dr., Ste. 700, Los Angeles, CA 90049

Contact: Anna Zagorski

Ph: 310-440-7325 Fx: 310-440-7702

Email: gciweb@getty.edu

Website: www.getty.edu/conservation

The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

## Getty Publications

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Contact: Kimberley Westad

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Getty Publications produces award-winning titles that result from or complement the work of the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute. This wide variety of books covers the fields of art, photography, archaeology, architecture, conservation, and the humanities for both the general public and specialists.

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Contact: Yuki & Hiromi Katayama

Ph: 310-998-0098 Fx: 310-998-0028

Email: yuki@hiromipaper.com

Website: www.hiromipaper.com

Specializing in papers from Japan and around the World since 1988, Hiromi Paper, Inc. has been devoted to the creation of a greater rapport between Japanese papermakers, conservators, printers, artists, and bookmakers, while developing new directions and a deeper understanding of Japanese papers or WASHI. We not only strive to support papermakers and the traditions, but to also grow with the present and future needs of the people that use the papers.

## Hirox-USA, Inc.

100 Commerce Way, Ste. 4, Hackensack, NJ 07601

Contact: Edvina Bassano

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Email: edvina@hirox-usa.com

Website: www.hirox-usa.com

HIROX invented the first digital microscope over 25 years ago paving the road for new innovative microscopy. HIROX's high-quality optical, mechanical, and lighting designs have the capability of achieving an expansive magnification range from 0x-7000x. HIROX's systems incorporate a variety of features, including 2D/3D measurement, HDR, anti-halation, and 2D/3D tiling.

## Inherent Vice Squad

3951 Colby Way, San Bruno, CA 94066  
Contact: Angela Yvarra McGrew  
Ph: 650-355-5392  
Email: [contact@inherentvicesquad.com](mailto:contact@inherentvicesquad.com)  
Website: [www.inherentvicesquad.com](http://www.inherentvicesquad.com)

Inherent Vice Squad was established in 2009 by three object conservators to provide supplies and tools designed with the philosophy that function can also be fun and beautiful. Primarily for the conservation and preservation community, IVS believes that its product line will also be useful for the broader museum community and for people who work with their hands in the arts or sciences.

## The Japanese Paper Place

103 The East Mall, Unit 1, Toronto, ON M8Z 5X9 Canada  
Contact: Nancy Jacobi  
Ph: 1-416-703-0089 Fx: 1-416-538-0563  
Email: [nancy@japanesepaperplace.com](mailto:nancy@japanesepaperplace.com)  
Website: [www.japanesepaperplace.com](http://www.japanesepaperplace.com)

The Japanese Paper Place stocks a wide range of Heritage washi, both sheets and rolls of conservation quality. Included are Kurotani, Hosokawa, Usumino, Oguni and Sekishu papers all from 100% Japanese kozo. Also, Moriki kozo, dyed Matsuo kozo, Japanese tools, brushes and adhesives including funori. A wide range of Kashiki kozo and gampi rolls in varying weights and tones, cut into custom lengths or packaged in mixtures. Delivered with deep knowledge gained on our frequent visits to Japan and connections there over the past 37 years. In partnership with US-based washarts.com.

## Museum Services Corporation

385 Bridgepoint Way, South St. Paul, MN 55075  
Contact: Linda Butler  
Ph: 651-450-8954 Fx: 651-554-9217  
Email: [info@museumsservicescorporation.com](mailto:info@museumsservicescorporation.com)  
Website: [www.museumsservicescorporation.com](http://www.museumsservicescorporation.com)

Providing equipment, supplies and services for institutions and individuals for over 37 years, Museum Services Corporation is pleased to once again attend the AIC Annual Meeting. Please stop by our booth to enjoy hands-on demonstrations of equipment, take home some supply samples, and talk about what else we can do to help you in your future treatments!

## National Center for Preservation Technology & Training (NCPTT)

645 University Pkwy, Natchitoches, LA 71457  
Contact: Jason Church  
Ph: 318-356-7444 Fx: 318-356-9119  
Email: [jason\\_church@contractor.nps.gov](mailto:jason_church@contractor.nps.gov)  
Website: [www.ncptt.nps.gov](http://www.ncptt.nps.gov)

The National Park Service's National Center for Preservation Technology and Training protects America's historic legacy by equipping professionals in the field of historic preservation with progressive technology-based research and training. Since its founding in 1994, NCPTT has awarded over \$7 million in grants for research that fulfills its mission of advancing the use of science and technology in the fields of archaeology, architecture, landscape architecture and materials conservation.

## Northeast Document Conservation Center

100 Brickstone Sq., Andover, MA 01810  
Contact: Julie Martin  
Ph: 978-470-1010  
Email: [jmartin@nedcc.org](mailto:jmartin@nedcc.org)  
Website: [www.nedcc.org](http://www.nedcc.org)

Founded in 1973, the Northeast Document Conservation Center is the first nonprofit conservation center in the U.S. to specialize in the preservation of paper-based materials for cultural institutions and private collections. NEDCC serves clients nationwide, providing conservation treatment for book, photograph, and paper collections, including works of art on paper, Asian art, and oversize works. NEDCC provides digital imaging, audio preservation, assessments, consultations, and disaster assistance, and is a trusted resource for preservation information and training.

## Opus Instruments

Unit 8 Lodge Farm Barns, New Rd.,  
Norwich, Norfolk NR9 3LZ UK  
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Ph: 011-44-1603-740397  
Email: [hello@opusinstruments.com](mailto:hello@opusinstruments.com)  
Website: [www.opusinstruments.com](http://www.opusinstruments.com)

Opus Instruments are the team behind the world's leading cameras for Infrared Reflectography. The renowned Osiris camera has been used to examine hundreds of artworks at leading institutions and art galleries around the globe, making notable contributions within the fields of both art conservation and art history. Following in its success is Opus Instruments' new Apollo camera, which allows you to capture and explore infrared reflectographs in more depth and detail than ever before.

## Print File, Inc.

1846 S. Orange Blossom Trl., Apopka, FL 32703  
Contact: Gene Amoroso  
Ph: 407-886-3100 Fx: 407-886-0008  
Email: [gene@printfile.com](mailto:gene@printfile.com)  
Website: [www.printfile.com](http://www.printfile.com)

Print File Archival Storage at [www.printfile.com](http://www.printfile.com), is your complete source for innovative product solutions that include traditional or digital photographic presentation and storage needs as well as the lowest prices on all document and paper-borne storage materials. With Print File's expertise, spanning more than 50 years, institutions have been using Print File products in housing their valuable collections and archives. Print File's commitment to deliver only the highest quality products throughout the world has established our reputation as the world leader in museum quality storage. Print File Archival Storage will continue to be your partner in preserving the memories of yesterday, for the appreciation of tomorrow's generations.

## RH Conservation Engineering

"Meakins Rise" 16 Meakins Rd., Flinders,  
Victoria 3929, Australia  
Contact: Robin Hodgson  
Ph: 011-61-3-5989-1199  
Email: [rhe@rhconservationeng.com](mailto:rhe@rhconservationeng.com)  
Website: [www.rhconservationeng.com](http://www.rhconservationeng.com)

Established in 1991 by conservator Robin Hodgson, RH Conservation Engineering is a research driven supplier of the most innovative, technically advanced and aesthetically pleasing equipment available, providing consistent quality results in the conservation of human artistic and cultural heritage. Many of the materials and manufacturing techniques used in our equipment come from the aerospace, electronics, and advanced manufacturing industries.

## Routledge, Taylor & Francis

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Website: [www.tandfonline.com](http://www.tandfonline.com)

Routledge is proud to publish the Journal of the American Institute for Conservation. Visit our stand at AIC & CAC to browse the latest research published in the journal, our wider journals and books collections in conservation and heritage, and to find out how you can submit your own paper. We look forward to meeting you! [www.tandfonline.com/yjac](http://www.tandfonline.com/yjac).

## Sarah Balinskas Fine Framing, LLC

1114 Taft St., Houston, TX 77019,  
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Website: [www.sarahbalinskas.com](http://www.sarahbalinskas.com)

Sarah Balinskas Fine Framing maintains the value of artwork and collections by providing appropriate frame design, specialized display solutions and conservation conscious art care. Our showroom is a library of historical and contemporary samples. Our wood working department makes custom hand finished gold leaf work and custom hardwood work to exact specifications. Our preparation department uses preservation techniques including hinging, sewing and armatures to mount artwork and collections for exhibition

## Spacesaver Corporation

1450 Janesville Ave., Fort Atkinson, WI 53538  
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Website: [www.spacesaver.com](http://www.spacesaver.com)

Spacesaver helps improve collections care at museums worldwide. Our clients include the Field Museum of Chicago, the California Academy of Sciences, and many other museums, large and small, in the US and abroad. Product offerings range from museum cabinets and high-density mobile storage (compactors) to a variety of drawers and trays, shelving, and art rack options. Our network of authorized affiliates provides design assistance, installation, and maintenance. Contact us to arrange a free space assessment.

## Talas

330 Morgan Ave., Brooklyn, NY 11211  
Contacts: Jacob Salik  
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Website: [www.talasonline.com](http://www.talasonline.com)

Bookbinding, Conservation and Archival supplies. Visit our booth for copies of our most recent catalogs, samples, and featured new products.

## Zarbeco, LLC Booth # 201

1240 Sussex Turnpike, Suite 5, Randolph, NJ 07869  
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Website: [www.zarbeco.com](http://www.zarbeco.com)

Zarbeco manufactures handheld digital microscopes and imaging software serving art conservators for over 15 years. See our new extended field MiScope Megapixel 2 with 5x-140x magnification and up to 4-inch field of view with optional IR and UV LEDs and tripod mount.



**AIC announces its 2019 Annual Meeting in Greater New England!**

- Save the dates! The 47th Annual Meeting will be held May 13–17, 2019.
- Sessions and sleeping rooms to be hosted at the Mohegan Sun in Uncasville, CT 06382
- Go online to read some Frequently Asked Questions about the hotel location, plans to explore the area, and more!

**We are also announcing details for AIC's 48th Annual Meeting in 2020!**

- Look forward to visiting Salt Lake City, May 19–23, 2020.
- Sessions will be held at the Salt Palace Convention Center, with the host hotel located directly across the street – the Marriott City Creek Hotel. (Note that a few events/sessions will be held at the Marriott City Creek Hotel.)