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## Material Matters 2018: AIC's 46th Annual Meeting in Houston, Texas

More than 1,150 people joined AIC in Houston, Texas, in late May to attend our 46th Annual Meeting, "Material Matters." The meeting featured 14 tours, 15 workshops, nearly 40 general sessions, and 165 specialty sessions, plus an array of other options designed to enrich, educate, and provoke thought among attendees.

The Marriott Marquis Houston was home to most events during the 5-day conference, which focused on the impact of material studies – or studies of materials – in the conservation profession, including the emergence of innovative treatments, new ways of "looking" and "seeing," shifts in decision-making and desired outcomes, and changes in collection care strategies. Also featured were explorations of the impact of trending "materiality" studies on related disciplines including archaeology, museum and curatorial fields, and art history among others.

Our thanks go to the program committee for their work in the long process of considering the submissions received from our call for papers. The general session program committee included Suzanne Davis (chair), Jayme Jamison, Rebecca Kaczowski, Fran E. Ritchie, Corina Rogge, Erin Stephenson, Jessica Walthew, and E. Keats Webb; the specialty group vice chairs served as program committee chairs for each specialty. Additionally, Christine Bisulca, Laura McCann, and Kari Rayner served with chair Suzanne Davis as poster editors this year.

AIC also honored members who were nominated by their peers for outstanding service to the field.

### Special Thanks

FAIC offers special thanks to the National Endowment for the Humanities, Samuel H. Kress Foundation, National Center for Preservation Technology and Training, and Tru Vue, Inc. for their support of our annual meeting programs. AIC thanks our sponsors: ANAGPIC; Atlas Preservation, Inc.; Bruker Corporation; Crystalizations Systems, Inc.; D/2 Biological Solution; Dorfman Museum Figures, Inc.; Foster + Freeman USA, Inc.; Gaylord Archival; GC Laser Systems; Goppion; Hollinger Metal Edge, Inc.; Huntington T. Block Insurance Agency, Inc.; Image Permanence Institute; Kremer Pigments, Inc.; Lighting Services Inc.; Polygon US; Ship and Insure; Sirma Americas; SmallCorp; T and D US, LLC; Testo, Inc.; Tru Vue, Inc.; University Products; West Dean College; and Zone Display Cases. Also, for their generous sponsorships of our events: The Conservation Center; The Heritage Society; The Houston Museum of Natural Science; The Live Oak Friends Meeting House; The Museum of Fine Arts, Houston; and The Project Row Houses.



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**Deadline for September editorial submissions: August 1, 2018. Submit to [carmina@conservation-us.org](mailto:carmina@conservation-us.org).**

We reserve the right to edit for brevity and clarity.

#### ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. Internships and Fellowships, Positions Available, and Classified Ads are placed at no cost. Display ad pricing: half page \$255; full page \$395.

Deadlines for advertising copy/materials are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to AIC at [advertise@conservation-us.org](mailto:advertise@conservation-us.org).

#### AIC NEWS STAFF

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## Advocacy and Advertising for Our Services and Ourselves

*(Remarks transcribed and published in part from a presentation at the AIC Business Meeting, 2018 AIC Annual Meeting in Houston, June 2, 2018)*

I would like to briefly describe not so much what I have done over the past year as President, as much as what I have learned. To this end, I will share some personal observations about the conservation profession that, in my opinion, need our attention. What I have to say about this topic is by no means comprehensive — these are my own thoughts for your consideration.



### ADVOCACY

I love the word advocacy, as I am sure that anyone who writes grant proposals or is an administrator will concur. I am proud to advocate for the conservation of cultural heritage. Advocacy of cultural heritage preservation is a noble and selfless endeavor. It is a high-minded and unifying mission for AIC members. And it is important.

But I have to ask myself — what do we, as individual conservation professionals, gain from our larger advocacy efforts? If our grant proposal is awarded, we receive funding to put our plan into action. If our administrations buy into our campaign, we receive support to implement our programs. Endorsement of our advocacy efforts by policy- and decision-makers brings both personal fulfillment and employment.

But if we look just beyond the aura of advocacy, where are we, as conservators, situated? As we saw at the 46th Annual Meeting, we are the highly skilled stewards of material memories. We are the ones who will save and sustain the irreplaceable. We are truly indispensable players in this worthy mission. That much is obvious.

Or is it? When it comes to public recognition that we are the most qualified, the most competent, and the most critical actors in cultural heritage preservation, it strikes me that our outward-facing personae are largely absent. Why aren't the conservation professionals automatically sitting at the table when planning any activity or policy having to do with collections care and conservation? Why aren't the paintings conservators and scientists routinely credited for every newly discovered painting worth millions of dollars or the outdoor sculpture conservators celebrated at the unveilings of rejuvenated monuments that will attract thousands of tourist dollars? Why isn't AIC the first place for an appraiser, an art advisor, an insurance representative, or a collector, to find a conservator? Doesn't the outside world know how special we are?

I would posit that the outside world does not know how special we are. And until they do, half of the equation toward solving the preservation needs of cultural property is missing. So, for a few minutes, I think we need set aside — not abandon — the "why" of heritage conservation and focus on the "who" and the "how."

### THE WHO AND THE HOW

How many of us have spent Thanksgiving dinners trying to explain what we do? An example: My 95-year-old father is an engineer, he specializes in the flow of liquids having different viscosities. Despite my constant explaining of what I do, he never understood. But then I talked about how important it is to understand the chemical and physical properties of the materials of artworks, the way they function together, and how, as they age, they change. And he suddenly he declared, "You're not a conservator, you're an engineer." He may not have understood the goal of our job, i.e., heritage conservation, but he could really relate to the knowledge and skills that are required to get us there. The competencies required to carry out our jobs are not unique to us -- teaching, microscopy, environmental monitoring, risk assessment, fine motor coordination, visual acuity, and taking x-rays are only a few of our overlapping skills. My father could not relate to the WHY of what we do, but he could identify with the WHO and the HOW.

**From the Board President** continued from page 3

Moving beyond immediate family, how are we identified by our peers? At present, we are recognized by our membership designations – Associate, PA, and Fellow. But do these designations really describe the WHO and the HOW? We need to explore ways in which our current membership categories can better reflect who we are and what we do – which is the charge to be explored by the Membership Designation Working Group.

Recently I read of a name change to Collections Stewardship by a committee of a national professional organization that opted to include “behind-the-scenes technical experts,” namely collection care personnel. My first thought was: how can it be that “technical experts” are relegated to “behind-the-scenes”? It strikes me that technical experts should be part of the scene. But could the committee’s slightly tone-deaf characterization of their new cohort simply reflect an existing hierarchy? One that also encompasses conservators? Ouch!

It strikes me that all “behind-the-scenes technical experts” should be encouraged to join the AIC and, regardless of their stature in their home institutions, be provided with the tools to attain peer-review membership designations. Other allied professionals are striving to save cultural heritage alongside of us. They should be brought on board if AIC is to remain sustainable and influential.

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**“...Moving beyond our individual and professional identities, I think we need to seriously consider if our organizational identity is user-friendly. Even AIC members stumble over our name...”**

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#### ADVERTISING

I think of advertising as a more hard-edged, practical iteration of advocacy. As a group, conservators have tended to shy away from advertising and the world of crass commercialism. Until 1977, medical doctors (with whom we have long identified) were not allowed to advertise in this country. For better or for worse, we are now bombarded with medical advertising for ailments we don’t even know we have. I am not suggesting that the AIC should take to billboards or the airways; however, we need to face the fact that conservators in private practice are a growing segment of our membership. Done strategically and thoughtfully, advertising will not cheapen our brand – if anything it will make the public more aware of the AIC as an organization, the Find-a-Conservator service, and open up the collection care resources available on our website. Let’s be part of the scene.

Finally, moving beyond our individual and professional identities, I think we need to seriously consider if our organizational identity is user-friendly. Even AIC members stumble over our name – the American Institute for Conservation of Historic and Artistic Works. Which comes first – Historic or Artistic; is it “for” Conservation or “of” Conservation? What Works?

Name recognition is even worse for the FAIC – the very conduit through which money flows into programs that directly benefit members. As a result of a generous Comprehensive Organizational Health Index grant from the Andrew W. Mellon Foundation, we will soon embark on an ambitious campaign that will require the FAIC board members – composed largely of non-conservators – to approach other non-conservators and ask them for donations.

If you were a non-conservator, how would you respond to this solicitation? “Hello, would you like to become a Friend of the Foundation for the American Institute for Conservation of Historic and Artistic Works?” The name itself is neither direct, understandable, nor particularly enticing, is it? Surely, we need to devote some time and effort to refining our corporate identity if our fundraising campaign is to be successful.

For all these reasons and more, we need to advocate and advertise for our services and ourselves. Let’s all be part of the scene. I am honored to serve all AIC members.

—Margaret Holben Ellis, AIC Board President, [mhe1@nyu.edu](mailto:mhe1@nyu.edu)

## CONGRATULATIONS TO AIC'S 2018 AWARD RECIPIENTS! *Presented at the Opening Session, Thursday, May 30*

Awards were presented at the Opening Session, Thursday, May 31, except as noted. The AIC website lists all current and previous award recipients. To view this year's recipients and their bios, visit [www.conservation-us.org/2018Awards](http://www.conservation-us.org/2018Awards).

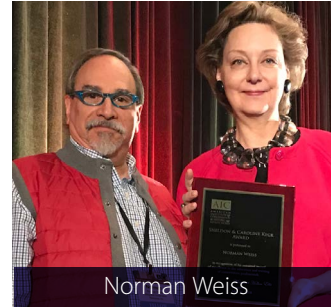
### Sheldon & Caroline Keck Award



Frank Matero



Consuela "Chela" Metzger



Norman Weiss

### Conservation Advocacy Award



Gregory D. Smith

### Honorary Membership



Dan Kushel

### President's Award



Steve Pine

### Robert L. Feller Lifetime Achievement Award



Alan Phenix



Bruno Pouliot (Courtesy, Winterthur Museum, photo by James Schneck)\*

### CAA/AIC Award for Distinction in Scholarship and Conservation



Paul Messier (Photo by Jon Atherton)\*\*

### Rutherford John Gettens Merit Award



Rachael Perkins Arenstein

\*presented in early May  
\*\*presented in March

## Letter from the AIC Vice President and Program Chair

Dear Colleagues,

As I write this, I'm drinking coffee while sitting on a small stone porch. A grapevine has wound its way across the posts at the front, and thick clusters of grapes hang invitingly within reach. In the small garden beyond the grapevine, daisies, geraniums, tomatoes, and herbs are growing with abandon. Just ahead, the Aegean Sea is sparkling in the morning sunlight. With all this to enjoy at the site where I'm working in Turkey, you might be surprised that I'm still thinking about our recent annual meeting in Houston, but I am!

Every annual AIC meeting feels like a triumph to me. I've had the pleasure of serving on various program committees for it since 2012; first for some special sessions chaired with my friend and colleague Emily Williams, then later as an officer of the Objects Specialty Group, and two years ago, as a member of the General Session committee. Service on any program committee for AIC's annual meeting is wonderful – as you read abstracts and consider programming, you're exposed to the depth and breadth of our members' creativity, energy, and accomplishments – and it's incredibly inspiring. But this past year was special to me. As the meeting's overall chair, I had – for the first time – an insider's view into the work of \*all\* the program committees, from specialty groups and networks, to member-organized panels, workshops, and debate sessions. The enthusiasm and hard work of our members is – at the risk of being tediously repetitive – truly inspiring (there's not another way to say this properly unless you use a lot of other adjectives like motivating, energizing, impressive, extraordinary etc.).

For the 2018 meeting, I invited members to propose and chair topic-focused sessions for our concurrent general session programming. As a result, we had five multidisciplinary sessions, each exploring the meeting's theme of "Material Matters" from a different perspective, with a sixth session devoted to longer-format programming, including a career retrospective by Gay Myers and Lance Mayer and two panel discussions focused on disaster response. Other highlights of the meeting for me are...well, there are a lot! A big one was the "Whose cultural heritage, whose conservation strategy?" symposium, at which I was especially grateful for the final panel of the day, a discussion on race and experience led by four emerging professionals who explored challenging issues with grace and humor, without compromising the seriousness of the topic. At the "Untold Stories" event, where we heard from three artists and scholars working to preserve and tell the stories of marginalized communities, I cried through one of Sonia Guiñansca's poems before being inspired (repetitive, but true!) by all the presenters. I immediately wanted to work with each of them, while also secretly hoping each might somehow want to adopt me as their new best friend.

As an archaeological conservator, I was grateful for two entire sessions devoted to archaeological conservation – a rarity at an AIC meeting – and I really enjoyed the joint OSG/ASG reception at The Heritage Society held in Sam Houston Park. The opening session at the Museum of Fine Arts, Houston was incredible, in large part because the institution itself is so impressive. With two friends, I trekked what felt like 17 miles at the reception, all inside the museum through one gorgeous gallery space after another.

I can't close this letter without a mention of the meeting's amazing closing session focusing on sharing failures and mistakes, which was masterminded by Rebecca Gridley and Tony Sigel. It was so much fun to come together and relax with a glass of wine (or, in my case, a martini) and hear each other's stories; some were heartfelt and thought-provoking, while others were horrifying yet relatable and hilarious.

I started the meeting already impressed with the work of all my attentive, creative colleagues – the AIC staff who were doing so much, so cheerfully, to make the meeting a success; my many fellow conservators who were reviewing abstracts and compiling great programs; and our numerous members who were preparing to present their work at the meeting. I ended the meeting enamored with the entire group, including all the dedicated attendees like me who were listening to great papers while frantically scribbling notes. My sincere thanks to all of you.

It's hard for me to imagine that the 2019 meeting could be any better than the great conferences of the past several years, but I'm going to challenge us to make it happen. Get ready – I hope to see you next year in Connecticut!

—*Suzanne Davis, AIC Fellow, [davissl@umich.edu](mailto:davissl@umich.edu)*



You can now download meeting materials and upload your presentation!

- [2018 Final Program](#)
- [2018 Abstract Book](#)
- Download the Attendee list
- [46th Annual Meeting Sched](#)
- Speakers and poster presenters can upload their presentations to their abstract in Sched

**NEW SYMPOSIA AND THREE PRE-SESSIONS ROUND OUT THE ANNUAL MEETING**

Houston was home to an experiment (of sorts); we hosted two standalone, daylong symposia on single topics. These served as a conference within a conference — each included many presentations and panels, as well as a hot lunch.

On Tuesday, “The current use of leather in book conservation” symposium, organized and moderated by Marieka Kaye and Henry Hebert, featured six presentations, a roundtable discussion, and a panel presentation on leather repair options from three Library of Congress conservators. Presentations included a look at the leather manufacturing process, leather conservation methods past and present, the use of Japanese paper in bookbinding, and two methods for producing synthetic materials to match leather surfaces. This symposium paired with an FAIC workshop held the next day on re-backing leather books.

Wednesday featured the symposium on “Whose cultural heritage? Whose conservation strategy?,” organized by AIC’s Equity & Inclusion Working Group (Anisha Gupta, Kimi Taira, Jennifer Hain Teper) and sponsored by Sirma Americas. Nearly 35 speakers and panelists addressed the topics centered around the changing ways that museums and conservators are engaging with the diverse communities from which their collections originate, and the barriers to promoting a more diverse workforce in cultural heritage conservation and how they can be overcome. The symposium was followed by a pre-session organized by Untold Stories on “Storytelling as preservation.” This free event was broadcast live on AIC’s Facebook page and has had more than 1,100 views (link: <https://www.facebook.com/aiconservation/videos/10156594900283680/>).

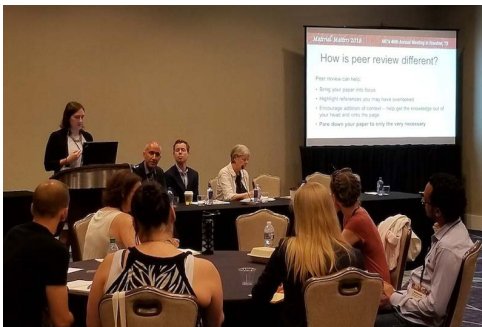
The other two pre-sessions included a discussion on scholarly writing that encouraged conservation professionals and postprint authors to submit to AIC’s journal, as well as providing tips and strategies (see following section); and a presentation by IMLS grant reviewers, moderated by Connie Bodner of the IMLS on providing strategies for successful grant writing. Other sessions of note (usually held as pre-sessions) included: STASH Flash V (held within the Collection Care track on Thursday), and the Socratic Dialogue (hosted as a luncheon on Friday). The CIPP luncheons were highly rated as well for providing excellent information to those in private practice.



**H&S welcomes OSHA in the Exhibit Hall**

Health & Safety Committee co-chairs were pleased with the level of interest expressed by those visiting their committee booth at the meeting. The OSHA OnSite representatives who were in the booth with the committee chairs were Glenn Abdelnoor, Health and Safety Consultant, and Barb Fox, OSHCON Outreach Program Specialist. Both are from the Texas Department of Insurance, Division of Workers’ Compensation and are local representatives of a national OSHA program, which provides no-cost, confidential health and safety services and compliance advice to small and mid-sized businesses.

- The website for this program is [www.osha.gov/dcsp/smallbusiness/consult.html](http://www.osha.gov/dcsp/smallbusiness/consult.html)
- The committee also managed the annual fit testing.
- Visit their informational pages on the AIC Wiki at [www.conservation-wiki.com/wiki/Health\\_&\\_Safety](http://www.conservation-wiki.com/wiki/Health_&_Safety)



JAIC Pre-session



Whose Cultural Heritage? Whose Conservation Strategy Symposium. Courtesy of Laura Hoffman.

**SCHOLARLY WRITING: FROM ABSTRACT TO PUBLICATION**

More than 50 participants from various fields including conservators, museum scientists, and allied professionals attended the scholarly writing session, which featured presentations and a question and answer period. The goal of the session was to increase the number and quality of submissions to JAIC by clarifying the most important aspects to take into account when preparing a paper for consideration in AIC’s journal.

The session started with my introduction to JAIC and the importance of publishing papers in the conservation and conservation science fields. This was followed by a presentation by Robin Hanson, Associate Editor for textile conservation, on the elements needed to prepare a good abstract. George Cooper, Managing Editor at Taylor & Francis (T&F), provided important insight on the importance of getting your paper published and cited. George also presented the new marketing strategies recently implemented by T&F for helping authors reach a wider audience. An important statement made by George was that “the life of a paper does not end with its publication,” stressing the importance of promoting your paper as a way of increasing your citations, downloads, and views. JAIC will provide assistance to authors that wish to promote their papers using the tools currently available at “Author Services” on the website of T&F.

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



## EXHIBIT HALL AND RECEPTION

AIC thanks the more than 50 exhibitors who filled the chandelier-lit exhibit hall this year. Attendees also had a special opportunity to meet with the exhibitors before opening day at an evening reception. Food and drinks were available while attendees chatted with vendors in an un-rushed setting, offering plenty of time to learn about products and see demos. Feedback for this reception was positive so there are plans to repeat this preview event.

## GENERAL SESSIONS

Four presentations in the general session set the stage for a broad discussion of the 2018 theme, "Material Matters." Glenn Wharton addressed materiality in contemporary art, and then Carrie McNeal brought conservation itself into focus, arguing to preserve practitioners' material culture. Vanessa Applebaum, followed by Crystal Sanchez and Lauren Sorensen, looked into modern problems by considering 3D printed objects and the physical storage of digital items. Concurrent tracks on the theme included: imaging technology, material questions, material transfers & translations, natural history collections, and problematic materials, with a few long-form lectures and panels also offered.

### LEARNING FROM OUR COLLEAGUES' (AND OUR OWN) MISTAKES

AIC hosted a new event for its closing session titled "A failure shared is not a failure: Learning from our mistakes." The event was organized and moderated by Tony Sigel (outgoing OSG Chair) and Rebecca Gridley (outgoing ECPN Chair) and sponsored by Bruker Corporation. While the packed and enthusiastic audience enjoyed a cash bar and light snacks, twelve presenters candidly discussed their own errors in decision-making, communication, or treatment execution, momentary lapses in judgement, unfortunate accidents, and unexpected outcomes. The speakers spanned specialty groups and career stages, and they spoke about their own mistakes made from decades ago to earlier this year. From tips session-style talks with practical safeguards and solutions, to humorous and heartfelt confessionals and musings on the profession and our practices, the talks were warmly and enthusiastically received. In light of the event's success, the organizers will be planning another iteration of the session to close out next year's annual meeting in New England.

—*Rebecca Gridley, ECPN Chair, rebecca.ec.gridley@gmail.com, and Tony Sigel, OSG Group Chair, tony\_sigel@harvard.edu*



### BUSINESS MEETING

AIC Member Business Meeting minutes will be posted on the website at [www.conservation-us.org/governance](http://www.conservation-us.org/governance). The general discussion after board presentations revolved around outreach and how AIC could better support members in their leadership and advocacy efforts.

### 'ANGELS' DESCEND TO AID PRINTING MUSEUM

Following the AIC Annual Meeting in Houston, a group of volunteers forwent a Sunday swim in the Texas-shaped lazy river at the conference hotel, braved the Houston humidity, and headed to the Printing Museum to participate in an Angels Project. As their mission phrases it, the Printing Museum, Houston, "demonstrates the enduring impact of the printing by exploring the intersections of the history, art, and technology of the craft." The museum's collections include historic documents, books, presses, and other printing equipment, as well as studio spaces for printers, an artist-in-residence, and two operational presses within gallery spaces that are used to demonstrate printing techniques for visitors. The museum only recently reopened following a devastating fire in May of 2016, and if you're in the area it is well worth a visit.

Angels Project volunteers had the fantastic opportunity to explore the museum and help with cataloguing, photographing, and condition-checking newspapers with historically significant headlines and an assortment of other printed materials. The items dated from the 1700s to the early 2000s and





included local, national, and international printed materials. Staff members at the Printing Museum were well prepared for our visit, and we set up two documentation stations to streamline the cataloguing, photography, and examinations processes. Separately, some volunteers took a look at the two presses used for visitor demonstrations: one a 1999 replica of a Gutenberg press (made by Pratt Wagon Works in Utah), and the other a 19th-century cast iron, Washington Style, Columbian Press. Without conservators on staff, the day presented a great opportunity for the Printing Museum to have discussions about conservation priorities, building and press maintenance, and other topics related to collections care.

The group of volunteers consisted of people from across the United State (and one volunteer from France!) and represented conservation professionals at all stages of their careers. As an emerging conservation professional, I appreciated the opportunity to put my existing skills to good use, learn some great tips, connect with colleagues, and enjoy an all-around fun day at a fantastic museum. I think we all appreciated the Printing Museum's hospitality (including a great tour and delicious lunch) and would like to thank the staff for opening the gift shop so we could buy some Printing Museum swag! Overall, the project was a wonderful opportunity to make new acquaintances and gather as conservation professionals to lend a hand to a local Houston gem.

—Riley Cruttenden, *ECPN Communications Officer and Angels Project volunteer*



## EXPERIENCE THE MEETING THROUGH SOCIAL MEDIA

Thanks to all attendees who shared their meeting experience using our hashtag, #AICmtg18! Your colleagues were (and are!) deeply appreciative of the shared knowledge contained in tweets and Facebook and Instagram posts. With hundreds of posts, it can be intimidating to try to work through the hashtag on some of the platforms. We have gathered a number of posts into a story on Wakelet to capture the social media excitement. Follow us on Facebook and Twitter to make sure you catch that update – and you can always dive right into the tag on any platform or via Google search. Contact me if you have any content to share!

—Katelin Lee, *FAIC Outreach Coordinator, klee@conservation-us.org*

## BLOGGING THE 2018 MEETING

We are beginning to transition the AIC blog to the new AIC Member Community platform. Rather than put new content from the 2018 meeting into our current WordPress blog, we want to place the terrific material generated from our annual meeting on our new site. Here is the plan for this year:

1. Use the link below to access and use the blog sign-up sheet. [https://docs.google.com/spreadsheets/d/1S5ZzeJGiYzQc-2EdYlg2l\\_3FneiVx-D-sQE5cdXFrcg/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1S5ZzeJGiYzQc-2EdYlg2l_3FneiVx-D-sQE5cdXFrcg/edit?usp=sharing)
2. We will send out instructions for how to post on the new member community blog.
3. Post your write-up and have a chance to win a free 2019 Annual Meeting registration!

The raffle will be held next month, giving the winner ample time to consider submitting an abstract for 2019. Remember, you are ideally recounting, in an accessible fashion, your takeaways. Feel free to contact me via email if you have any questions.

—Rachael Arenstein, *AIC e-Editor, rarenstein@conservation-us.org*



### Revisit the Meeting Through Social Media

Thanks to all who shared via social media!

- Enjoy the 2018 Annual Meeting via [Storify](#).
- You can still post follow-up thoughts and resources on social media using our hashtag, #AICmtg18

# AIC News

## 2018-19 AIC Board of Directors

- Margaret Holben Ellis, President
- Suzanne Davis, Vice President
- Sue Murphy, Secretary
- Sarah Barack, Treasurer
- Brenda Bernier, Director, Communications
- Thomas J. Braun, Director, Committees, Networks & Task Forces
- Molly Gleeson, Director, Professional Education
- Sarah Melching, Director, Specialty Groups
- Eryl P. Wentworth, Executive Director



The Board of Directors is pleased to announce that they have officially approved the creation of an AIC committee on Equity & Inclusion

## 2018-2019 Roster

Welcome to AIC's Specialty Group and Network chairs for 2018-2019.

- ASG Chair, Rebekah Krieger, rebekah.krieger@gmail.com
- BPG Chair, Jodie Utter, bpg.jodie.utter@gmail.com
- CIPP Chair, Linda Roundhill, artsconservation@comcast.net
- EMG Chair, Crystal Sanchez, sanchezca@si.edu
- OSG Chair, Ariel O'Connor, oconnora@si.edu
- PMG Chair, Barbara Lemmen, blemmen@ccaha.org
- PSG Chair, Megan Salazar-Walsh, psgchair1@gmail.com
- RATS Chair, Corina Rogge, crogge@mfah.org
- TSG Chair, Melanie D. Sanford, info@conservingthreads.com
- WAG Chair, Genevieve Bieniosek, gbieniosek@gmail.com
- CCN Chair, Mary Coughlin, coughlin@gwu.edu
- ECPN Chair, Kari Rayner, rayner.kari.s@gmail.com

## AIC Equity & Inclusion Committee (E&I) Seeks Inaugural Members

The newly formed Equity & Inclusion Committee (E&I) seeks six (6) new members to join our committee. These positions are open to any AIC member – Associate, PA, and Fellow – in any conservation specialization. Applicants representing diversity of all kinds are particularly encouraged. The committee terms will be June 2018 – May 2021, with staggered 1-, 2-, and 3-year initial appointments that each have optional second terms.

### COMMITTEE CHARGE:

The Equity & Inclusion Committee (E&I) seeks to meet four targets, encompassing both short- and long-term goals, by working in concert with the AIC board and staff. The committee is guided by the AIC board-approved *Recommendations for Advancing Equity and Inclusion in the American Institute for Conservation of Historic and Artistic Works: A Report to the Board of Directors*. With the targets aimed principally at increasing racial and cultural diversity within the conservation field, the committee's responsibilities are:

- To develop internal engagement and education processes or resources
- To increase advocacy and partnerships with allied and international professionals
- To enhance recruitment, growth, and retention practices for under-represented members
- To ensure sustainability of efforts

### MEMBERSHIP PARAMETERS:

- The committee is comprised of seven voting members.
- Members serve for three years, with an additional three-year term option (after initial staggered appointments).

- One member serves as a liaison to the Education and Training Committee (ETC) and one as liaison to the Emerging Conservation Professionals Network (ECPN).
- One member serves as chair for three years.
- During the third year of the chair's term, another member serves as chair designate, assisting with and learning the chair's responsibilities.
- As needed, corresponding (non-voting) members and non-AIC experts will be invited to guide research on special topics.

#### ANTICIPATED TASKS:

- Monthly telephone conference calls with the committee members.
- Develop and maintain communication and collaboration with allied professional organizations
- Investigate and prioritize next steps towards increasing equity, inclusion, and diversity based on the recommendations of the Equity and Inclusion Working Group Report [www.conservation-us.org/docs/default-source/reports/equity-and-inclusion-working-group-final-report.pdf](http://www.conservation-us.org/docs/default-source/reports/equity-and-inclusion-working-group-final-report.pdf)
- Participate in researching and writing group presentations, publications, blog posts, social media posts, and participation in AIC Member Community Board discussions.
- Contribute to development and planning for the Equity & Inclusion related programming for AIC Annual Meetings.
- Collaborate with other related committees, networks, working groups, and initiatives.

#### TO APPLY:

Please submit a statement of purpose (one-page maximum length), desired initial term length, and resumé by August 1st to Jennifer Hain Teper, Chair of the Equity & Inclusion Committee (E&I), at [jhain@illinois.edu](mailto:jhain@illinois.edu).

### Ethics and Standards Committee Seeks New Member (PA)

The AIC Ethics and Standards Committee is seeking a new member to begin a term at the beginning of 2019. While Committee members may be either a Professional Associate or Fellow of AIC, in order to maintain balance between Professional Associates and Fellows, the Committee is now seeking a Professional Associate. Similarly, the Committee maintains a balance between specialty groups and therefore is currently seeking a member specializing in objects conservation. Finally, in order to preserve geographic balance, a candidate from the Midwest or Western United States would be preferred. Previous volunteer experience with AIC is highly desirable.

At the request of the AIC Board, the Ethics and Standards Committee responds to cases involving AIC members when ethics and/or standards of practice are being challenged or compromised. The Committee may also be asked to interpret the intent of the *Code of Ethics* and *Guidelines for Practice* or to deliberate on other issues that have a direct bearing on the organization's core documents. If you are interested in serving on this important committee, please submit a letter of interest, along with a current CV to Rustin Levenson, Ethics and Standards Committee Chair, [rustinfl@aol.com](mailto:rustinfl@aol.com).

### AIC's Online Community Rollout - Higher Logic

I'd like to share a few updates to AIC's online community:

- AIC's volunteer leadership are now exploring new online committee-style communities to support their leadership duties; specialty group and network officers as well as AIC committees have a new place to share files and collaborate on projects. This should allow for easier transitions during officer changes.
- This summer, specialty groups will be launching their own online communities that will take the place of current listservs that are hosted on the Conservation OnLine servers. See tips on using the community on the Back Page.
- Plans are in the works to open other communities to further collaboration between professionals in our field. The blogging tool has recently been launched; we are experimenting with it now, so we can create easy instructions for all users.
- The AIC Publications Committee is currently working on guidelines for structuring our new online resource libraries.

Questions about the online community can be sent to [membership@conservation-us.org](mailto:membership@conservation-us.org).

—Bonnie Naugle, AIC Communications & Membership Director, [bnaugle@conservation-us.org](mailto:bnaugle@conservation-us.org)

# Annual Meeting News

## AIC 47th Annual Meeting - Call for Papers

AIC is pleased to announce the theme of its 47<sup>th</sup> Annual Meeting to be held in Greater New England at the Mohegan Sun Resort in Uncasville, CT, from May 13 - 17, 2019.

### “NEW TOOLS, TECHNIQUES, AND TACTICS IN CONSERVATION AND COLLECTION CARE”

Are conservation professionals innovators? We think so. From developing new approaches to conservation treatment and preventive care, to utilizing cutting-edge technological research, to examining how cultural heritage is defined and valued, conservation professionals are innovative, dynamic, forward-looking agents of change. And, how does collaboration with related fields and allied professionals influence the dynamics of the conservation – innovation process? We seek papers that explore all types of new work: practical, method-focused treatment projects; advances in collections care and management; discoveries in conservation science; and conservation initiatives that intentionally have a positive impact on communities. In 2019, let’s come together to share new ideas for solving conservation and collections care problems large and small.

### GENERAL SESSION

Do you have an idea related to “New tools, techniques, and tactics in conservation and collection care” that would constitute a cohesive, topic-centered concurrent general session? If so, please email AIC Vice President and General Session Program Chair Suzanne Davis at [davissl@umich.edu](mailto:davissl@umich.edu). Include a tentative title, the program format, and a brief description of what subject(s) will be addressed; multi-disciplinary topics are encouraged. Members proposing concurrent session sub-themes must be willing to serve on the General Session Program Committee. The deadline for submissions has been extended to July 12, 2018. For questions or to learn more, write Suzanne.

### PRE-SESSION PROPOSALS

Do you have an idea for a pre-session event that is not exactly a workshop or tour? If so, please let us know! Just email AIC Meetings and Advocacy Director Ruth Seyler at [rseyler@conservation-us.org](mailto:rseyler@conservation-us.org) with your thoughts on pre-session events. Calls for tours and workshops have gone out separately, but in case you missed those, please send them along to Ruth.

Abstract submissions should be no more than 500 words with an additional 300-word speaker biography and will be due on or before September 15, 2018. In late July, an email will be sent out with more detailed information including a link to AIC’s abstract submission portal.

### HOW WAS THE 2019 THEME SELECTED?

View the results of our [2019 Annual Meeting Themes Survey](#). For more information on the Greater New England location concept and the Mohegan Sun Resort, visit our [Annual Meeting website](#).

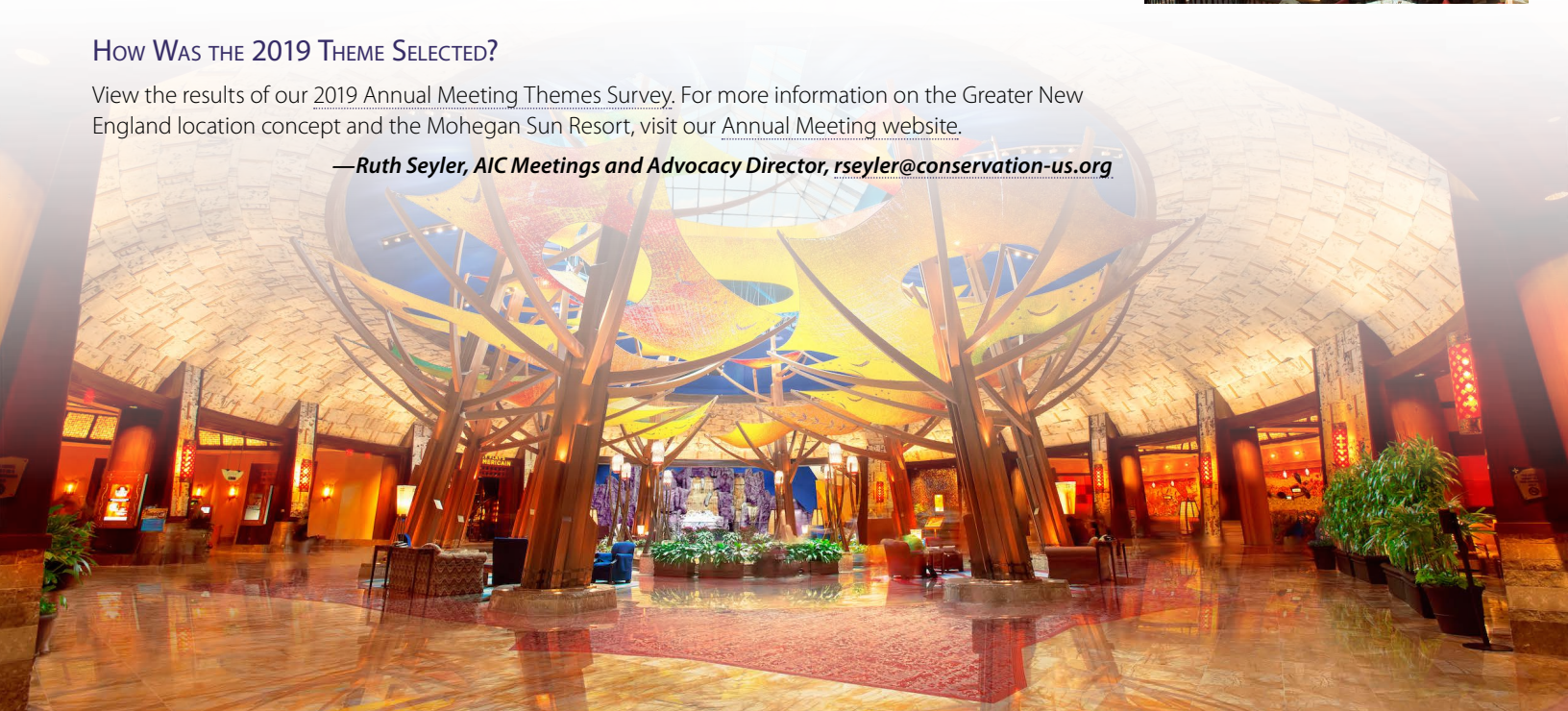
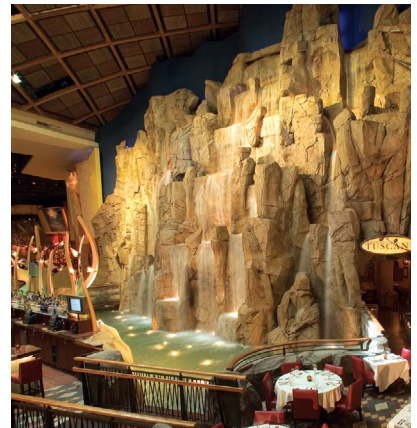
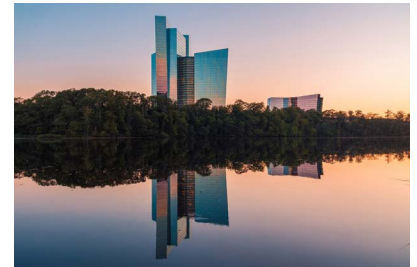
—*Ruth Seyler, AIC Meetings and Advocacy Director, [rseyler@conservation-us.org](mailto:rseyler@conservation-us.org)*



### Annual Meeting

Annual Meeting information is regularly updated online.

Visit [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings) to plan for 2019 or review past meetings.



# FAIC News

## Seattle Heritage Responders Training

On May 10 and 11, 2018, 35 individuals gathered at the Seattle Art Museum to kick off the training for the Seattle Heritage Responders program. In a program similar to those that have taken place in Miami and Houston, attendees are participating in an extended course to prepare them to serve on a regional response team for events that impact collections. Participants are completing an eight-part webinar series this summer and will gather again in early November for another two-day workshop to apply their response skills to a simulated disaster scenario.

## MayDay 2018

Thank you to everyone who participated in and supported the annual MayDay campaign this year! A tradition started by the Society of American Archivists and continued by FAIC, the MayDay campaign encourages all collecting institutions to set aside May 1st to “do one thing” for emergency preparedness.

We were thrilled to see some of the great activities shared: from the Frankenmuth Historical Association in Michigan who identified and labeled priority collections for evacuation, to the City of Greeley Museums in Colorado who invited members of the fire department to their site to conduct staff fire extinguisher training, to the Windward Community College Library in Hawaii who reviewed and updated their emergency plan.

Thank you to [Gaylord Archival](#) for providing gift certificates to help incentivize institutions to share their stories. We applaud those who took proactive steps to help make their institutions more resilient for future events. It's essential for all of us to build emergency planning into our calendars!

## Galveston Workshop

Members of the National Heritage Responders Working Group helped to organize a workshop at the AIC Annual Meeting titled “From response to recovery; from recovery to response: Hurricane lessons learned in Galveston.” On May 30, participants traveled to Galveston for the day-long exploration of how cultural heritage professionals can build on past response experiences to make better-informed decisions during recovery, mitigation, and preparedness stages.

Participants visited sites affected by Hurricane Ike 10 years ago and had the opportunity to hear from staff at the Rosenberg Library, Ashton Villa, and Moody Mansion about their experiences during the decade of recovery work.

Thank you to the National Endowment for the Humanities (NEH) for the support of this workshop.

## Now Accepting Workshop Proposals for 2019

Whether you have an expertise to share or want to bring experts together to explore a favorite topic, consider proposing a workshop for 2019. Two online portals are now open and accepting workshop proposals for the 2019 AIC Annual Meeting in New England and for FAIC professional development workshops throughout the year (and located throughout the US).

Proposal forms should be completed online. The proposal should include a brief description, learning objectives, and instructors. **Proposals are due August 31** – early submissions are encouraged; late submissions will be considered until the schedule is full. Preference will be given to topics that have clear learning outcomes for conservation professionals, and that involve practical, discussions, demonstrations, and other interactions appropriate to achieve those outcomes.

## AIC ANNUAL MEETING WORKSHOPS

Workshops will take place on Monday and Tuesday, May 13-14. Programs may take place over a couple of hours, a half or full day, or span over two days. Workshops at the Annual Meeting need to be self-supporting, meaning that registration fees must cover at least the direct costs of the event (speaker costs, handouts, audio-visual rentals, refreshment breaks, etc.). Programs can take place in a conference center meeting room or in a lab/facility in the New England area.



## FAIC PROFESSIONAL DEVELOPMENT WORKSHOPS

Workshops are typically three to five days and include a prominent hands-on component. Programs take place in museums and cultural institutions around the country. Support from the FAIC professional development fund is available to subsidize costs.

## FAIC Grant and Scholarship Applications Due September 15

Applications are due September 15 for requests for funding in seven categories that support projects by AIC members and allied professionals. Guidelines, links to application forms, and tips for submitting applications and letters of support are available at [www.conservation-us.org/grants](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 carefully read instructions for each application you wish to submit, as procedures are being updated to improve the application process.

- **FAIC Individual Professional Development Scholarships** offer support of up to \$1,000 to help defray professional development costs for AIC Fellows or Professional Associate members.
- **FAIC/Tru Vue® International Professional Development Scholarships** help conservation professionals defray up to \$1,500 in costs for attending international professional development events, such as workshops, conferences, and symposia. Key criteria of the award include demonstration of the learning that would occur, its applicability to individual's professional development goals, and dissemination of that learning to others.
- **FAIC/NEH Individual Professional Development Scholarships** of up to \$1,000 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities: "Gels for Paper Conservation," "Analysis of Weave Structures in Museum Textiles: Textile Basics and Non-Woven Structures," and "Analysis of Weave Structures in Museum Textiles: Simple Weaves and Complex Structures."
- **FAIC Lecture Grants** award up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.
- **FAIC Regional Angels Grants** offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.
- **FAIC Workshop Development Grants** give up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.
- **FAIC Small Meeting Support Grants** are intended to help defray the costs, up to \$2,500, to develop and hold small meetings of AIC members.

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

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

The \$30,000 fellowships are designed to give conservation professionals release time from their professional responsibilities in order to complete book-length manuscripts. The maximum fellowship length is eighteen months, so candidates should have all basic research completed prior to the start of the fellowship. Successful applications typically include a detailed outline of the work as well as one or more completed sample chapters. **Applications are due by November 1.**

Applicants must be AIC Fellows or Professional Associates. Guidelines and applications are available at [www.conservation-us.org/grants/publication](http://www.conservation-us.org/grants/publication).

For more information about the publication fellowships, contact Tiffani Emig, Programs Director & Administrative Manager, at [ttemig@conservation-us.org](mailto:ttemig@conservation-us.org) or (202) 750-3346.

## 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/currentcourses](http://www.conservation-us.org/currentcourses)).

Events marked with an asterisk (\*) are supported by a grant from the National Endowment for the Humanities (NEH). 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).

### 2018

#### **Applications for Nanocellulose Films in Conservation**

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

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

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

#### **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, Ashburn, VA

### 2019

#### **Wood Identification**

January 29-31, 2019, New Orleans Jazz Museum, New Orleans, LA

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

February 28- March 1, 2019, San Francisco Museum of Modern Art, San Francisco, CA

#### **Analysis of Weave Structures in Museum Textiles: Simple Weaves and Complex Structures\***

April 8-10, 2019, The George Washington University and The Textile Museum, Ashburn, VA

## JAIC News

### How to Transition a Paper from a Specialty Group Postprint to *JAIC*

Following the successful pre-sessions in Chicago (2017) and in Houston (this year) on scholarly writing, I'd like to address issues a potential *JAIC* author should consider in "transitioning" a paper from specialty group postprints (non-peer reviewed) to *JAIC* (peer reviewed). This column will be the first in a series of columns in subsequent issues of *AIC News* on the mechanics of publishing in *JAIC*.

Publishing in a peer reviewed publication can be hard work, but also very rewarding. As *JAIC* associate editor for textiles, I'll use the TSG postprints as my guide.

- You've undertaken interesting research or completed a compelling treatment project. Because you have already done the work to prepare a specialty group postprint paper for publication, much of your basic work is complete. I'd suggest using a treatment or research paper in *JAIC* or *Studies in Conservation* that you found to be compelling as a guide to structure your paper. Make sure your introduction fully describes why you've done what you've done and how you got to the starting point of your project. Then outline, in detail, exactly what you did, how you did it, glitches along the way, and successes or failures. Craft your paper from the standpoint of someone who knows nothing about what you've done or why. Have you included everything that person needs to know to be able to replicate your project? If not, fill in those details.
- Your conclusion might talk about next steps, further research that should be undertaken on this subject, how you'd do things differently, or what you'd tweak if you began this project today. Get a friend or colleague to read your paper. Someone with no knowledge of your work may serve as a good barometer. If they understand it all and have no questions, then you are probably ready to submit. If that person has questions or does not understand aspects of your paper, then augment or clarify those sections.
- Make sure you credit those who came before and whose work you built on for your project. This can be

done both in the acknowledgements section by calling out specific names, and in the body of your paper by citing the work of others in your text and including that citation in your references section. Even unpublished work should be included. Very few of us are actually reinventing the wheel, so credit those who have helped, influenced, or guided.

- TSG postprints have a word and illustration count limit; however, those same limits need not be considered for *JAIC*. If compelling, even a very long paper would be considered for *JAIC*; it might simply be split into two parts as was the case with Susanne Gänsicke et al.'s 2003 article, Vol. 42 (2) on the Egyptian collection at the Museum of Fine Arts, Boston, among others.

I have heard from many authors that constructive comments from peer reviewers strengthened their submissions immeasurably. As an associate editor I work hard to choose appropriate peer reviewers who will, through their comments, raise unanswered questions, suggest reorganization of material to clarify, or offer additions that ultimately strengthen a paper.

The *JAIC* submission process is online, accomplished through our publisher, Taylor & Francis ([www.tandfonline.com/loi/yjac20](http://www.tandfonline.com/loi/yjac20)). If you click on the green button in the upper left “submit an article,” you will automatically be directed to the online submission process and Editorial Manager. You need to register, and the website walks you through how to submit your work. Do not worry about which category—original research paper, short communication, or technical note—your paper falls into. You will not have a paper rejected simply because you picked the wrong category. For specifics on style guide, visit AIC’s webpage: [www.conservation-us.org/resources/our-publications/journal-\(jaic\)/style-guide](http://www.conservation-us.org/resources/our-publications/journal-(jaic)/style-guide). For details on how to format your paper, here’s a link to those specifics on Taylor & Francis’ website: [www.tandfonline.com/action/authorSubmission?journalCode=yjac20&page=instructions](http://www.tandfonline.com/action/authorSubmission?journalCode=yjac20&page=instructions).

All of us associate editors are willing to answer questions or help you get a paper *JAIC*-ready, so don’t hesitate to reach out to us.

—Robin Hanson, *JAIC Associate Editor for Textiles*, [rhanson@clevelandart.org](mailto:rhanson@clevelandart.org)

## Long-time *JAIC* Senior Editor Retires from Role

Paul W. Whitmore, *JAIC*’s long-time senior editor, informed me in March 2018 that he would be stepping down from his position after completing his editorial tasks this year. After more than 22 years in the position, Paul expressed that he felt it was time to allow others to fill the role.

His long association with and many contributions to *JAIC* are so extensive that it is difficult to summarize in a short acknowledgment note. I must confess that this was not easy news for me to absorb after all the support and guidance I have received from him since becoming *JAIC*’s Editor-in-Chief three years ago. Paul’s involvement with *JAIC* has clearly impacted the quality of content and format of articles published over the years, helping the journal develop its current stature and making it a primary resource for the conservation and conservation science fields.

Paul joined *JAIC*’s editorial board in 1989 and became senior editor in 1995, offering his great level of expertise in chemistry and degradation of cultural heritage materials. He worked extensively with the journal’s conservation science team, handling submitted research papers across the whole spectrum of the physio-chemical sciences and their application to cultural heritage conservation. To maintain the quality of *JAIC* content, Paul extensively worked on defining and establishing standards to ensure that papers continued to be innovative and the results presented had a broad application in the cultural heritage field. He was also a strong supporter of rigorous peer review for all research papers submitted to *JAIC*. Paul worked closely with *JAIC* associate editors to ensure *JAIC* articles exhibited appropriate research that included sound methodologies and evaluation of results. Former and current associate editors who worked with Paul have expressed gratefully that their work was enhanced and their knowledge enriched through the discussions they had regarding methodological and editorial issues. This collaboration was not limited only to associate editors; he engaged in broad scholarly discussions and debates with authors and reviewers. Paul’s long collaboration with *JAIC* staff, the managing editor, associate editors, and editorial board members has played a central role in making the journal what it has become today.

Our association has been a brief one, but I have quickly come to appreciate just how deeply *JAIC* is indebted to him. At a time of great change and challenge in scholarly publishing and communication, the core values Paul brought to *JAIC* will continue to inform the journal’s future direction. Paul has been and continues to be a very important mentor for me not only in publishing but also in the microfading research field. I appreciate his continuous support as well as his confidence in my editorial skills for the upcoming years. On behalf of the editorial team, I express my most sincere gratitude to Paul for his invaluable contribution, time, and his long commitment to maintaining such high standards for our journal.

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



# Allied Organizations

## The Register of Professional Archeologists and the Chartered Institute for Archaeologists

### ARCHAEOLOGICAL ORGANIZATIONS COMBINE RESOURCES TO DEVELOP NEW ETHICS DATABASE

The Register of Professional Archaeologists (the Register) and the Chartered Institute for Archaeologists (ClfA), based in the United Kingdom, released a new Archaeological Ethics Database as an ongoing joint project. The goal of the database is to combine sources on archaeological ethics in a central, searchable place for students, researchers, and professional archaeologists. The database includes more than 500 sources relating to ethics in archaeology and is designed for international use. The database can be found at [archaeologicaethics.org](http://archaeologicaethics.org).

In 2017, ClfA and the Register signed a Memorandum of Understanding to promote and strengthen professional ethics in archaeology, then the Register assigned an Ethics Intern to begin work on the project. Patricia Markert developed the database and coded over 500 entries, including journal articles, books, blogs, online resources, and course descriptions. Ms. Markert worked with freelance web developer Angela Kristin Vanden-Broek to transfer the database to a searchable, online platform. The website includes a form for suggestions, questions, and comments. The database is an ongoing project and will be updated and expanded yearly by an intern each summer.

The ClfA is the primary professional body representing archaeologists working in the UK and overseas. Established in 1998, the Register is a non-profit professional organization that serves as the international standards and credentialing body for archaeologists.

## American Alliance for Museums (AAM)

### AAM LAUNCHES RESOURCE FOR DIVERSITY, EQUITY, ACCESSIBILITY, AND INCLUSION (DEAI) IN MUSEUMS

AAM has released a report on "[Facing Change: Insights from the American Alliance of Museums' Diversity, Equity, Accessibility, and Inclusion \(DEAI\) Working Group.](#)"

This first-of-its-kind report is centered around five insights about the key components of effective museum DEAI work, along with specific calls to action and suggested resources for museum professionals who want to advance these discussions in their own institutions. The product of a 21-member working group of DEAI leaders across the museum field, the report provides qualitative data along with a shared vocabulary and a set of basic principles to guide museums in their DEAI efforts.

In spring 2017, AAM (the Alliance) convened a working group on diversity, equity, accessibility, and inclusion (DEAI). Twenty museum professionals representing a variety of disciplines, organizational sizes and types, and perspectives met monthly at AAM offices in Arlington, Virginia, and once at the 2017 AAM Annual Meeting in St. Louis, Missouri. For six months, this group examined the characteristics of effective museum inclusion practices and considered what steps the field could take to promote DEAI.

Co-chaired by Alliance President and CEO Laura Lott and lifelong DEAI leader Dr. Johnnetta Betsch Cole, the working group's charge was to:

- Identify current DEAI activities in the field
- Understand key challenges, issues, and opportunities related to promoting DEAI
- Learn from how other sectors have successfully overcome DEAI challenges
- Identify steps that museum professionals can take to advance DEAI
- Outline opportunities for collaboration and further work

At the 2016 AAM Annual Meeting, Laura Lott asked audiences, "How will history judge our efforts—both as individuals and museums? Will we be urgent and proactive players to correct our society's inequities?" To these inquiries, the working group adds others: Whose perspectives are missing? How do we move from focusing on DEAI to removing oppression and reducing harm? How do we ensure that museums remain financially sustainable while working to become welcoming and safe for all?

The five insights anchoring the report are:

- [Unconscious Bias and Personal Work](#)
- [Definitions of Diversity, Equity, Accessibility, and Inclusion](#)
- [Inclusion for Effectiveness and Sustainability](#)
- [Value of Systemic Change](#)
- [Empowered, Inclusive Leadership at all Levels](#)

## AAM's NEW CODE OF CONDUCT: ENCOURAGING RESPECTFUL AND PRODUCTIVE DIALOGUE

AAM recently released its [new Code of Conduct](#). As Lauren Griffin, Member Services Manager at AAM and one of the architects of the Code of Conduct, explains: "Having a code of conduct creates a mutual sense of accountability at the annual meeting—both from our attendees and from us here at AAM. The code provides an easy-to-reference guide on what are expected behaviors... [W]e chose to focus on limiting behaviors that impact the freedom and safety of marginalized populations, rather than telling participants what opinions they are allowed to hold."

In creating a code of conduct, the goal was to provide AAM participants with a "[brave space](#)," a concept introduced by Sage Morgan-Hubbard, the Ford W. Bell Fellow for Museums & P-12 Education. "Brave spaces" are places to freely discuss ideas, with a few guidelines to keep our interactions respectful and productive. To better encompass all people, AAM uses the phrase, "a person's lived experiences, identity, or safety." *Lived experiences* means the first-hand accounts and impressions of living as a member of a minority or oppressed group. *Identity* refers to how a person would describe themselves. *Safety* means "the condition of being protected." Using the phrase "comments or actions that minimize a person's lived experiences, identity, or safety," in our definition of harassment encompasses all of the richly diverse people that we aim to protect at our annual meeting.

# New Materials & Research

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## How Effective Was My Pest Treatment? The Insects Can Tell Us

A nightmare scenario for many museums is finding an object under your care that has insect damage. Finding live insects or damaged materials with signs of insect activity can cause considerable anxiety about whether the insects are actively munching away on objects or if they have spread into other surrounding objects. A reasonable reaction to an infestation is to perform a treatment on the objects that will kill the insects, as part of an institutional Integrated Pest Management (IPM) program. For more information on current approaches to IPM and eradication treatment options, see [Museumpests.net](#).

To review the most salient issues of how to choose a treatment method, consider the following factors:

- Safety of staff and visitors
- Safety of the object and the materials that make up the object
- Pest species (different insects react differently to treatment types)
- Cost of treatment type
- Availability of treatment options at your institution (e.g., does your institution have a freezer or an area to safely release pressurized cylinders, etc.?)
- Amount of time that you have to complete the treatment

A list of the common types of treatment to museum objects include:

- Anoxia – using argon to displace the oxygen
- Anoxia – using nitrogen to displace the oxygen
- Anoxia – using an oxygen scavenger to remove oxygen
- Freezing – Rapidly dropping the temperatures surrounding an object to  $-29^{\circ}\text{C}$
- Heating – Heating objects to  $60^{\circ}\text{C}$  while regulating the humidity
- Carbon dioxide – holding objects in a carbon dioxide environment of at least 60%  $\text{CO}_2$
- Fumigation – using toxic gases such as sulfuryl fluoride or phosphine



Fig. 1. Example of a large scale anoxic envelope used in the treatment of museum objects. Photo by Eugenie Milroy

All of these treatments types aim to kill each and every insect in any phase of its lifecycle by the time the treatment has concluded. Recording and adjusting variables such as oxygen levels, gas concentration, or temperature can let you know whether you have reached the correct range to kill pests, but how do you know if all the insects were indeed killed at the conclusion of a treatment?

Questions about the efficacy of a treatment can be answered simply with the use of insect bioassays.



Fig. 2. Bioassays containing live insects provide a sure means of determining the efficacy of a treatment. Photo by Patrick Kelly, insects Limited, Inc.

A bioassay is a "living test" of the effectiveness of your treatment. For pest eradication treatments, living insects can be put into test vials (in this case, by an insect supplier) and placed within the treatment enclosure for inspection after treatment. Bioassay samples can be rolled into the center of textile rugs, placed inside dense wooden furniture, set inside storage boxes or simply set beside the object in the treatment enclosure to ensure the treatment effects are reaching the most concerning locations.

The bioassay can comprise any (or every) life cycle stage of the pest insect, including adults, eggs, larvae, or

pupae of Dermestid beetles, clothes moths, cigarette beetles, drugstore beetles, and many other species. Different developmental stages of insect life cycles are used in the tests because the egg, larval, or pupal stages of some insect species can be much more difficult to kill than the adult stage. By including samples of these difficult stages into the test vial, you can verify that the treatment killed (or did not kill) the most challenging stages of your pest.

Containers of test insect species are commonly used in the food and agricultural industry to assure pest eradication. For cultural heritage institutions, bioassays can be custom-made per institutional request. The exact species available for testing is based on which insect colonies are currently being reared in the supplier's\* lab. The insects are counted out and placed into a plastic vial with a small amount of food to keep them alive for several weeks or more. A tiny hole is punched through the top of the insect vial that allows the passage of air, argon, nitrogen, CO<sub>2</sub>, and fumigant gasses into the vial. The vial is attached to a plastic card (see fig. 2) so that it can be easily retrieved following the treatment. The back of the card designates the species of insect in the vial and has a space to record the date of the treatment.

At the completion of the treatment, insects are inspected within the vial to see if they are alive or dead. Note that if the egg stage of the insect is being used, you must wait several weeks post-treatment to see if larvae will hatch from the eggs that underwent treatment. The inspection of adults is possible with the naked eye but checking on the mortality of other stages of insect development (such as eggs or pupae) may require the use of a hand lens or microscope. For scientific purposes, one or more of the bioassays can be held outside of the treatment area as an experimental control to compare mortality of the control to those bioassays that underwent treatment.

As you find yourself in that moment of anxiety with an infestation, don't panic. Choose a treatment option that best fits your staff, your object, and your institution. Finally, offer yourself a little peace of mind and ask the insects themselves whether or not the treatment was effective. Insect bioassays are a relatively cheap and useful means of answering that question.

\*Supplier of insect bioassays: Insects Limited, Inc. [www.insectslimited.com](http://www.insectslimited.com), Tel: 317.896.9300

—Patrick Kelley, *Insects Limited, Inc.*, [p.kelley@insectslimited.com](mailto:p.kelley@insectslimited.com)

## People

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**Alison Castaneda** joined the museum at Fashion Institute of Technology (FIT) as Associate Conservator in July. Alison earned her degree in textile conservation from FIT in 2009 and is excited to again be involved with their impressive costume collection. She most recently completed a Kress Fellowship in Conservation at The Textile Museum in Washington, D.C., where she expanded her knowledge of the institutional components of conservation. Previously, she worked for seven years at the Textile Conservation Workshop in South Salem, NY, where she had the pleasure of collaborating with the highest caliber of conservators. Alison can be reached at [alison.textileconservation@gmail.com](mailto:alison.textileconservation@gmail.com) or [alison\\_castaneda@fitnyc.edu](mailto:alison_castaneda@fitnyc.edu).

**Bob Herskovitz** retired from his institutional position on January 2, 2018, and deployed to Puerto Rico on January 6, 2018, for a week as part of the National Heritage Responders (NHR) team. Future plans include remaining active with the NHR Emergency Committee and related activities. He is collaborating with Rebecca Elder and Saira Haqqi to set up a disaster assessment workshop for the Association of Tribal Archives, Libraries, and Museums (ATALM) in October. Bob is also doing more woodworking and is looking forward to sailing his boat on Lake Superior as well as other nautical trips to places further afield (like Greece). He can be reached at: [herskovrm@gmail.com](mailto:herskovrm@gmail.com).

**Debra Hess Norris** was recently awarded the 2018 Francis Alison Faculty Award of the University of Delaware. She has held various faculty positions at the University of Delaware, teaching and leading initiatives around the world to increase awareness of photograph preservation. Debra is currently Chair of the Art Conservation Department and Professor of Photograph Conservation at the Winterthur/University of Delaware Program in Art Conservation and FAIC board member.

**Tara Hornung** recently joined the Judd Foundation as Conservator. Based in Marfa, Texas, the Judd Foundation Conservator is tasked with the preservation of Donald Judd's installed living/working spaces in New York and in Marfa. Previously, Tara provided contract conservation services for the National Park Service, Smithsonian Air and Space Museum, Wyoming Military Department, and private clients as a small business, Artifact Conservation Services, based in Colorado.

**Lucy Midelfort** is now at the Thomas Jefferson Foundation managing a variety of architectural conservation projects and putting together conditions assessments and treatment plans for everything from friable original plaster to stained lead flashing. She is also conducting research on the possible use of plaster of Paris (as opposed to lime) in Monticello's original interior plasters. Lucy was previously at the National Center for Preservation Technology & Training (NCPTT) where she was designing experiments aimed at mitigating the effects of climate change on salts in masonry. Her new email is: [lmidelfort@monticello.org](mailto:lmidelfort@monticello.org).

## In Memoriam

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### Scott Carlee (1964 – 2018)

Chances are if you met Scott Carlee you considered him a friend and looked forward to the next time you might see him. With his death, the conservation world lost a cherished treasure.

As Scott Carroll, he was a 1992 graduate of the Buffalo training program, specializing in objects. He interned at the Maine State Museum, the Bishop Museum in Hawaii, and the Arizona State Museum. Scott was very fond of his colleagues, particularly his cohort at Buffalo, his mentor Nancy Odegaard, and the team at the National Museum of the American Indian (NMAI) during the institution's move from New York to DC. Nancy and Scott collaborated on the 1996 book, *Material Characterization Tests for Art and Archaeology*, and taught the so-called "Spot test course" at the Campbell Center (now the International Preservation Studies Center), and in many graduate training programs in several countries. In the 1990s, Scott also worked with Joan Hamilton at the Carnegie Museum of Natural History and Glenn Wharton at the Kaman-Kalehöyük excavations in Turkey. In 2000, Scott accepted the conservator position at the Alaska State Museum in Juneau. Alaska suited his interests in hiking, camping, kayaking, mountaineering, and ice climbing while the tight-knit Juneau community appealed to his gregarious and social personality. In 2001, he married conservator Ellen Roblee, who he met several years earlier at NMAI in the old Bronx research branch while working for Marian Kaminitz. They combined their last names and created a rich and enduring legacy for preventive practice in Alaska.

In 2006, Scott assumed the role of Curator of Museum Services for the state of Alaska and his strengths of teaching, encouraging, and mentoring museum professionals became his life's work. Alaska's 80 museums and cultural centers are spread across more than 660,000 square miles, most of them remote and many Native-run. Scott traveled to most of them, building relationships and fostering a network of support. He administered an outreach grant, wrote a museum bulletin (later transformed into a weblog), developed a popular monthly Museum Chat to connect Alaskan museums online, and implemented an internship program for Alaskan museums that launched many careers. He was an integral member of the team that designed and built the new Father Andrew P. Kashevaroff State Library Archives and museum building in Juneau and created grant-funded opportunities for dozens of Alaskan museum professionals to travel to Juneau for hands-on training in exhibit deinstallation, storage techniques, packing and moving collections, and mannequin-making in advance of the museum's 2016 opening. Scott was active in AASLH Field Services Alliance, promoting the StEPs program in Alaska and contributing to the *Small Museums Toolkit* collection.

Scott became an AIC Fellow in 2006 and continued his commitment to the larger conservation community as a leader and proponent for collections care. As president of WAAC, he hosted the 2009 conference in Juneau. He was a frequent CAP assessor, grant reviewer for IMLS and NEH, and brought AIC-CERT to Alaska (now known as the National Heritage Responders). His leadership at the Alaska State Museum led to the Alaska State Museum's Ross Merrill Award for Outstanding Care of Museum Collections in 2012 and the IMLS National Medal for Museum Service in 2017.

When Scott turned 50 in 2014, he took 50 days off from work and went on four adventures: visiting his German host family, attempting to climb the Matterhorn in Switzerland, floating the Tatshenshini River in Alaska, and spending a week at Legoland in San Diego with his son, Carson. Scott excelled at work/life balance and had few regrets about his life choices. However, not long before his death, Scott lamented missing out on the next phase of his career, in which he intended to "give back" to the world the insights and experiences he'd learned during both his conservation career and field services activities. He'd been pursuing a PhD in International Development, with the intent of starting a consulting business for museums and heritage organizations internationally after his retirement from the State of Alaska. His 2015 fieldwork with Costa Rican indigenous groups was the beginning of a dissertation on Boruca masks and community self-determination.

In August 2016, Scott had just returned from a week volunteering on the restoration of the Cape Decision Lighthouse on Kuiu Island in southeast Alaska when he was diagnosed with Stage 4 pancreatic cancer. Scott remained professionally and personally active throughout his illness and retired from state service on February 28, 2018. About a month later, he died at home surrounded by friends and family. He is survived by his wife Ellen, his son Carson, and a host of close-knit family, as well as admiring and supportive friends and colleagues.

A celebration of Scott's life will be held in Juneau in early August, and a fund will be established in his name to help bring museum studies and conservation students to Alaska. Contributions to the fund can be sent to the Juneau Community Foundation (350 N. Franklin St, Juneau, AK 99801) with Scott's name on them.

—*Ellen Carrlee, ellen.carrlee@alaska.gov*

## Andrea Rothe (1936 - 2018)

It is with great sadness that we announce the passing of Andrea Rothe, who served as Senior Conservator of Paintings at the Getty Museum for more than twenty years.

Born in Italy to German parents, he spent most of his childhood and adolescence in New York, returning to Europe with his family only after the war. When the Rothe family settled in Florence, Andrea (an artist at heart) began painting, and eventually trained as a paintings conservator in Florence and Vienna. During this period, he was also an assistant to the artist Oskar Kokoschka at his famous Summer School of Vision (1957-1963). By 1959, Andrea was well on his way as a restorer/apprentice at the Uffizi and he worked at the Palazzo Pitti under the supervision of Leonetto Tintori who had achieved fame as a conservator of *affresco* wall paintings.

After the disastrous 1966 flood, relief funds and the aftermath's focus on cultural recovery made it possible to create and equip an entirely new and consolidated facility in the spacious former military garages of the Fortezza da Basso, the Michelangelo-designed bastions near the Central Station. Andrea continued his work in these new facilities, primarily concentrating on the conservation of easel paintings. His role in saving numerous paintings damaged in the Arno flood and his presence at various professional conferences made him an international figure in the conservation field. Andrea eventually became head of the studio at the Palazzo Pitti where he had trained (1969-1981).

Andrea was hired by the Getty in 1981 and worked on many of the Getty's greatest acquisitions of that time, including paintings by Titian, Dosso Dossi, Fra Bartolomeo, Mantegna, Rembrandt, and Renoir. He was instrumental in bringing international conservation leaders to the Getty to weigh in on important policies being developed at that time, and he was involved in a great number of diverse Getty activities, including the 1995 Museum/GCI "The structural conservation of panel paintings symposium" (a forerunner of the Panel Paintings Initiative), the acclaimed Dosso Dossi exhibition, and research on climate controlled showcases. His close working relationships with curators, conservators, scholars, scientists, and students and his incredible sensitivity to the artists whose work he was conserving made him an outstanding colleague. Everyone who worked with him, including all of the many guest conservators and graduate interns, would agree that Andrea's remarkable professionalism was equaled by his great sense of humor and comedic talent, and his zany view on the world.

Andrea retired from the Getty Museum in 2002 and remained a respected and influential professional in the art world. He never lost his easy and congenial manner and, above all, his wonderful, slightly self-deprecating, sense of humor. Our profession will not soon see another practitioner of Andrea's character, talents, and skills.

—*Yvonne Szafran, Sr. Conservator Head, Paintings Conservation, J. Paul Getty Museum, yszafran@getty.edu; Marco Grassi, mgrassi@earthlink.net*

## Arnold B. Wagner (1930 - 2018)

On the morning of May 4, 2018, our beloved friend and colleague Arnold Wagner passed away.

Arnold Wagner was a *tour de force* among art conservators. He was born in Brooklyn and he lived and worked in New York his entire life. Mr. Wagner's artistic gifts came to light when he a teenager. He attended the Art Students League and became an illustrator for men's adventure magazines and book covers. His foray into art conservation began when he read "The cleaning of paintings: Problems and potentialities." When he realized how much he already knew, it was an epiphany. He immersed himself in chemistry, materials sciences, and the art of connoisseurship, and a gifted conservator was born.

Arnold Wagner began his career restoring art in a small studio his uncle set up for him in Soho. Eventually, he went to work for world-renowned painting and mural conservator Margaret Watherston in the Bronx. During his career he has worked on numerous important works and prominent collections. A Professional Associate of AIC, Arnold mentored many young conservators (including myself) as well as students and artists, and over the years inculcated them with professional standards. He was also a founding member of the Conservators in Private Practice (CIPP) group. He touched the lives of many young artists and budding conservators. He was always generous with his time and knowledge.

The generous Isaac Hayes Tuttle Fund in New York funded the last 14 years of his life; their mission provides for financial support and spiritual welfare to help aging artists and seniors in Manhattan who have demonstrated positive contributions to their communities during their working lives. He suffered ill health and was bedridden for the last three years of his life at his apartment at 74th Street in NYC before he passed away.

In his last act of generosity to the community he loved, Arnold donated his body to science.

His remains are buried at Mt. Sinai Cemetery. Arnold, you will never be forgotten. In my heart, head, and studio, you will forever remain.

—**Peggy Van Witt, Van Witt Fine Art Conservation, [vanwitt@msn.com](mailto:vanwitt@msn.com)**

## Conservation Training Programs

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### **BUFFALO STATE COLLEGE, STATE UNIVERSITY OF NEW YORK, PATRICIA H. & RICHARD E. GARMAN ART CONSERVATION DEPARTMENT**

Buffalo State College is happy to announce the new Class of 2021:

- Anita Dey
- Stephanie Guidera
- Heather Hodge
- Rio Lopez
- Christine Manwiller
- Elena Mars
- Basia Nosek
- Nicole Schmidt
- Allison Slenker
- Colleen Watkins

### **NEW YORK UNIVERSITY, CONSERVATION CENTER OF THE INSTITUTE OF FINE ARTS (IFA)**

IFA is pleased to welcome the newest incoming class (2018 - 2022):

- Sasha Arden
- Adrienne Gendron
- Tess Hamilton
- Natasha Kung
- Derek Lintala
- Celeste Mahoney
- Shaoyi Qian

### **WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION (WUDPAC)**

WUDPAC is pleased to announce the students admitted into the 2021 entering class:

- Kate Acuna
- Emily Brzezinski
- Madeline Cooper
- Marie Desrochers
- Amanda Kasman

- Laura McNulty
- Isaac Messina
- Yungjin Shin
- Jonathan Stevens
- Sarah Towers

Additionally, two students have been admitted to the PhD Program in Preservation Studies at the University of Delaware, and they are:

- Sanchita Balachandran
- Aidi Bao

## Specialty Group Columns

### Architectural Specialty Group (ASG)

#### 2018 AIC Annual Meeting

The 46<sup>th</sup> annual meeting in Houston was a great success. We would like to extend our thanks to presenters, whose papers included a diverse spectrum of conservation practice and research. The joint session with the Archeological Discussion Group (ADG) was an engaging cross-disciplinary event, and we hope to provide additional ADG/ASG joint events in the future.

The ASG/OSG joint reception at The Heritage Society was an excellent opportunity to meet other members and discuss the conference's proceedings. At the reception, we formally toasted Frank Matero and Norman Weiss, who each received a Sheldon and Caroline Keck Award for excellence in the education and training of conservation professionals. Our champagne toast was sponsored by the ICR/ICC and PennDesign alumni. Later in the evening we also toasted Scott Carrlee and Bruno Pouliot, OSG members who recently passed away.



#### Digital Initiatives

ASG is changing its specialty group subpage to match the new template, already in use by BPG, EMG, and others. The new design will include additional content, images, and updates. Please visit [other new specialty group sites](#) to see the new template's potential. In coming months, we will solicit help and ideas as we move forward with the new design.

ASG's second digital initiative is to add content to the AIC Wiki. [The Wiki](#) is fully searchable and accessible by the entire internet. The current architecture landing page has no content but has been visited 17,000+ times. The wiki presents a great opportunity to promote our profession and share authoritative conservation knowledge with the general public. The wiki initiative will tie into our evolving partnership with the APT Technical Committee on Materials (see below). To contribute to or learn more about either of these ongoing digital projects, please email Rebekah Krieger ([rebekah\\_krieger@nps.gov](mailto:rebekah_krieger@nps.gov)).

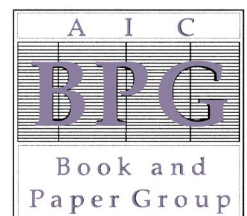
#### Architectural Preservation Technology (APT) Partnership

Eryl Wentworth, FAIC & AIC Executive Director, spoke at the 2018 ASG business meeting in Houston. AIC is drafting a Memorandum of Understanding with the Association for Preservation Technology International (APT) to further the reach of AIC and ASG with allied professionals. This effort is part of a larger effort by AIC to forge new organizational partnerships.

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

### Book and Paper Group (BPG)

Hello BPG members! This column is a way to introduce myself to the group and share some of my goals for the organization in the next two years. If you're anything like me, you don't normally read these articles; if and when I do, I might skim them, but more often than not I don't bother. So, if you do that now, I clearly deserve it, but I'm hoping you'll stay with me for at least some of the column. I've been thinking about my aspirations for the group and here are some of them:





- I would like to work towards increasing the feeling of inclusion and personal ownership of BPG to its members.
- I want our group to be welcoming to all of our members where there is opportunity to get involved to help the group, help others, and create opportunity for professional growth.
- I would like us to celebrate what we have to offer, to work towards more members enhancing our wiki pages, and to get involved with topics you care about.
- I would like every BPG member to know what sort of resources are available for professional enrichment, specifically through the Carolyn Horton and Christa Gaehde Grants, both administered by FAIC but specifically offered for the study and research in the conservation of works on paper.
- I would like to work towards fiscal neutrality, so that we do not spend more than we take in.

In closing, I would like to applaud the AIC staff and board, Houston members, and everyone involved in making the Houston annual AIC meeting one of the best I've ever attended. The talks were excellent, and the venue was wonderful (even the food was great). The BPG officers and volunteers did an outstanding job of organizing a memorable program; the talks were interesting, varied, and ran on time. The BPG tips luncheon was invigorating—so many great topics were covered quickly and very well. The BPG reception hosted by the Houston Natural Science Museum was a one of a kind experience—great job, Jennifer Johnson, assistant program chair. The discussion groups, both the LCCDG and the joint BPG session with the Electronic Media Group, covered a variety of relevant topics, with many thanks to the many moderators and participants alike.

Finally, a big thank you to our outgoing officers, BPG Chair Whitney Baker and Program Chair Debra Cuoco. You've done great work these past two years and you will both be missed greatly. Whitney will transition to Chair Emerita, heading up the group's nominating committee. Thank you to Michelle Facini, who has served so well in that capacity the past two years. Thank you to the many individuals who serve as discussion group moderators and BPG committee members; the group could not function without your efforts, energy, and ideas. The BPG officers and I are grateful for all of you.

To all BPG and AIC members, I look forward to connecting with you in the future. In the coming months, my next columns will explore some of my aspirations for the group, hopefully in a practical way. I realize two years is a short time, but I would like to start the process and I welcome your input. You can contact me at [bpg.jodie.utter@gmail.com](mailto:bpg.jodie.utter@gmail.com).

—Jodie Utter, BPG Chair, [bpg.jodie.utter@gmail.com](mailto:bpg.jodie.utter@gmail.com)

## Conservators in Private Practice (CIPP)

### 2018 AIC Annual Meeting: Review

CIPP organized several events at this year's annual meeting in Houston. During the Business Meeting, attendees discussed the various projects undertaken by CIPP officers in 2017 and 2018, including updates to the "Find-A-Conservator" online tool, development of the ECPN and CIPP mentorship program, and ideas for spending down CIPP's reserve funds. Attendees appreciated the officers' use of funds to subsidize workshop attendance but also to use the reserves to benefit CIPP members in other ways besides annual meeting attendance.

This year the Program Committee organized two lunchtime lectures and a pre-conference workshop instead of our usual full-day seminar. The "Reflectance transformation imaging" workshop was specifically organized by Anna Serotta and Kerith Koss Schragger as an introduction to this computational photography technique tailored for conservators in private practice. CIPP members were offered \$100 off the registration fee for the workshop.

The two-day lunch program, in keeping with the theme of the annual meeting, addressed issues and solutions for obtaining analytical results and material identification for conservators who do not have access to technical equipment or scientific expertise in their studios or laboratories. Some details include:

- The tips and case studies session, "Getting results: Tips and case study session for technical analysis resources," included presentations on issues with Oddy testing and the new AIC Materials Working Group (Rachael Perkins Arenstein, AM Art Conservation); tips for finding analytical testing from local universities (Abbot Nixon, West Lake Conservators); color matching services from Golden (Ulysses Jackson, Golden Artists Colors); technical services provided by SGS (Lauren Fly, SGS); and accessing local medical and veterinary clinics for x-rays (Nina Roth-Wells, Private Practice). Thank you to our sponsor, Elaine Lockard of [ShipandInsure.com](http://ShipandInsure.com), who continues to provide cost-effective insurance policies for shipping fine art.



- The following day, “The science of things: Theory and practice for obtaining independent technical results,” served as a panel discussion on logistical considerations for conducting this kind of research. Conservator Megan Emery (Midwest Art Conservation Center) spoke about her issues with finding analytical services for various projects. Dr. Kristin deGhetaldi (Chair, RATS specialty group) presented on the various views of conservation scientists on providing these kinds of services to conservators in private practice. The final three panelists represented various models available to conservators to obtain independent technical analysis. Dr. Marc Walton (Co-Director of NU-ACCESS and Research Professor of Materials Science and Engineering at Northwestern University) discussed the free, project-based analysis offered by NU-ACCESS. Nica Gutman Rieppi (Principal Investigator representing Art Analysis & Research) presented the wide range of techniques and services offered by AA&R, an international company of art experts, scientists, and conservators. Finally, Emily MacDonald Korth (a graduate of WUDPAC) explained how she specifically addressed small technical issues facing conservators as President and Chief Analyst of Longevity Art Preservation, LLC and Art Preservation Index/APIx, LLC.

Finally, CIPP again partnered with the Health & Safety Committee to provide free respirator fit testing for CIPP members.

## CIPP Leadership

We’d like to welcome the new slate of officers for 2018/2019:

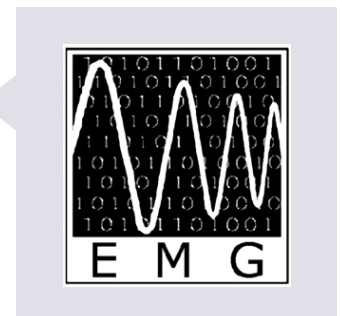
- Linda Roundhill (Chair)
- Beth Nunan (Program Chair)
- Emily Phillips (Assistant Program Chair)
- Laura Moeller (Secretary)
- Nina Roth-Wells (Treasurer)
- Jan Hessling (List Moderator/E-editor)
- Heather Galloway (Nominating Committee)
- Seth Irwin (Nominating Committee)

—*Kerith Koss Schragger, CIPP Chair ex-officio, kerith.koss@gmail.com*

## Electronic Media Group (EMG)

### EMG Leadership

The Electronic Media Group would like to welcome our new officers: Jonathan Farbowitz is the Webmaster; Amy Brost is Assistant Program Chair; and former Assistant Program Chair Flavia Perugini will be stepping into the role of Program Chair. As EMG Chair, I am honored to have been re-elected for another term. Congratulations and a great thanks to them for their willingness to serve. I would like to recognize the work of outgoing Program Chair Patricia Falcao, who put together a great slate of activities for the annual meeting. Thanks to all of the officers for their commitment to EMG and AIC as we look towards another productive year!



### 2018 AIC Annual Meeting

The EMG sessions at this year’s meeting were diverse, stimulating, and well attended. Many thanks to all of the excellent presenters! This was the first year we built out collaborative notes during the sessions and they can be found here: <https://tinyurl.com/2018AIC-EMG>.

At our EMG Business Meeting we discussed our inaugural year of EMG scholarships and met the recipients: Erin Barsan, Tom Ensom, Meaghan Perry, and Asti Sherring. We went live with our new website this year and we were able to demonstrate it live. The Publications Committee reported that *Electronic Media Review* is now online! The Review Committee is still working on new volumes, but we have built out the process with new publications deadlines. We also formed a Programming Committee to open up planning for next year to members. It will be a busy year for EMG, so please consider getting involved and joining a committee!

Next year’s annual meeting has been announced. The 2019 AIC Annual Meeting will be in New England from May 13 to 17, with the theme “New tools, techniques, and tactics in conservation and collection care.” Please consider submitting a paper for the general sessions or the EMG specialty group session, and we hope to see you there!

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

## Objects Specialty Group (OSG)

### Dear OSG Members:

First, I wanted to say how much I've enjoyed my three-year term as Assistant Program Chair (Montreal), Program Chair (Chicago), and Group Chair (Houston). I decided to do this after many years of "being too busy" because I wanted to give back a little, help shape our sessions, and push them in a more practical, treatment-oriented direction. I think we (me and the OSG board) have been able to do this, and along the way got to work with some great and talented people.

I remember (with some chagrin) attending past meetings and complaining about why don't "they" do this, or why aren't "they" doing that. There is no "they"; AIC is us. If you're not able to take on a committee or officer position, at least let us know how you feel about the content and direction of the meeting program, and anything else by writing to: [osgofficers@gmail.com](mailto:osgofficers@gmail.com).

Next year's theme in New England is: "New tools, techniques, and tactics in conservation and collection care," and I hope to see you there.

Finally, though not OSG-specific, I'm pleased that the "Mistakes" session that Rebecca Gridley and I organized for the end of the conference was so warmly received and I hope it will become an annual event.



### Highlights of the Year

- OSG Subsite: thanks to the hard work and persistence of e-Editor Jessica Walthew and Katelin Lee, the [OSG sub-site](http://www.conservation-us.org/osg) is now live, and looks fantastic.
- The 2016 Montreal Postprints are now complete and available—all thanks are due to Emily Hamilton and Kari Dawson's editing, tact, and organizational work, as well as to all our anonymous content reviewers.
- OSG members are now eligible to self-nominate for committees when positions become available.
- Throughout the rest of 2018, AIC will be rolling out additional Higher Logic communities. From Bonnie Naugle: "The plan is to move the Specialty Group lists as smaller online communities that will replace the older listservs hosted on CoOL. Each will be able to host their own resources; meeting minutes, videos, historical documents, best practices, and images. AIC may do a rolling release to manage each group's transition, and is investigating how to copy the listserv archives to each group's community." Bonnie is also hoping to add tools after the 2018 annual meeting including the ability to collaborate on documents, allow electronic voting within the community, and host a resource library. To go to the Online Community, visit: [www.conservation-us.org/membership/current-members/member-online-community](http://www.conservation-us.org/membership/current-members/member-online-community), or [community.conservation-us.org](http://community.conservation-us.org).

### Budget

OSG's 2017 spending was very well aligned with the budget. FAIC has noted that the OSG Individual Grant overlaps heavily with the George Stout Grant and suggests that OSG consider supporting students via Stout and speakers via a stipend. OSG reserves are now at the recommended amount, so we will slow down spending from \$8,200 to \$5,000, averaging our current spending with historic spending.

I encourage all OSG members to make a donation to FAIC, as we're only at 10% participation—surely, we can do better than that! To donate, go to: [www.conservation-us.org/donate](http://www.conservation-us.org/donate).

The Group Chair's discretionary fund will support three partial scholarships totaling \$450 to the APOY-Online 2018 regional conference with workshops on heritage preservation for conservators and museum professionals in the Americas and Caribbean. The conference will take place this October in Guatemala.

### OSG Leadership

Here's the 2018-19 line-up of OSG officers and Committee Chairs:

- Group Chair: Ariel O'Connor
- Program Chair (Connecticut 2019): Jessie Arista
- Assistant Program Chair (Connecticut 2019): Fran Ritchie
- Secretary/Treasurer: Nina Owczarek
- Chair Emeritus: Tony Sigel
- ECPN Liaison: Julia Commander

- OSG-Wiki Editor: Rebecca Gridley
- OSG-L Moderator: Emily Kaplan
- E-Editor: Jessica Walthew
- Outreach Committee Chair: Louise Beck
- Nominating Committee Chairs: Angela Elliott and Robin Howard
- ADG Chairs: Francis Lukezic and Gina Watkinson

Best regards to all and have a great summer!

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

## Paintings Specialty Group (PSG)

### 2018 AIC Annual Meeting

Having helped review abstracts last fall, I was really looking forward to this year's papers presented at the annual meeting, and they did not disappoint! The wide variety of topics, from challenging treatments and technical studies to the use of innovative materials and research into vibrations during travel, attracted a diverse audience beyond the paintings specialty. Wendy Partridge, PSG Postprints Publication Coordinator, is already hard at work collecting this year's postprints. My congratulations and thanks go to Desi Peters and Charlotte Ameringer for assembling an outstanding program!

The PSG reception, hosted at The Menil Collection, was quite the party and provided a lovely opportunity to catch up with colleagues. Great food and drinks, and a talented DJ were topped off by a viewing of the Cy Twombly Gallery. The evening was made possible by our amazing sponsors, Atlas Preservation and Kremer Pigments. I also want to thank everyone who helped sponsor a student ticket for the reception; your support is very much appreciated.

This year's business meeting was also well attended. Those who braved the early hour were well compensated with a plethora of excellent raffle prizes, generously donated by a variety of vendors. Dina Anchin reviewed our 2017 expenses and income, the 2018 proposed budget, and current expenses/revenue. The votes to approve 2017 PSG Business Meeting minutes and the 2018 proposed budget were both passed without dissent. The membership was encouraged to submit nominations for the PSG award, as we haven't had a recipient in a couple years. PSG members are also highly encouraged to submit papers to *JAIIC*; there were no paintings papers submitted in the past year and I think several of this year's talks would make stellar papers.

### 2019 AIC Annual Meeting

It seems one year's annual meeting is barely over before the call for abstracts is out for the next meeting. While PSG abstracts do not need to follow the meeting's theme ("New tools, techniques, and tactics in conservation and collection care"), I think it will stimulate some fantastic submissions!

### PSG Wiki

A recent new Wiki entry on "[Metal oxalates](#)," written by Caitlin Breare, began as a talk at the 2017 annual meeting in Chicago. I'd like to encourage PSG members, and especially this year's annual meeting speakers, to consider submitting content to the wiki. Please contact Kari Rayner, [rayner.kari.s@gmail.com](mailto:rayner.kari.s@gmail.com), if you are interested in contributing to the PSG Wiki, or if you'd like to join the Wiki Committee. Your contributions and feedback are much appreciated!

### PSG leadership

I want to extend a big thank you to the outgoing PSG officers: Noelle Ocon, Desi Peters, and Dina Anchin. Charlotte Ameringer is transitioning to Program Chair, and will be joined by Erin Stephenson, previous PSG e-Editor, as the incoming Assistant Program Chair, along with Rita Berg as the incoming Secretary/Treasurer. Thanks are also due to our nominating committee for assembling a great team. We are grateful to Linnaea Saunders (who is rotating off) for her service. Noelle Ocon and Gwen Manthey will be serving on the nominating committee this year, along with Patricia Favero.

As incoming Chair, I am eager to help provide the PSG membership with useful tools and resources. I encourage members to email me with their thoughts, concerns, and feedback on PSG programming.

—Megan Salazar-Walsh, PSG Chair, [psgchair1@gmail.com](mailto:psgchair1@gmail.com)



## Research and Technical Studies (RATS)

### 2018 AIC Annual Meeting: Recap

The RATS programming at the annual meeting was a great success. In particular, the two joint sessions held with WAG and TSG were well attended and served to not only highlight great research and interesting projects but also to create more discussion between our memberships. We thank Paige Schmidt and Melanie Sanford, the program chairs of WAG and TSG respectively, for their willingness to engage in these interdisciplinary efforts, and all of our speakers for taking the time and energy to share their research with us—you've created a more vibrant scholarly community through your efforts!

We acknowledge the Kress support received by the RATS/WAG invited speaker, Dr. Maarten van Bommel, from the University of Amsterdam, who shared with us his ongoing collaborative project on how to use colored light projection to “restore” faded dyes on wooden furniture. The RATS/WAG/TSG joint reception was supported by donations from Dorfman Museum Figures Inc., T and D US, LLC, and by in-kind support from Project Row House (the host of the reception). And last, but not least, we also thank the AIC staff, especially Ruth Seyler, for all of the hard work and effort that they've put in over the past year—it's greatly appreciated!



### RATS Business Meeting

In addition to the RATS leadership team, Suzanne Davis (AIC board representative), and Riley Cruttenden (ECPN representative), we had eleven other members volunteer an hour of their time to participate. Other than normal business (budget, website) the major points of discussion were issues with the RATS list-serve, updates on the possibility of offering student scholarships, an overview of results from the last member survey, the state of the RATS transition document (which outlines the roles and responsibilities of the elected officials, history of the group, etc.), and the issues surrounding how to meet the analytical needs of conservators in private practice.

—*Corina Rogge, RATS Chair, [crogge@mfah.org](mailto:crogge@mfah.org)*

## Textile Specialty Group (TSG)

### 2018 AIC Annual Meeting

The 2018 annual meeting brought many members together to discuss topics relating to the theme “Material Matters.” I would like to commend Vice Chair Melanie Sanford for crafting an outstanding program of talks this year, including joint sessions with Research and Technical Studies (RATS) and Wooden Artifacts Group (WAG). The TSG sessions included a panel discussion on collaborations between textile conservators and scientists as well as tips and tricks. Many thanks to our speakers who took the time to create insightful and timely presentations for their colleagues! Heartfelt thanks as well go to our generous sponsors for the TSG/RATS/WAG reception at the wonderful [Project Row Houses](#); [Dorfman Museum Figures](#) and [T and D US, LLC](#).

### 2018 Business Meeting Summary

#### OFFICER AND COMMITTEE REPORTS

- Members voted to delay approval of the 2017 minutes so that Secretary Kirsten Schoonmaker can address some corrections.
- Treasurer Chandra Obie Linn submitted a positive report. Annual income for 2017 was well over expectations due to income from membership, annual meeting registrations, and sponsorship. We are working to spend down our reserves, per AIC advisement.
- Vice Chair Melanie Sanford thanked all members who submitted abstracts, presenters in the tips session, panel moderators and participants, program chairs from RATS and WAG, and AIC staff.
- Chair Laura Mina announced that TSG leadership working documents are now stored on Dropbox to support easier transitions and communication.
- The TSG now offers scholarships of up to \$1,500 to support its members in disseminating scholarly research in textile conservation and participating in professional development opportunities. The [application](#) is available online, and materials are due December 15.

- Jennifer Cruise, Wiki Editor, announced that the draft of a new chapter covering dyeing fabrics and yarns has been added. Digitization of the Canadian publication, *Textile Conservation Newsletter*, is complete and efforts are ongoing to secure copyright permissions.
- Elizabeth Shaeffer, Postprints Lead Editor, reported that the 2017 postprints are completed and should be available soon. TSG members will be notified via TSG Announce with when and how they can access the PDF. For 2018, Kira Eng-Wilmot will be leading the TSG editing team. Papers from the TSG/WAG/RATS joint sessions will be compiled in a publication edited by WAG, to be made available on each of the subgroup websites. Papers from the separate TSG session will be published as the 2018 TSG postprints by the TSG editing team.
- The TSG Sub-site Taskforce made significant progress and is close to launching. Anne Murray and Julia Carlson are both stepping down; Marina Hayes is the new E-editor.

## NEW BUSINESS

- The Chair sought a motion to approve the revised Rules of Order. The motion was unanimously approved. Deborah Trupin and Kathy Francis wrote the new Rules of Order.
- Ann Coppinger presented the TSG Achievement Award to Margaret Anderson (formerly Fikioris). Congratulations!

## TSG Leadership

Please welcome new and continuing TSG Officers:

- Melanie Sanford, Chair
- Julia Carlson, Vice Chair
- Rebecca Beyth, Treasurer
- Kirsten Schoonmaker, Secretary

My sincere thanks to everyone I worked with as Chair. I would especially like to recognize TSG leadership including outgoing officers Kathy Francis (Chair Emeritus, 2018) and Chandra Obie Linn (Treasurer, 2017-18), as well as Sarah Melching (AIC Board Liaison). Our committees made great progress on a variety of projects thanks to the hard work of many committee teams and chairs. Lastly, I'd like to thank all of AIC's amazing staff, especially Ruth Seyler, Katelin Lee, and Eryl Wentworth. I can't express how much I enjoyed my term working for TSG; it was rewarding to give back to our professional organization and wonderful to collaborate with so many TSG members. Thank you for the opportunity to serve as Chair of TSG!

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

## Wooden Artifacts Group (WAG)

### 2018 AIC Annual Meeting

There was camaraderie and scholarship all around at the AIC annual meeting in Houston during this year for the Wooden Artifacts Group. WAG hosted two solo sessions in addition to a joint session with Research and Technical Studies (RATS) and a joint session with the Textile Specialty Group (TSG). Topics presented ranged from new methods for analysis, technical studies, and innovative treatment options, including talks on topics such as py-GC-MS identification of wood species, the material analysis of a previously restored Japanned high chest, and comfortable yet minimally invasive upholstery conservation. Joint postprints will be published and will be made available to all TSG, RATS, and WAG members and for purchase through AIC. In addition to a great line-up of talks, WAG, RATS, and TSG hosted a well-attended joint reception at the Project Row Houses in Houston, complete with a jazz trio, and tater tot tacos. The reception was generously sponsored by Dorfman Museum Figures Inc., T and D US, LLC, and by in-kind support from the Project Row Houses.



### WAG Leadership

Thank you to all our new and continuing officers:

- Genevieve Bieniosek, Chair
- Lisa Ackerman, Program Chair
- Anna Kusters, continues as Secretary-Treasurer

- Rian Deurenberg-Wilkinson, continues as E-editor
- Arlen Heginbotham, continues as Listserv Moderator
- Kathy Gillis, begins three-year term on the WAG Advisory Committee
- Lisa Ackerman, continues for two more years on the Advisory Committee
- Andrew Fearon, continues for one more year on the Advisory Committee

Thank you again to Paige Schmidt for all her work planning a successful meeting in Houston.

## Business Meeting

Several ideas for new WAG projects were discussed at the business meeting, including a workshop on spraying varnishes and a furniture study trip similar to the 2001 Furniture in France program. Possible locations mentioned were: returning to France; Italy; Germany and/or northern Europe; and a tour of American furniture along the East coast. If you are interested in helping to research these ideas, please let me know.

A workshop on wood identification taught by Dr. Suzana Radivojevic is in planning for early 2019. Look for details and registration information coming soon.

## Communications

Finally, please keep an eye out for emails from AIC and WAG about the upcoming move to the new platform - Higher Logic. This platform will soon be the place to find all WAG communications, publications, and resources. You should already have received information from AIC on how to log in. We'll be sending out a survey to see what kind of communications WAG members are interested in.

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

Note: PMG did not submit for this issue.

# Network Columns

## Collection Care Network (CCN)

### CCN Leadership

CCN is pleased to announce the appointment of new officers for 2018-2021:

**Communications and Outreach.** Samantha Snell is the Collections Management Specialist for the National Collections Program since March 2016. In this position, Samantha serves to improve Smithsonian-wide collections emergency management and collections professional development training. She also supports other priority pan-institutional collections initiatives. Previously, Samantha was a member of the National Air and Space Museum's (NASM) Collections Department for nearly 16 years. During her tenure at NASM, she worked on projects that spanned various units within the Museum – from the documentation, transportation, handling, and installation of artifacts at the Steven F. Udvar-Hazy Center with the Registrars and Collections Processing Unit to stabilizing artifacts alongside Restoration and Conservation staff. Samantha played a key role in coordinating the artifact recovery efforts after the Building 21 collapse at the Paul E. Garber Facility in 2010. Most recently, she managed the NASM collections relocation of some 18,000 collection items. Samantha is a 2015 graduate of the Smithsonian's Emerging Leaders Development Program.

**Program Chair.** Rachael Perkins Arenstein is a Professional Associate member and a Partner in A.M. Art Conservation, LLC, a private practice that she co-founded in 2009. She has worked at the Bible Lands Museum in Jerusalem, the Smithsonian National Museum of the American Indian, the Peabody Museum of Archaeology and Ethnology, the American Museum of Natural History, and the Metropolitan Museum of Art. Her degree in conservation is from the University of London where she studied at the Institute of Archaeology, UCL. She is particularly interested in preventive conservation and was a founding member of the CCN. In addition to serving as AIC's e-Editor since 2008, she has also served as the Chair of the Connecting to Collections Care Advisory Group, was a member of the AIC Health & Safety committee, and served as co-chair of the OSG's outreach committee. Rachael is Co-Chair of the Integrated Pest Management Working Group ([Museumpests.net](http://Museumpests.net)).

**Secretary / Treasurer.** Claire Curran is the Assistant Objects Conservator at ICA-Art Conservation. She graduated from the Winterthur/University of Delaware Program in Art Conservation in 2015 with a specialization in objects and a minor in preventive conservation. During pre-program and graduate studies, Claire worked at the Smithsonian's Hirshhorn Museum and Sculpture Garden, the Museum of Modern Art in New York, the Philadelphia Museum of Art, the Museum of Fine Arts, Houston, and abroad in Copenhagen at the Statens Museum for Kunst and the National Museum of Denmark.

Many thanks to outgoing officers Priscilla Anderson, Gretchen Guidess, Karen Pavelka, and Patricia Silence for their years of insight and service. The CCN officers look forward to their continued participation on various initiatives as alumni.

## CCN Idea Fair Volunteers

Count the CCN Idea Fair in Houston a success. More than 20 attendees volunteered on new and ongoing initiatives including STASHc, Connecting to Collections Care, Materials Working Group, Wiki, Social Media, and general CCN resources. A special word of gratitude to Tru Vue for sponsoring this event.

—*Dawn Kimbrel, Editor, Collection Care Network, [dawn\\_kimbrel@brown.edu](mailto:dawn_kimbrel@brown.edu)*

## Emerging Conservation Professionals Network (ECPN)

### 2018 AIC Annual Meeting

Thank you to all involved for making our annual meeting programming in Houston such a success, particularly our generous sponsors, the Getty Conservation Institute and the ANAGPiC program directors. Our happy hour was extremely well attended, we saw a lot of new faces at our informational session, and we heard excellent presentations at the Poster Session Lightning Round! Many thanks to Ruth Seyler and Kari Rayner for their work, and to all of our attendees for their energy and enthusiasm.

### ECPN Leadership

I am pleased to announce the following appointments for the 2018-19 term:

- Chair: Kari Rayner
- Vice Chair: Eve Mayberger
- Outreach: Caitlin Richeson and Marci Jefcoat Burton
- Professional Education & Training: Kat Fanning and Quinn Morgan Ferris
- Webinar Coordinator: Jen Munch
- Communications: James Riley Cruttenden and Candace Kang

Congratulations and welcome to our new officers Marci, Quinn, and Candace! The committee strives for a balance of representation from different specialty groups, geographic locations, training programs, and career stages. Each year I am impressed by the strength of officer applications we receive, which makes for some very difficult decisions. Thank you to everyone who offered to serve.

Thank you to all of our 2017-18 officers for a productive and successful term, and special thanks to our outgoing officers Emma Schmitt and Alyssa Rina. It has been an absolute pleasure serving with this team; each officer has brought amazing energy, ideas, and commitment to their role.

I would also like to extend my thanks to Molly Gleeson, our supportive AIC board liaison, and Kate Lee, our steadfast AIC staff liaison, for helping us accomplish so much this term. Also, congratulations to Kate on her new role as Outreach Coordinator for FAIC!

### Liaison Program

A big thank you to our 2017-18 liaisons for serving as wonderful ECPN ambassadors: Blair Bailey, Louise Beck, Karen Bishop, Courtney Books, Elizabeth Boyne, Leah Bright, Amy Brost, Jennifer Bullock, Elyse Canosa, Stephanie Carrato, Stephanie Cashman, Kristen Clossen, Julia Commander, Elizabeth Curran, Brittany Dolph Dinneen, Lindsay Dobrovolny, Fenna Engelke, Emily Farek, Sarah Anne Gordon, Gilda Gross, Stephanie Guidera, Gretchen Guidess, Kasey Hamilton, Tess Hamilton, Saira Haqqi, Marina Hays, Skyler Jenkins, Candace Kang, Amber Rae Kehoe, Bryanna Knotts, Natasha Kung, Cathie Magee, Alex Nichols, Laura Panadero, Meaghan Perry, Desi Peters, Felice Robles, Katie Rovito, Sydney Schaffer, Paige Schmidt, Magdalena Solano, Kimi Taira, Sarah Thompson, Elsa Thyss, Aisha Wahab, Jess Walthew, Kristen Watts, Mary Wilcop, and Justine Wuebold.



I'd like to highlight a few recent events organized by regional liaisons:

- Stephanie Cashman launched a new discussion series "Behind the Exhibit," in which an ECP involved in the exhibition leads a gallery tour, highlighting related conservation activities and display considerations;
- Candace Kang and Laura Panadero hosted a resume review workshop in Boston;
- Natasha Kung organized a tour of the Arms and Armor conservation lab at The Metropolitan Museum of Art in New York.

I am happy to announce that as our liaison programs continue to grow, we have added new graduate program liaison positions for the Fashion Institute of Technology and the Pratt Institute for the 2018-19 term.

## Conservation Fellowship Compensation Resource

ECPN has published a Conservation Fellowship Compensation Resource as a supplement to the overview report for the 2015 AIC/FAIC Conservation Compensation Research Survey. This spreadsheet compiles published fellowship compensation data from the last several years and has been distributed as a GoogleDoc via our liaisons. It is available to all AIC members, so please get in touch for access. We hope to conduct a more thorough survey on fellowship compensation in the future, so stay tuned!

And with that, I'm signing off as Chair! It has been an honor to serve ECPN for the last three years, and I am looking forward to my new role as OSG Wiki editor.

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

### Listings for Papers, Seminars, and Courses

are continually updated and can be found online at [resources.conservation-us.org/aicnews/calendar-listings](http://resources.conservation-us.org/aicnews/calendar-listings)

## Positions, Internships, & Fellowships

### OBJECT CONSERVATOR (MINNEAPOLIS, MN, USA)

**KCI Conservation**, a busy object and sculpture conservation practice in Minneapolis, MN is seeking a full-time Object Conservator for a one-year contract (with potential for longer-term extension). KCI Conservation provides professional conservation services for a wide range of materials, but we have become especially well known and respected for the conservation of modern and contemporary art, as well as outdoor sculpture and public art. The diverse repertoire of artworks treated by KCI include traditional sculptures, decorative arts objects, ethnographic objects, monuments, fountains, mosaics, multi-media art, and kinetic art. Our clients include museums, private collectors, cities and government agencies, and corporate clients. For more information about our firm, please visit our website at: [kciconservation.com](http://kciconservation.com).

### MUSEUM CONSERVATOR (ST. MARY'S CITY, MD, USA)

**Historic St. Mary's City** is seeking a Conservator to care for its collection of approximately six million archaeological artifacts. Applications are being accepted now. Review of applications will begin August 15th. Salary range is US\$55,000-\$62,000. Please send a cover letter and resume with the names and contact information for three professional references to: Porzia Purves: [porziap@digshistory.org](mailto:porziap@digshistory.org) (240) 895-4960. Reporting to the Director of Research and Collections, the Conservator will undertake the direct treatment and preventive conservation care of objects in consultation with the Curator of Collections. This individual will work closely with other museum personnel to conserve the museum's archaeological artifacts and archives to prepare them for exhibition and/or long-term storage.

### INTERNSHIP IN PAPER CONSERVATION (AMSTERDAM, NETHERLANDS)

**The Rijksmuseum** is the largest museum of the Netherlands. The department of Paper Conservation consists of a core team of three paper conservators, two photographic materials conservators and three

conservation technicians and is supplemented by many other conservators working on different projects, as well as researchers and scientists. Together they are responsible for the conservation of the collection of the Rijksprentenkabinet: the largest museum collection of prints, drawings and photographs of the Netherlands.

### PREVENTIVE CONSERVATION (MUSSELBURGH, UK)

**National Trust for Scotland** - The Bute/Icon internship is an exceptional opportunity for an emerging professional. The Trust is Scotland's leading conservation charity, with an extensive portfolio of built heritage sites, from castles and country houses to cottages, working historic environments and modern museum facilities. Material culture collections are on open display at more than 50 of these properties, and their care is the responsibility of the Trust's Curatorial & Conservation Service. Our emphasis is on a collaborative approach rooted in strategy, preventive conservation principles and practice.

### CONSERVATOR OF PAPER (ATLANTA, GA, USA)

**The Atlanta Art Conservation Center (AACC)** is seeking a full-time, paper conservator to manage and run the paper conservation division within the regional conservation facility in Atlanta. The conservator will work alongside two paintings conservators and an object conservator. The paper conservator will manage all activities including documentation, analysis and treatment for the paper based fine art collections of the AACC's member institutions, will supervise interns and will assist with team projects within in the conservation center as work load and deadlines fluctuate.

### OBJECTS CONSERVATOR (SAN FRANCISCO, CA, USA)

**SF Art Conservation** seeks to recruit a full-time objects conservator for a one-year contract, with the possibility to renew for the correct candidate. Focused on objects, sculpture and paintings conservation, the company has studios located in San Francisco and Oakland and serves a range of clients that include museums, City institutions and major private collections. Responsibilities will include conservation assessment, treatment, and documentation of objects and sculpture, and some supervision of technicians and conservation assistants.

### CONSERVATOR AND PREVENTIVE CONSERVATION SPECIALIST (PHILADELPHIA, PA, USA)

**Conservation Center for Art & Historic Artifacts (CCAHA)** – We are seeking a full-time Conservator and Preventive Conservation Specialist with a specialization in paper, photograph, or book conservation to work with our clients in the Southeastern United States. This is a grant-funded two-year position, which CCAHA expects will become a permanent position at the end of the grant period. Working closely with CCAHA's senior management team, the selected candidate will be responsible for identifying and cultivating clients in the Southeast by carrying out surveys and assessments, educational programming, business development activities, examinations and estimates, and conservation treatments. After a training period at CCAHA's main office in Philadelphia, the Conservator and Preventive Conservation Specialist will work remotely but can expect frequent communication, collaboration, and in-person contact with the Philadelphia-based staff.

### ASSOCIATE CONSERVATOR (LOS ANGELES, CA, USA)

**The J. Paul Getty Museum** seeks a qualified Associate Conservator to join the Department of Antiquities Conservation at the Getty Villa. The ideal candidate would have a background in archaeological conservation, an interest in the technological study or works of art and be knowledgeable in exhibition conservation. Preference will be given to candidates who additionally have solid experience in laser cleaning. Working as a team member with the other conservators and the Villa mount makers, the Associate Conservator will participate in the Museum's exhibition program and special projects, as well as in the ongoing study and treatment of the permanent collection.

### HEAD OF OBJECTS CONSERVATION (CLEVELAND, OH, USA)

**ICA** seeks a mid to senior level objects conservator to head its objects conservation laboratory, located in Cleveland's revitalized, lakeside, near-west neighborhood of Ohio City. The conservator will examine and treat of a wide variety of objects both at the ICA facility and off site. S/he will participate in the implementation and oversight of conservation projects which involve staff colleagues and subcontractors and will manage departmental affairs, an assistant objects conservator, and several technicians. The conservator will interact professionally with board members, all ICA staff, clients, and the public and will agree to abide by current AIC standards.



### Post a job ad!

Reach your fellow 3,200 members with a position announcement, and we will also share with our 30,000 social media followers, blog subscribers, and website visitors. Fee: \$100.

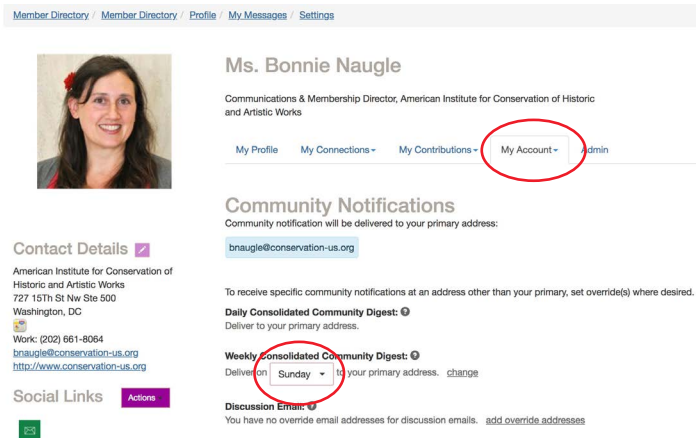
- See our ad rate page at [www.conservation-us.org/ads](http://www.conservation-us.org/ads).
- For more information, email [info@conservation-us.org](mailto:info@conservation-us.org).
- Internships are posted for free!

# The Back Page

## Customizing Your Online Community Experience - Higher Logic

AIC's Online Community is now about two months old. More community groups are being launched this summer, and it's important that AIC members do not feel overwhelmed with the quantity of emails landing in their inbox each morning!

Here are some tips to adjust your online community notifications.



Visit your profile (under your photo on the top right of the screen).

- Click on "My Account"
- Select "Community Notifications" to find the screen at left.
- Scroll down to see Notification Settings.
- You can select the day you receive a weekly consolidated digest in the menu at left (circled).
- You can also edit your preferred email addresses for discussion posts here.

About the settings:

- **Real time.** You receive all posts to the discussion boards as they are posted.
- **Daily digest.** This email is a summary of all activity from the day before. You are automatically set up to receive a daily digest for each of your communities.
- **Weekly digest.** This email is a summary of all activity from the previous week, as of the day you select in the choices at the top of the notifications menu.
- **No email.** You won't receive any emails from this community. You can still log in to view and participate in the discussion.

### Notification Settings

No Automatically set community discussion emails to "No Email" when a community is added to a consolidated digest.

Community	Discussion Email	Consolidated Daily Digest	Consolidated Weekly Digest
<a href="#">46th Annual Meeting</a>	Daily Digest	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<a href="#">AIC Member Community</a>	Daily Digest	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<a href="#">Health and Safety Committee</a>	Daily Digest	<input type="checkbox"/>	<input type="checkbox"/>
<a href="#">JAIC Editorial Board</a>	Real Time	<input type="checkbox"/>	<input checked="" type="checkbox"/>

This drop-down menu offers four options

The next column shows your consolidated digest options. You can select these to replace or add to you daily and weekly digest choices.

- **Consolidated digest.** Get a combined summary of several group activities in one daily or weekly email. This digest includes all discussion posts, announcements, blog posts, and library entries.
- **\*\* NOTE:** You cannot respond via email to your group from a consolidated digest, as the message will not know which group you're replying to! You can still click on links within the message. \*\*

The standard (recommended) setting is for a daily digest. You wake up to a summary of yesterday's discussions, then can read and respond to messages in a timely fashion while not being inundated with emails throughout the day.

Another option is to select a "Consolidated Digest" for one or more of your communities. As an example, you may be a member of BPG, EMG, and RATS, but find the 4 daily digests to be too much. You can set a consolidated digest to send you all activities for each group in one combined daily or weekly email. Alternately, you can set a weekly consolidated digest as an addition to your daily digests, so you can review all the discussions on the weekend when you have time to read.