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New Originals: Reprints in Photography

*By Hanako Murata, J. Luca Ackerman, Tatiana Cole, and Peter Mustardo for PMG
Presented in part at the PMG session of the 2017 AIC Annual Meeting in Chicago, Illinois*

Since its inception, creating multiple prints of the same image with the negative/positive process has been a defining characteristic of photography. However, due to the ability to create multiples from one source negative, the status of a photograph as an “original” object has been controversial and ill-defined within the fine art world. This article will discuss some of the many issues surrounding reprints and multiples in photography from a conservator’s perspective. Further discussion will center around the results of a survey on the topic.

The fact that there exist multiple prints of the same image is not new, as multiple original objects can exist simultaneously, such as with editioned prints. In recent years, “reprints” have emerged much more frequently, in various forms and with various conceptual, material, and economic implications. Some “reprints” are not printed on the same photographic materials nor even with the same process as the original, while others are created for a limited time and are intended to be destroyed. The movement of creating reprints seems to be gathering momentum and is likely to continue into the future. We will certainly come across more of these reprints in the future as new originals. This complicates the notion and status of the original, and challenges conservators, curators, historians, galleries, collectors, artist estates, and contemporary artists to define what an “original” is in photography. This practice is not codified and creates both confusion and opportunity. It is worthwhile to understand past and current trends, to discuss the impact of newly created reprints, and to debate and determine what constitutes an original print in the field of photography today.

Column
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Survey

Author Hanako Murata conducted an online survey in 2017 to gather and share current thoughts among professionals on the topic of “multiples” and “reprints” in the world of photography. The survey targeted those who create, present, sell, collect, exhibit, research and/or conserve photographic works in twelve different professions in the U.S. and Canada; artists, artist’s estates, galleries, photograph curators and conservators (in institutions that are known to hold large collections of modern and contemporary photographs), photograph conservators in private practice, independent scholars, photograph

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We reserve the right to edit for brevity and clarity.

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Display ad pricing: half page \$255; full page \$395. Deadlines for advertising copy/materials are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to AIC at advertise@conservation-us.org.

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From the Board President

What's in a Name?

Studies have shown that names are very important. Very often the first piece of information we have about an organization is its name. Our name needs to clearly convey our purpose and mission and, in so doing, underscores our credibility.

Some members may have missed my July 25th posting on what was our newly launched Online Community describing the problems with AIC's long and unwieldy name, specifically its appendage *of Historic and Artistic Works*. I am convinced that our current name, *American Institute for Conservation of Historic and Artistic Works*, works against us ("works" repeated on purpose). What does it mean exactly?

I spent just a few hours online and found 21 incorrect iterations perpetrated by many people and organizations—including, sadly, several AIC members (see Box 1).



Box 1. AIC NAME SNAFUS

1. American Institute for **the** Conservation of **Art** and Historic **Artifacts**
2. American Institute for **the** Conservation of Historic and Artistic Works (5 examples)
3. American Institute **of** Conservation (9 examples)
4. The American Institute **of** Conservation of Historic and Artistic Works
5. American Institute **of** Conservation of Historical and Artistic Works
6. American Institute for **the** Conservation of **Artistic** and **Historic** Works (word order)
7. American Institute **of Conservators**
8. American Institute for **the** Conservation of Historical and Artistic Works
9. Foundation of the American Institute for Conservation Historic and Artistic Works (missing prep)

Perpetrators

- | | |
|----------------------------|---|
| 2 Membership Organizations | 2 Blogs |
| 1 Regional Center | 5 Collecting Institutions (Museums, Historical Societies) |
| 1 Business | 2 Newspaper/Media |
| | 8 Private Conservation Service Providers |

The problem of incorrectly placed, added, or missing prepositions is also inadvertently reflected in our current logo. *For*, *of*, and *and* are underlined, which serve as a reminder of their presence—at least for me.

AIC Fellow Sue Sack brought to my attention that the full name of AIC has always been problematic, even before its incorporation. As early as 1947, the IIC, from which the AIC is descended, was dedicated to the "Conservation of Cultural Holdings," which were understood to refer to "any objects or structures which, because of their history, rarity, or workmanship have a commonly accepted value and importance; examples of such objects or structures are art works and related artifacts, historical buildings, specimens of natural history, libraries, and archives" (Brooks 2000, 11). By 1948, the focus of the yet to be officially formed group was to be the "Conservation of Objects of Art and Archaeology." In 1949, the name was modified yet again to the "Conservation of Museum Objects," in preparation for the IIC's registration with the British Board of Trade. It was under this version of the name that the IIC was officially incorporated on April 27, 1950.

But the issue of settling on a name that would clearly communicate IIC members' objects of attention would not go away. In 1959, shortly before the IIC-AG (American



From the Board President, continued from page 3

Group) was formed, it was suggested that the name be shortened to simply the “International Institute for Conservation.” The British Board of Trade, who directed that the scope of the materials under IIC’s jurisdiction needed to be qualified, however, rejected the proposal. In 1959, the Council of the IIC approved replacing “Museum Objects” with “Historic and Artistic Works” (Brooks 2000, 46). The change was also appended onto the newly formed IIC-AG and moved organically with its transition into the independent US-based AIC in 1972.

With the award of the Comprehensive Organizational Health Initiative (COHI) grant of \$900,000 to the FAIC in late 2017, by The Andrew W. Mellon Foundation, the necessity of having a clear and recognizable (by non-conservators) name and brand has increased in urgency. In order to meet our ambitious goal of building up a substantial reserve fund to ensure the financial sustainability of FAIC and AIC, part of the COHI mandate, we need to circle back again to the thorny issue of what’s in a name.

To this end, I am excited by the results of the hard work of the FAIC and AIC boards this past summer, as we evaluated the extensive branding research undertaken by Mekanik, a small DC-based firm known for working side-by-side with nonprofits and associations to develop authentic brands that align with long-term organizational goals. Thanks to the support from the COHI grant, Mekanik has systematically evaluated and proposed solutions to our complex name and cluttered logo and—even more critical if we are to meet our fund-raising challenge—provided direction on producing effective messaging.

Our name and message will help communicate to our local and global communities who we are and what we do and why it’s important. As a symbol for who we are, our name is one of the primary tools that help you in your outreach efforts.

My thanks are extended to Sue Sack for notifying me of this valuable publication: Hero Boothroyd Brooks. 2000. A Short History of IIC: Foundation and Development. London: International Institute for Conservation of Historic and Artistic Works, 11. (ISBN 9780950052533)

—Margaret Holben Ellis, AIC Board President, mhe1@nyu.edu

New Originals continued from front page

dealers, auction houses, art advisers, certified photograph appraisers, and insurance. The survey results of 46 participants compiled here do not represent each profession equally and it is not possible to claim that they reflect each profession’s viewpoint as a whole. Nevertheless, even the small number of responses was indicative that this topic is worth openly discussing.

Types of Multiple Prints

What are the types of multiple prints in photography? Non-editioned works may have been created over long periods of time throughout an artist’s life. These multiples were printed for sale to collectors, galleries, and/or for museums and/or for exhibiting, gifting, or exchange by the artist. In the last half of the twentieth century, “limited edition” works became especially common due to the increasing market value of photography. These include editions in various sizes, formats, and processes, as created by an artist in his/her lifetime and/or posthumously by the artist’s estate.

As photography has been established as an art in its own right within museums, galleries, and on the fine art market, various new practices and terms defining multiple prints have been created. Widely adapted terms for newer multiples include: “reserve prints,” “exhibition prints,” “posthumous prints” (editioned and not), and reprints that are created for the replacement of original prints. “Working prints” or “proof prints” are intended to exist for different usages and not as the final artwork. Unfortunately, “unauthorized prints” also arise as fine art photographs are sold on the market for increasing amounts of money.

During the survey, it became readily apparent that there is little consistency in use of terms related to reprints and multiples. Differences also depended on a participant’s profession, background, place of employment, country, and the time period being considered. Even among photograph conservators the understanding of these terms varied widely (see Table 1).

TABLE 1. VARIOUS TYPES OF MULTIPLES AND REPRINTS (WORKING DEFINITIONS)

<p>Edited Print/Copy New Edition Limited Edition New Limited Edition</p>	Series of prints from a single negative. A numbering in the series or lettering system to indicate X out of a certain number created or will be created (i.e., ed. 3/25)
<p>Reserve Print/Copy</p>	Prints acquired and kept by an institution to replace the original after deterioration by continuous display if no longer presentable.
<p>Exhibition Print/Copy Master Print</p>	Prints that were created for exhibition use only and not for sale purposes. Also a print that is designated as the master print or final print by the artist. Sometimes, master prints can be prints that guide a printer or the artist.
<p>Posthumous Print/Copy Estate Print Foundation Approved Print</p>	Prints made from an original negative by a professional printer or printing studio authorized by the artist before their death or by the artist's estate posthumously.
<p>Reprint Copy Surrogate Facsimile</p>	Prints created to replace a physically damaged or chemically deteriorated original print. Also an artist-made print, from a negative or file, after the first print was made.
<p>Working Prints / Proof Prints Artist's Proof (AP) Printer's Proof (PP) Hors de Commerce (HC) Bon À Tirer (BAT) Trial Print (TP)</p>	Prints made during production for quality control, personal use, or other reasons.

Edited Prints

The practice of making limited editions is not new since the negative/positive process allowed photography to follow the practice of traditional printmaking. From the second half of the twentieth century the practice of editioning prints has increased dramatically as market value and demand has risen.

The survey results show that subsequent editions that were created after the initial editions were mostly made in larger print dimensions. The survey also showed that subsequent limited editions in different print sizes started to arise in the mid-1970s among contemporary artists. Today, some artists are creating editioned works with varying dimensions at the same time. In some cases, collectors can choose not only an image but also the size of the print that they desire.

There are also limited editions with different print dimensions that are made using varying printing processes. The majority of artists listed in the survey used digital printing technologies for their subsequent editions. In many cases of earlier editioned chromogenic prints, the new edition was made using inkjet print technology. This trend seems to have started around the year 2000 and will likely continue into the future, as it is driven by the demise of the analog photography industry and the correlating decreased availability of these materials.

The photographer William Eggleston, whose early limited-edition works were originally created using the dye-transfer process, was a central figure in a court case that legally challenged this topic. His iconic images were later reprinted, enlarged, and issued using digital printing technology. In 2012, a complaint was filed in federal court against the artist by a collector who argued that the new edition of larger dimension inkjet prints diluted the value of the dye-transfer prints from the first limited edition. The U.S. District Judge Deborah A. Batts dismissed the collector's complaint saying: "Although both the Limited Edition works and the Subsequent Edition works were produced from the same images, they are markedly different." This case *Sobel v. Eggleston* (12 Civ. 2551) officially set legal precedent for artists to create new limited editions from previously editioned images not only in different sizes but using different processes as well.

With all of the complications of editioning in photography, the question was asked in the author's survey: "Should photographs created today be editioned and why?" Only one participant chose "No" and a total of 66% participants chose "Yes" or "Sometimes." The practice of editioning is certainly accepted in the contemporary photography world and will most likely continue (Figure 1).

“Should photographs created today be editioned and why?”

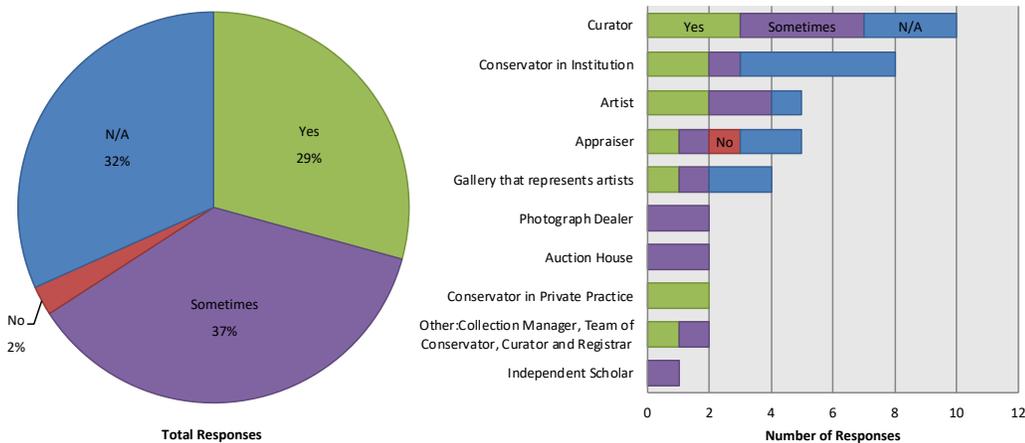


Figure 1.

Reserve Prints

The term “reserve print” in this paper refers to a reprint that is kept aside until it is needed and used to replace the original print because of damage or deterioration. In general, museums started acquiring a set of reserve prints when contemporary chromogenic photographs were entering collections in the early 1980s. The main reason for this was to compensate pre-emptively for the aging of chromogenic dyes in the future. Having a reserve print can ensure a work’s long-term preservation by extending its life within a collection and ensuring the possibility of future exhibition of the reserve print.

Exhibition Prints

The term “exhibition print” in this article refers to a print that is created for exhibition use only and not for sale purposes, although traditionally the phrase “exhibition quality print” refers to a print of utmost quality. The exhibition print is initially created to preserve the original collection print and to allow display under less strict exhibition conditions, such as longer exhibition times, higher light levels, or less than ideal environmental conditions. Making an exhibition print also allows the display of an image which is chemically sensitive or physically vulnerable. In many cases, such exhibition prints are destroyed at the end of the exhibition period. Sometimes, modern facsimiles have been used as exhibition prints; they can be described as surrogates for very sensitive historical processes. Also, exhibition prints allow for the display of an object with minimum protection (usually at the artist’s request), such as unframed prints affixed to a wall with push-pins or similar hardware, or of images printed for wall coverings, etc.

“What happens to the exhibition print after the exhibition?” (Multiple choice)

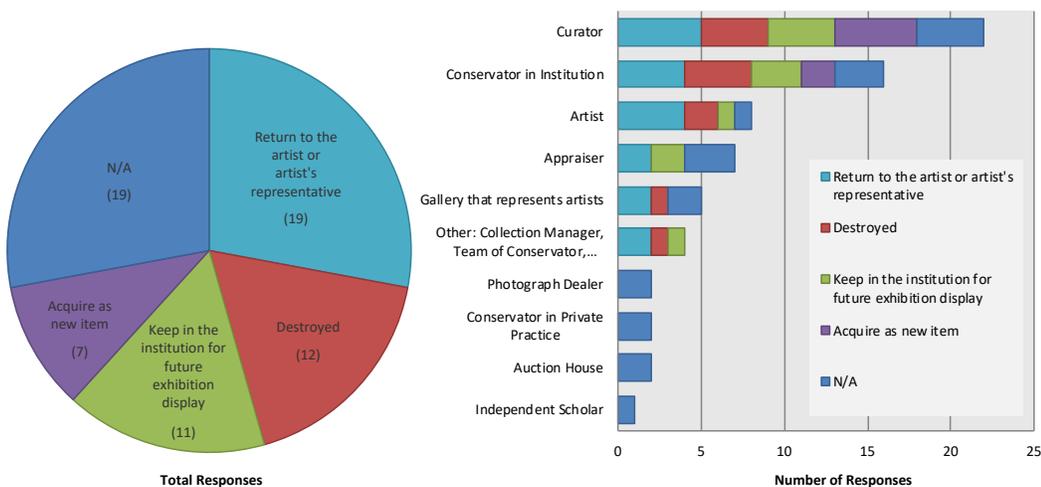


Figure 2.

“How should posthumous prints be labeled on the print?” (Please click all that apply)

- Artist estate sign / stamp / blind stamp
- Title
- Image / negative date
- Process
- Print date
- Posthumous print
- Edition number
- None of above
- N/A

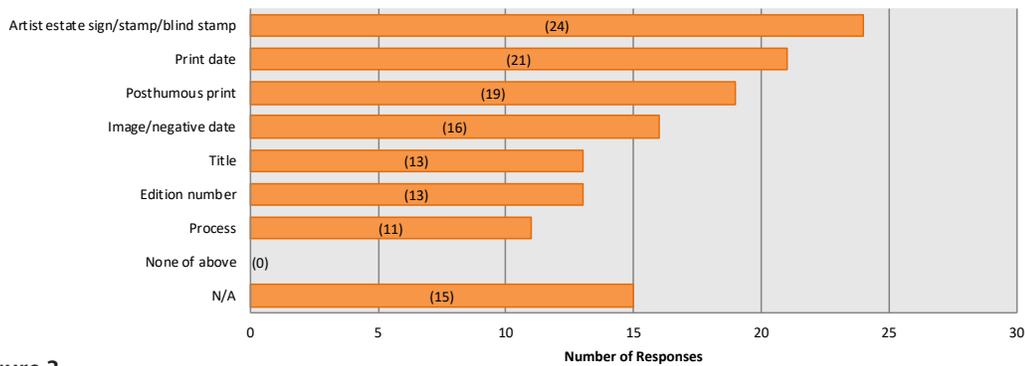


Figure 3.

In other cases, exhibition prints are created when and where there exists no original print but only an original negative, transparency, or digital file. In this case, most institutions generally state that these prints are made for the exhibition or clearly note the later printing date on its exhibition label.

Notably, only twelve respondents said they destroyed exhibition prints after an exhibition, when asked, “What happens to the exhibition print after the exhibition?” Exhibition prints are apparently often kept for future display, thus replacing the function of the original print, or are acquired as a new collection object (Figure 2).

It seems that the function and definition of an exhibition print has become broader and more ambiguous. As such, it seems especially important to fully label and indicate when an exhibition print was created, because the future of an exhibition print might not be as originally planned.

Posthumous Prints

The term “posthumous print” refers to a print made from an original negative by a professional printer or printing studio authorized by the artist before their death or by the artist’s estate. Estates are challenged to keep an artist’s legacy alive and relevant into the future. Posthumous prints often have been created to generate income for the artist’s estate. The quality of the prints and clarification of the labeling together are one of the key factors in “the importance of maintaining high standards to build trust and a reputation with galleries, the art market, and collectors.” (Steer 2016)

For labeling posthumous prints, survey participants expressed the need for an authorized estate signature, or stamp, along with a known printing date (Figure 3).

Reprints

The term “reprint” refers to a print created to replace a physically damaged or chemically degraded original print. Each individual case for reprinting is different, and decisions to reprint are made on a case-by-case basis. However, through the survey it became clear that the practice of reprinting photographs is now relatively common.

In the survey respondents were asked whether reprints signed by the artist have the same monetary value as original prints. Approximately 40% of participants said that the reprint will not have the same monetary value as the original print, even with the artist’s signature (Figure 4). This indicates that although reprints might have their own monetary value, they are not fully accepted as true replacements. On the other hand, close to 21% of participants chose “yes” indicating that reprints signed by the artist do have the same monetary value as the original print. It is interesting that there are different opinions on this subject among different professions as well as within the same profession (see Figure 4).

Some could argue that a reprint made using a different process from the original would not be the same and conceptually should not be considered a replacement equal to the original. Survey results revealed that 47% of respondents have come across reprints made with different processes; to find out how accepted this practice is among professionals, the survey asked “If the process of the reprint is different

“Do you think signed reprints have the same monetary value as the original print?”

Yes: 8 responses (21%)
No: 15 responses (39.5%)

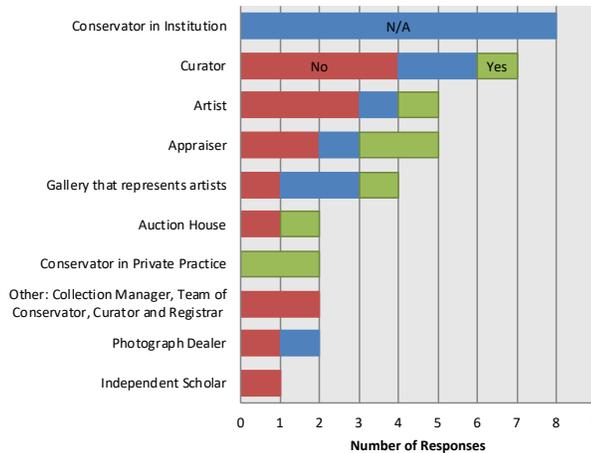
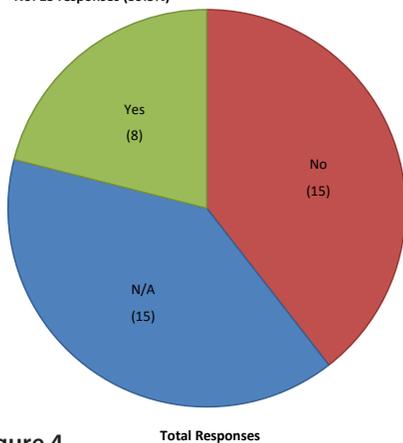


Figure 4.

from that of the original, does this affect the monetary value?” Many chose “Sometimes” (meaning on a case-by-case basis) or “N/A” (Figure 5). Only one respondent chose “No.”

As with exhibition prints, it was assumed that the damaged original would be destroyed when a reprint was made. In response to the question “In your experience, is it common practice to destroy a damaged original print when it is replaced by a reprint?” professionals in institutions reported that they may have destroyed damaged original prints yet kept a piece of the destroyed print, or kept the damaged original print for educational purposes. Other comments also revealed that not all damaged original prints are destroyed when a reprint is created.

“If the process of the reprint is different from that of the original, does this affect the monetary value?”

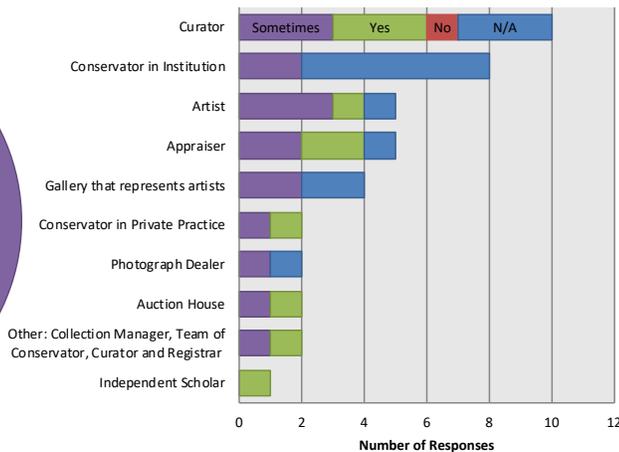
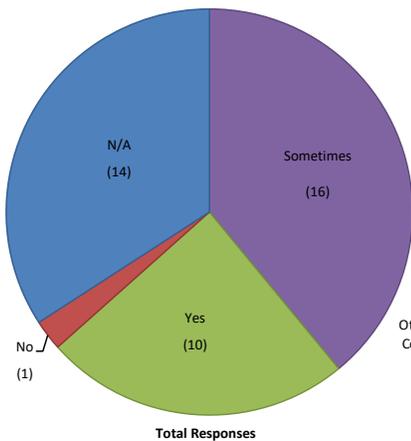


Figure 5.

Reprints in a Multi-Element Work

The term “multi-element work” refers to a work of art comprised of multiple prints or elements. To the question, “Is the authenticity of a multi-element work compromised if any damaged elements are replaced?” sixteen respondents replied, “sometimes,” thus emphasizing that the answer will usually be determined on a case-by-case basis (Figure 6). It can be surmised that there is wide acceptance if and when other conditions of reprints are fulfilled.

Most respondents agreed when asked about labeling. For the question: “How transparent should the information be when describing a multi-element work with replaced elements?” 60% of survey participants selected: “Fully transparent including which prints have been replaced, and their later printing date.”

“Is authenticity of a multi-element work compromised if any damaged elements are replaced?”

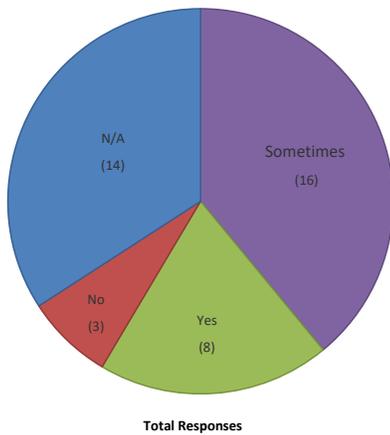


Figure 6.

“How transparent should the information be describing a multi-element work with replaced elements?”

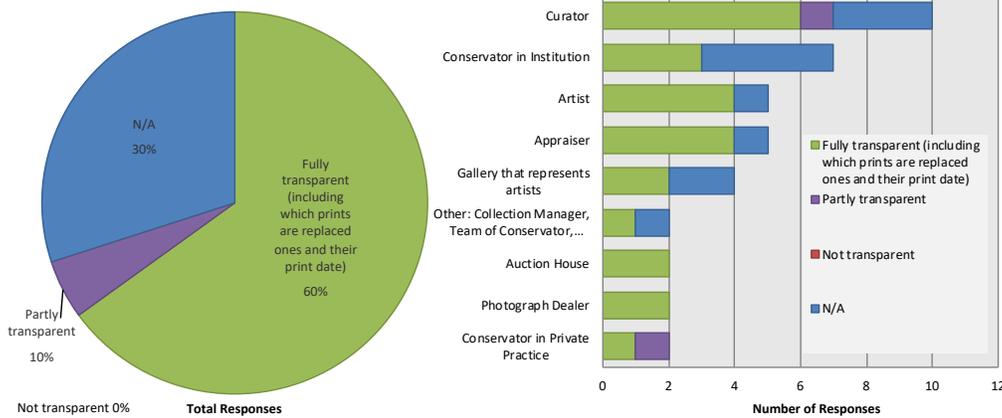


Figure 7.

Answers to this question affirmed our observation that reprinting as replacement for damaged originals will become a more frequent practice, even if done in sizes and processes that differ from the original edition (Figure 7).

Importance of Clarity

In 1970, California was the first state to pass a law designed to protect the purchasers of multiples of fine art when sold for more than \$100 each under California Statute - Civil Code §§ 1740-1745.5, (Farr Act), Sale of Fine Prints. This law requires full disclosure of information, such as a “certificate of authenticity” for fine art prints, photographs (positive and negative), sculpture casts, collages, or similar art produced in more than one copy. New York State followed this law with its own in 1981 for each multiple produced on or after January 1, 1982.

Other states, including Arkansas, Georgia, Hawaii, Illinois, Iowa, Maryland, Massachusetts, Michigan, Minnesota, North Carolina, Oregon, Rhode Island, and South Carolina, have similar laws protecting consumers in the purchase of art multiples (statutes in those states are less rigorous and less inclusive than those in California and New York). New Mexico does not have statutes directly or indirectly requiring print-disclosure or certificates of authenticity.

Summary

With the continued refinement of digital printing technologies, designating who approves or who authorizes a work’s authenticity is a vital and crucial factor when creating reprints. All of the types of mul-

“Article fifteen of the New York arts and cultural affairs law provides for disclosure in writing of certain information concerning multiples of prints and photographs when sold for more than one hundred dollars (\$100) each, exclusive of any frame, and of sculpture when sold for more than fifteen hundred dollars, prior to effecting a sale of them. This law requires disclosure of such matters as the identity of the artist, the artist’s signature, the medium, whether the multiple is a reproduction, the time when the multiple was produced, use of the master which produced the multiple, and the number of multiples in a ‘limited edition’. ...”

(New York Consolidated Laws, Arts and Cultural Affairs Law - ACA § 15.01. Full disclosure in the sale of certain visual art objects produced in multiples.)

tiple prints discussed in this paper are within a broader category of “original prints,” especially when the approval of an artist or authorized person is obtained. It seems clear that reprints will be created in increasing numbers, which will challenge many of us in different ways. The definition of terms will also change over time. With the increasing value of some photographs, there is pressure to identify where in the spectrum of “originality” the particular print resides - this is the realm of dating and connoisseurship. Clarification is important at every stage; collaboration and communication between professionals is necessary to build an environment where reprints and multiples are produced, codified, and clearly understood.

The conservator’s role to preserve, conserve, examine, and study prints will expand to include past, present, and future reprints and multiples – the “new originals” discussed in this paper. Openness, transparency, and accountability in providing accurate and detailed information on reprints of all types are necessary for historical study, aesthetic appreciation, and the establishment of fair market value for any object capable of being so closely duplicated. Involving all of the stakeholders, most importantly the artists, in this appeal for clarity will make for a richer understanding of any artist’s work. Additionally, it will also enhance the fields of photo history and the conservation of photography.

The full article on this topic will be accessible in the forthcoming *Topics in Photographic Preservation*, Vol. 17 (Murata et al. 2018).

Acknowledgments

This study would not have been possible without the generous support of the many participants who took the time to respond to this survey.

Further Reading

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AIC News

Managing Change: #ClimateHeritage

The AIC Sustainability Committee represented the American Institute for Conservation of Historic and Artistic Works (AIC) at the inaugural Climate Heritage Mobilization, an affiliate event of the 2018 Global Climate Action Summit held September 12-14 in San Francisco, California.

As co-organizers Julianne Polanco (California Office of Historic Preservation) and Andrew Potts, JD (Nixon Peabody LLP, ICOMOS Climate Change and Heritage Working Group) explained, cultural heritage and historic preservation professionals were intentionally gathered at a *climate* conference—not a heritage conference—to broaden public awareness of the heritage sectors’ role in climate action and to urge collective commitment to the goals of the UN Framework Convention on Climate Change (UNFCCC) 2015 Paris Agreement.

The Paris Agreement seeks to:

- Hold global warming below 2° C (3.6° F)
- Achieve net zero greenhouse-gas emissions by the years 2050-2100
- Financially support national economies’ transitions to renewable energy
- Reduce vulnerability to loss and damage by strengthening nations’ adaptive capacities and resilience

For the full text, visit <https://unfccc.int/process-and-meetings/the-paris-agreement/the-paris-agreement>.

Despite the United States government’s failure to participate in the Paris Agreement, the bipartisan coalition “We Are Still In” unites mayors, governors and tribal leadership; large and small business; universities, faith organizations, and cultural institutions from all 50 states. As <https://www.wearestillin.com/> notes, taken together the coalition represents \$9.46 trillion in GDP — a sum larger than any national economy except the US and China. The works goes on.

The Climate Heritage Mobilization event was attended by city, state, tribal, and international heritage administrators; sustainability and climate officers; historic preservation organizations and university programs; affiliated NGOs; architects, archaeologists, anthropologists, historians, librarians, two museum professionals, and two conservators. The presentation program, titled “Mobilizing the Cultural Heritage and Historic Preservation Sectors for Climate Change,” included projects ranging from historic and archaeological site management, food sovereignty and traditional ways of knowing, to disaster planning and public outreach. Regardless of scope or locale, each case study approaches climate action as the thoughtful management of change. Steady accumulation of individual efforts has impact. Accept that there is no single climate-change solution for us all.

To capture the event’s momentum, the Climate Heritage Network (CHN) was launched by co-chairs Julianne Polanco and Andrew Potts. CHN is broadly envisioned as a mutual support network for all cultural heritage actors who commit to climate change action. Participation by organizations in jurisdictions currently engaged in the Under 2 Coalition, Global Covenant of Mayors for Climate & Energy, or We Are Still In movements are especially desired so as to capitalize on existing legislative support. A brainstorming session amongst founding CHN member organizations was facilitated by the co-chairs to outline initial priorities for the network. These include:

- Form local groups of heritage partners to lobby for funding
- Build awareness about how heritage actors can inform climate change policies
- Provide a global web platform to exchange best-practices and successful/failed projects
- Digitize and map data regarding the most at-risk heritage resources
- Facilitate participation by heritage leaders in regional and international climate forums such as Planners for Climate Action, Zero Net Carbon Collaboration for Historic Buildings, ICOMOS, ICCROM, and the annual UNFCCC Conference of the Parties (COP) sessions

As the CHN takes shape, consider the role of AIC and the strengths that we will bring to the alliance - as conservators, educators, mentors, first responders, and managers of change.

Follow #climateheritage and www.climateheritage.org for updates including all program materials from the paperless meeting, the livestream recording, and a full list of endorsing partners including AIC.

—**Geneva Griswold, Chair, AIC Sustainability Committee, GenevaG@seattleartmuseum.org**



Climate URLs

Paris Agreement Full Text

<https://unfccc.int/process-and-meetings/the-paris-agreement/the-paris-agreement>

We Are Still In

<https://www.wearestillin.com>

Climate Heritage Network

<http://www.climateheritage.org>

AIC's Online Community Update

In May 2018, AIC launched its Online Member Community. Since then, we have launched many more communities that serve both AIC and FAIC constituents.

Over the summer, all specialty groups launched communities for their members and ended use of their plain text listservs. At the same time, all AIC committees and volunteer leadership groups began using online communities to conduct discussions and collaboration. ECPN launched their community in late September as a public community to help support those considering a career in conservation. The open forums on the Connecting to Collections Care website have now also migrated to the Online Community, and the Conservation DistList will be moving to the new platform this winter. In late October, we also launched a community for all AIC's volunteer leadership to learn more about their roles and assist others with advice and support.

The workspace module was added to many communities to support the work of volunteer leaders; this module allows balloting, collaboration, action item assignments, and formal commenting systems for important documents. Staff members and intrepid members are learning how to use Workspace and creating documentation to help share that knowledge. While it's not enabled in the AIC Member Community, there are many other communities where you may see it in action.

The new AIC Blog was also unveiled recently. Rachael Arenstein worked with Ryan Winfield to create guides for posting and we encourage all members to share their research, job announcements, and conference listings using this feature.

Instructions for posting on the blog and changing your digest settings have been shared in the past issues of AIC News. Please let me know what would be useful for you to learn in our new online community!

—**Bonnie Naugle, AIC Communications & Membership Director, bnaugle@conservation-us.org**



AIC Blog

The new AIC blog is at <https://community.conservation-us.org/blog>.

It's easy to post your own blog! Just follow the instructions at the link above.

Elections: 2019 Board of Directors

The AIC Nominating Committee encourages the AIC membership to submit nominations for qualified individuals as candidates for the 2019 AIC Board election.

- President (2-year term)
- Vice President (2-year term)
- Director, Communications (3-year term)

The AIC Bylaws states that the president and vice president must be Fellows, while the director, communications may be either a Professional Associate or Fellow. Nominees must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, subgroups, or in other capacities.

The Bylaws also require that the Nominating Committee chair receive completed nominations by February 15, 2019 (three months prior to the May 17, 2019, AIC Business Meeting in New England). Nominations should be submitted in writing, accompanied by a signed willingness-to-serve statement (form available from the committee chair) and a brief biographical sketch (format available from the committee chair). All completed nominations or queries regarding submission of a nomination are to be sent to Bev Perkins (beverlyp@centerofthewest.org).

NOMINATIONS FOR CANDIDATES FOR THE AIC NOMINATING COMMITTEE

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee election. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2019 candidate must be a Fellow Member of AIC.

Nominations are made to the chair of the Nominating Committee and must be received by February 15, 2019, three months prior to the May 17 Members Business Meeting in New England. An electronic vote will be held in conjunction with the votes held for Board member positions. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

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

—**AIC Nominating Committee: Beverly Perkins (beverlyp@centerofthewest.org); Fran Ritchie (franritchie@gmail.com); Penley Knipe (penley_knipe@harvard.edu)**

Equity and Inclusion Committee Report

In May 2018, the AIC Board announced the formation of AIC's Equity and Inclusion Committee (E&I). The E&I grew out of the recommendations from the Equity and Inclusion Working Group, which was formed in December 2016 to formalize AIC's commitment to the issues of equity and inclusion within the organization and the field of conservation at large.

AIC is pleased to announce the inaugural members of AIC's Equity and Inclusion Committee (E&I):

- Jennifer Hain Teper, Chair
- Anya Dani
- Nora Frankel
- Anisha Gupta
- Josie Maldonado
- Rebecca Rushfield
- Kimi Taira
- Board Liaison: Molly Gleeson
- Staff Liaison: Katelin Lee

The committee members will serve 1, 2, and 3-year initial appointments with optional second terms. The E&I will be guided by the [Equity and Inclusion Working Group Report](#), which was released earlier this year and can be accessed on the E&I webpage. As the committee gets to work, they will periodically update the membership through AIC's online community and AIC News. More information on the committee, including the charge, can also be found on the [E&I webpage](#).

Thank you to all AIC members who have shown their support and interest in this committee and their work!

Renew Your Membership Today

Membership renewals for 2019 are now open. If you'd like to deduct your membership fees on this year's tax forms, this is a great time to renew. It will also ensure that access to your online communities and member directory remains uninterrupted! Take a moment to also review your member benefits; we have just added a discount to a service called Artwork Archive that offers support for conservation and art management projects: <http://www.conservation-us.org/why-join>.

Help us meet our goal of 90% online renewals for 2019! If renewing online is difficult or takes too long, give us a call at (202) 991-0643. We can help you renew your membership over the phone and clear up any special issues you may encounter. It takes just a few minutes for us to find your account and enter your card number.

Early online renewal comes with another benefit: an entry into our Annual Meeting contest. We will hold a drawing at the end of 2018 to award three prizes, and all members who renew online by December 15th will be entered.

- The grand prize is a free registration to the 2019 AIC Annual Meeting in New England, plus two FREE nights at the host hotel
- We also offer two second-place prizes: each one is a free membership (two members will win)
- You must **renew online by Saturday, December 15, 2018**, for this opportunity!

Note: Your 2019 dues order reflects your 2018 (and sometimes previous years') membership selections, including specialty groups. When renewing online, you have the option to add specialty groups—but not to remove them yourself. To remove a specialty group, change your membership type (when transitioning out of school or into retirement, for example), or make other changes, please email membership@conservation-us.org.

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

Get Involved in Honoring AIC Members

Each year at its annual meeting, the American Institute for Conservation recognizes members of the conservation profession, allied professionals, and institutions with awards for outstanding and distinguished contributions to the field. Every member of the AIC has the opportunity to submit nominations for any or all of the following awards:



Fall 2018 IAG Meeting

The 2018 meeting of the Internal Advisory Group (IAG) will take place on Friday, November 30, in Washington, DC, at the Washington Marriott Georgetown, located at 1221 22nd Street NW. The IAG is comprised of chairs of specialty groups, networks, and committees, and meets in person annually. Each chair then reports back to the various groups.



Need help?

Members can get answers and assistance via email at membership@conservation-us.org.

Remember to visit your Member Center using the purple button on the home page.

FOR INDIVIDUALS

- **Advocacy Award** for accomplishments and contributions of conservation professionals who, through substantial efforts in outreach and advocacy, have advanced the field of conservation and furthered the cause of conservation
- **Allied Professionals Special Recognition** for the advancement of the conservation profession by professionals in other fields
- **David Magoon-University Products Conservation Advocacy Award** for the accomplishments and contributions of conservation professionals who, through substantial efforts in outreach and advocacy, have advanced the field of conservation and furthered the cause of conservation
- **Publication Award** for excellence in an article or book on conservation
- **Robert L. Feller Lifetime Achievement Award** for exceptional contributions to the conservation profession throughout one's career
- **Rutherford John Gettens Merit Award** for outstanding service to the American Institute for Conservation
- **Sheldon and Caroline Keck Award** for excellence in the education and training of conservation professionals

FOR INSTITUTIONS

- **Distinguished Award for Advancement of the Field of Conservation by an Organization** for vital and long-standing support of professional development for conservators by an institution
- **Ross Merrill Preservation Award** for an organization that has been exemplary in the importance and priority that it has given to conservation concerns and in the commitment that it has shown to the preservation and care of its cultural property

HOW TO NOMINATE

Please note that nominations must be received by December 15th. While most nominations can be made by sending a letter to awards@conservation-us.org outlining why you think the nominee deserves the award, some awards require supporting letters and other materials. Award specific information can be found at www.conservation-us.org/awards.

QUESTIONS?

If you have questions about what needs to be done, please do not hesitate to contact the Awards Committee by sending an email to its Chair, Rebecca Rushfield at wittert@juno.com.

—AIC Awards Committee: *Elmer Eusman, Nancie Ravenel, and Rebecca Rushfield*

'Find a Conservator' Gets New Functionality

Professional Associates and Fellows of AIC know that a listing in our online tool "Find a Conservator" is just one benefit of achieving professional designation, but for many, it is an integral part of the business plan for a private practice. In an effort to improve how the tool works for those listed, AIC staff along with CIPP officers worked to make the following changes:

- Search tool now more easily accessible on the landing page.
- Listings now searchable by geographical location + specialty AND by name.
- Listings now more fairly represent work practice by pulling from the "Other" fields in your profile, thus allowing members to maintain their institutional affiliation in the members-only directory while providing another set of contact information for their private practice. We have also moved email addresses from the search results page to the individual listing page.
- Listings open up in new windows/tabs from the Search Results page.
- Advanced Search option allows for selecting multiple sub-specialties.

If you are a PA or Fellow and are not in a position to undertake private work or provide advice, we encourage you to opt out of being listed. To do so or send any feedback, email us at membership@conservation-us.org. To view your listing, go to www.conservation-us.org/experts.

This work was funded in part by support from the Conservators in Private Practice group.

FAIC News

Emergency Response and Preparedness

Hurricane Florence Response

On September 30, team members from FAIC's National Heritage Responders deployed to Wilmington, NC, to help salvage the cultural heritage materials damaged by Hurricane Florence. The team made site visits to affected institutions to provide guidance on specific collections care issues. They also offered a free workshop on Tuesday, October 2, for local collecting institutions, collectors, and artists at the Cameron Art Museum. The program featured advice on salvaging objects with a focus on dealing with mold and health and safety considerations. The National Endowment for the Humanities awarded a special Director's grant to support FAIC's response.

Recovering from Florence will be a long process. FAIC's Collections Assessment for Preservation program has also made conservation assessments available for those institutions in federally-declared major disaster areas. These assessments are funded by the Institute of Museum and Library Services and can help institutions care for damaged collections and better protect against future damage as they move forward in recovery.



National Heritage Responders David Goist and Steve Pine consult with staff from the Cape Fear Museum in Wilmington, NC. Image by Susan Duhi.

These training opportunities, made possible with support from the National Endowment for the Humanities (NEH) and The Andrew W. Mellon Foundation, have created core groups of collections professionals across the country with the skills to respond effectively to disasters.

Alliance for Response: Washington, DC

A kick-off Forum for the Washington, DC, Alliance for Response was held on Monday, October 15, at the Cleveland Park branch of the DC Public Library. More than 80 representatives from DC's cultural heritage and emergency management community came together to learn about the region's risk and procedures in place to support response and recovery.

The keynote address was given by Dr. Lucy Jones of the Dr. Lucy Jones Center for Science and Society. Her remarks focused on cultural responses to disasters and how to shift our community's thinking about the need to prepare. The program also featured case studies by representatives from the Hirshhorn Museum and Sculpture Garden, the Library of Congress, the DC Public Library system, the National Archives and Records Administration, Dumbarton House, and the National Cathedral.

In early 2019, a follow-up event will be held at the Historical Society of Washington, DC, which will focus on best practices for emergency planning and training. The group will work together in the months and years to come to form a cooperative disaster network that will support the region's cultural heritage in the event of disasters.

The program has been made possible with funding from the National Endowment for the Humanities (NEH).

Seattle Heritage Responders Training

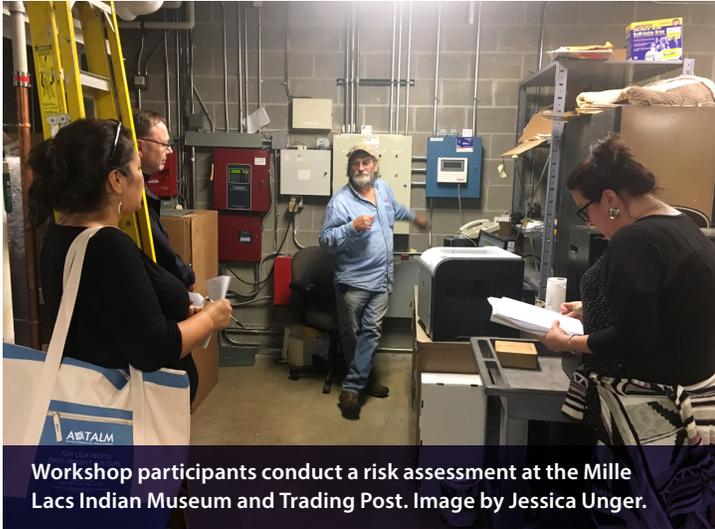
Individuals in the greater Seattle area have been completing a regional response team training since May of 2018, with the final programming and simulated disaster taking place on November 1 and 2, 2018. The team has completed eight webinars and Incident Command System training in addition to their in-person sessions. These 35 individuals will join their peers in Texas and Florida who have been trained in the past year for regional response teams.

Risk Evaluation and Planning at the Association of Tribal Archives, Libraries, and Museums

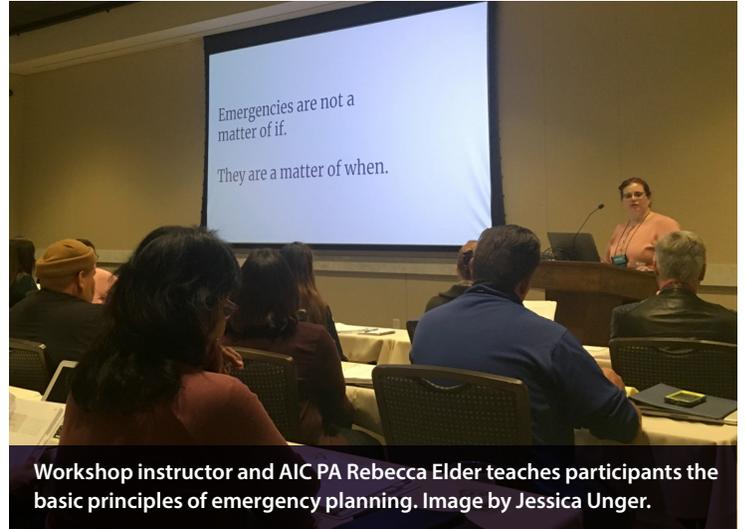
With funding from the Department of the Interior, FAIC organized a two-day workshop on October 8-9, 2018, in conjunction with the annual meeting of the Association of Tribal Archives, Libraries, and Museums in Prior Lake, Minnesota. The program offered training on risk assessment and emergency planning for stewards of tribal collections across the country.

On the first day of the meeting, participants learned the basics of how to successfully evaluate risks and build a team to develop an emergency plan. The next day, participants visited the Mille Lac Indian Museum and Trading Post (managed by the Minnesota Historical Society) and the Mille Lacs band of Ojibwe archives.

Participants will continue to work with instructors as they bring their resources home to their institutions and begin implementing their own planning process. Follow-up webinars in November and December will provide opportunities to check in, and a final assessment call in January will allow participants to share their completed plans.



Workshop participants conduct a risk assessment at the Mille Lacs Indian Museum and Trading Post. Image by Jessica Unger.



Workshop instructor and AIC PA Rebecca Elder teaches participants the basic principles of emergency planning. Image by Jessica Unger.

Museum and Collection Support

Connecting to Collections Care Welcomes New Advisory Group Members

The Connecting to Collections Care Advisory Committee, which provides oversight on program structure and content, recently welcomed two new members: new to the committee's Outreach Working Group are Ann Kearney (Chair) and Samantha Snell. They join Priscilla Anderson, Laura Casey, John George, and John Simmons. Danielle Bennett (Chair), Priscilla Anderson, Lori Benson, Sue Donovan, Heather Galloway, and Emily Rainwater comprise the Professional Development Working Group.

Overseeing the program leadership is the Advisory Committee's new chair Priscilla Anderson, along with Susan Barger, Danielle Bennett, Ann Kearney, and Tiffani Emig.

Many thanks to former Advisory Group members Gretchen Guidess and Kelly Krish and former Chair Rachael Arenstein for their role in developing the program under the auspices of FAIC beginning in 2015.

Introducing C2C Care Courses

To provide opportunity for a more in-depth examination of key collections care issues, FAIC is facilitating Connecting to Collections Care courses. Courses allow collections care professionals to focus on a specific topic during four to five webinars, engage in discussions with instructors, and complete self-directed projects. Participants receive a digital Credly badge upon successful completion of the course. The program's first course, Preservation Methods and Materials for Exhibition, began October 25 and is being presented by course coordinator Mark Wamaling, Chair of the Preparation, Art handling, Collections Care Information Network (PACCIN). Learn more at www.connectingtocollections.org.



Have experience performing general conservation assessments? Looking for a way to help small institutions? Consider joining the Collections Assessment for Preservation (CAP) Program as an assessor.

As an Approved Assessor for the CAP Program, you have the opportunity to help small institutions grow in their professional capacity. Your service to the field through the CAP Program helps to improve our nation's small museums.

2019 CAP Applications Available

Small and mid-sized museums interested in a general conservation assessment may apply for the Collections Assessment for Preservation (CAP) program at www.conservation-us.org/cap. Applications for the 2019 CAP program are open through **February 1, 2019**.

FAIC Funding Opportunities

FAIC Grant and Scholarship Applications Due December 15

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

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

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

Professional Development Opportunities

Register Now: Stressed About Pests? Integrated Pest Management for Heritage Preservation Professionals Workshop

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

Integrated Pest Management is now considered an essential component of a well-rounded preventive care policy. Preventing pest damage is better for collections and, over time, more cost effective than treating an infestation. Co-taught by a pest management professional and a conservator, this workshop is appropriate for a range of museum, library, and archive professionals including conservators, facility staff, collection managers, registrars, librarians, and archivists.

Insects and vertebrate pests can do irreversible damage to objects of historic and artistic value. Preventing such damage is an essential element of best practice in collection care and requires the design and implementation of an Integrated Pest Management (IPM) policy and plan. This workshop will introduce participants to multiple aspects of IPM: policy and procedure; preventing infestation; trapping and monitoring; remedial treatment; and basic pest identification. It is designed for staff at institutions which need to establish or improve an IPM program but would be useful for anyone wanting to refresh basic IPM knowledge. Familiarity with concepts will be developed through a combination of lectures, discussions and hands-on exercises.

The fee for this course is \$299 for AIC members; \$399 for non-AIC members.

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).

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

Photographic Chemistry for Preservation: FAIC Online Learning - study at your own pace (<https://learning.conservation-us.org/pd>)

Wood Identification: January 28 - 30, 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, George Washington University Textile Museum, Ashburn, VA

***Gels for Paper Conservation:** 2019, Dates TBD, J. Paul Getty Museum, Los Angeles, CA



Grant Funding Opportunities

We maintain a list of both internal (FAIC-awarded) and external funding opportunities at www.conservation-us.org/grants. Don't miss out on funding your future; look into what is available for individual and institutional projects!

The Mechanics of Writing for *JAIC*, Part III—Citations

There are two aspects to the use of citations in a scholarly work: why they are necessary in the context of a peer-reviewed paper and how to format them.

WHY CITATIONS

As a general rule, all ideas or facts you present in your article that you did not produce need to have an associated citation, and their use validates your work as based on that which precedes you. It is important to give credit to those whose work you consulted, built on, or modified. And you, as the author, do this through the list included in the references section of your paper and noted in your text. When citing others' (or your own) previous work, please ensure you clearly mark with quotation marks text that you quote verbatim from another source, then:

- Attribute and reference the source of the quotation within your text and in your references section
- Obtain permission from the original publisher and rights holder when using previously published figures or tables

The references section of your paper completes the attribution. We cannot add new information to the profession without first documenting what already exists. Even though it may seem tedious to check citations, the contents of this section tie your paper into the fabric of conservation literature.

JAIC uses Crossref to screen papers for unoriginal material. By submitting your paper to *JAIC* you are agreeing to originality checks during the peer-review and production processes. You also are agreeing to obtain the necessary written permission to include material in your article that is owned and held in copyright by a third party (you should also acknowledge and attribute the third party in your article). This content might include proprietary text, an illustration or table, or other material such as data, audio, video, film stills, screenshots, or a musical notation. Even when content is not copyrighted (when it is held in the public domain), you must still attribute it properly.

You will need to allow several weeks or even months for permission requests, so it is advisable to begin this process as early as possible. When asking permission to reproduce third-party material from rights holders, please request the following:

- Non-exclusive rights to reproduce the item within your article in *JAIC*, as targeted at a specialist academic readership with a defined circulation
- Print and electronic rights for the full term of copyright and any extensions of copyright to facilitate reproduction of the material in *JAIC*'s print and online editions—third-party material using a time-limited license cannot be published
- Worldwide English-language distribution rights
- For images, 300 dpi minimum resolution

It is the custom and practice in academic publishing that the reproduction of short extracts of text and some other types of material may be permitted on a limited basis for the purposes of criticism and review without securing formal permission, on the basis that:

- The purpose of quotation or use is objective and evidenced scholarly criticism or review (not merely illustration)
- A quotation is reproduced accurately, either within quotation marks or as displayed text
- Full attribution is given

If you are not sure if permission is needed, contact the AIC staff, *JAIC* associate editors, or Taylor & Francis. We are all here to help you get published.

When citing online material, it is important to include the article's Digital Object Identifier (DOI), if assigned. According to Wikipedia and the International DOI Foundation, the DOI is a unique alphanumeric identifier applied to a specific piece of intellectual property, particularly one presented in an online environment—be that object a book, scientific paper, song, image, or something else. Unlike a conventional web address, or URL, a DOI specifies not the location of an online object but rather its content; a DOI is thus a "persistent" identifier, and remains associated with an object irrespective of changes in the object's web address. Referring to an online document by its DOI provides a more stable linking than by simply using its URL. If an article is assigned a DOI, it can most often be found at the top of the article's HTML version. DOIs also form a key component of certain reference-linking systems such as Crossref.

HOW TO FORMAT CITATIONS

When formatting your paper, it is important to follow the specific style guideline rules for *JAIC*. Submissions must follow the *JAIC Guidelines and Style Guide*; guidance can be found on the AIC website: www.conservation-us.org/jaic-style-guide. Here you will find a link to a downloadable PDF containing the JAIC style guide, as well as links to useful resources on the Taylor & Francis (T&F) website <https://tandfonline.com/toc/jjac20/current>. If you click on the T&F link, and scroll down, you will find along the left side of the page links to “Instructions for authors.” AIC Communications & Membership Director Bonnie Naugle has created extensive content on the AIC website at the link above that includes useful tips on writing for *JAIC*.

All submitted articles will be checked against these guidelines and authors will be asked to correct deviations. *JAIC* has recently adopted the “Author-Date” system outlined in the Chicago Manual of Style. The primary change you as an author will notice from previous iterations of the JAIC Style Guide is that in your references section, you will list author’s full name(s), not simply the first initial and last name.

You will submit your paper online through Editorial Manager at: www.editorialmanager.com/jac/default.aspx. In the center of the page is a blue band. If you click on the tab “Instructions for Authors,” you will be directed to that section of the T&F website and will find much useful information.

ILLUSTRATIONS

I would argue that citations take two forms:

- Text that refers to specific articles, books, and people you have consulted in order to undertake your work; and
- Images that illustrate and enhance your text.

Please don’t forget to cite your illustrations! They also need to be credited, and not doing your homework here and obtaining the proper permissions is costly. AIC gets fined if permissions are not properly obtained, and I’m sure none of us wants our membership dues being spent on fines AIC must pay in these circumstances. So authors, please secure proper permissions for your images. (See Figure 1.)

SUMMARY

In summary, citations show that you are building upon the work of your peers, allow others to reproduce your work (if applicable), and prevent accusations of plagiarism. A paper with insufficient citations will be flagged during peer review and the references themselves are cross-checked by the publisher whenever possible. If others’ work is used but not cited in a published paper, the assumption is that it is the author’s own work, which may lead to retractions, addendums, and fines after publication – and a poor reputation (for the author and the publication itself).

Much of the information in this column is taken directly from the “Instructions for authors” section of the Taylor & Francis website. The author is also indebted to former *JAIC* editor-in-chief Michele Derrick, Schorr Family Associate Research Scientist at the Museum of Fine Arts, Boston, who wrote a series of columns for *AIC News* a decade or more ago about the peer-review process, publishing in a peer-reviewed journal, and other related topics. She graciously agreed to allow reuse of that information; much of what has been excerpted and updated for this column originally appeared in her columns.

—Robin Hanson, *JAIC Associate Editor for Textiles*, rhanson@clevelandart.org

AUTHORSERVICES
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Submitting a journal article: ethics for authors

What to think about, and why it's important

- Be clear on authorship**
Have you included all the contributors to your article (in the right order), and are your acknowledgements up-to-date? Agree with your co-authors which journal you are submitting to, and tell them when you submit.
- Agreement makes getting published easier**
Disputes on authorship can slow down peer review and publication, so make sure decisions have been made together and everyone is aware.
- Who checks?**
Editors and reviewers will look for similarities to other published articles, as part of the peer review process. CrossCheck is used by Taylor & Francis to check papers against a database of over 40 million published articles.
- Avoid plagiarism (and self-plagiarism)**
Have you checked you've cited your own, and others', work correctly? You'll also need to have written permissions for any reproduced figures or tables.
- Double check your data**
Using datasets gathered by someone else? Check you have permission to use them in your work. Plus, if a statistician helped with data analysis make sure you acknowledge this.
- Include everything: check the Instructions for Authors**
Some journals may need supplemental data to be submitted along with your article. Check the journal's Instructions for Authors to make sure you've included everything you need.
- Transparency is essential**
Relevant interests and relationships that could be seen as influencing your findings (whether financial or otherwise) must always be declared to the journal editors, reviewers or readers.
- Declaring any interests**
Make sure you've declared any funding, and the role of the funder, in your cover letter.
- Upholding standards**
Describing experiments or procedures? Make sure you include warnings of any hazards that could be involved in replicating these (including any instructions, materials or formulae you've mentioned). You'll also need to cite any relevant standards or codes of practice, and include a reference to them.
- Evidence you've followed procedure**
National and international procedures govern experimentation on people and animals. Statements of ethical approval, trial registration and informed patient consent will all be needed with your submission.
- One at a time**
Remember to submit your article to just one journal at a time, so it is only ever being considered by one editor and one set of reviewers. If you decide you want to send it to another journal, you can always withdraw your paper.

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Guidance, developments, news and ideas for Taylor & Francis authors
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Figure 1. Find this graphic at <https://authorservices.taylorandfrancis.com/ethics-for-authors/ethics-infographic-3/>. The Author Services website has a lot of useful information for authors at every stage of writing.

Allied Organizations



2018 Turin Congress Dialogue. Image courtesy of Graham Voce.

International Institute for Conservation (IIC)

IIC TURIN CONGRESS 2018: PREVENTIVE CONSERVATION – THE STATE OF THE ART

The 2018 Congress in Turin, Italy, was a return to its beginnings, with a reference point to the last decade of developments in preventive conservation and a look forward to how conservators are approaching new challenges, current research, and larger scope preservation issues. The IIC congresses began in Rome in 1961, with this congress referencing the earlier 1994 Ottawa IIC Congress which focused on “Preventive Conservation: Practice, Theory and Research.” As IIC President Sarah Staniforth noted, the 2018 event was the chance to see what has developed since 1994 and included showcasing the research and works of the next generation of the conservation profession internationally.

IIC partnered with a number of key organisations for this 2018 congress, including the Italian IIC Group (IGIIC), the Centro Conservazione e Restauro “La Venaria Reale” (CCR), the City of Turin, and the province’s tourism organisation Turismo Torino. These four organizations helped with planning, implementation, and the final realization of the week itself—with all its associated events and happenings. IIC also worked with a number of partners and the input from the Getty Foundation, Tru Vue Inc., and the Compagnia di San Paolo were very much appreciated.

The international spread of those attending was wide, with participants coming from 52 countries, from Argentina to Zimbabwe, via Brazil, Mexico, Germany, Australia, Estonia Latvia, Finland, China, India, Hong Kong, Canada, France and, of course, Italy, among many others. As a final note, the last day saw the presentation of the planned hosts for the 2020 Congress – New Delhi – and we would very much look forward to seeing you all there!

For a full review of the conference, go to the AIC Blog and look for a posting by Graham Voce, Executive Secretary, IIC. The conference proceedings were also shared during and after the congress week on ICC’s website. If you want to read more about them, visit www.iicturincongress2018.com/content/blog.

—Graham Voce, Executive Secretary, IIC, iic@iiconservation.org

Health & Safety

Eyewash Stations

By Katherine McEnroe and Anita Dey for Health & Safety Committee

Have you checked your eyewash station recently? Eyewash stations are a common safety staple in any laboratory, yet their maintenance may be overlooked. In the case of an emergency, it is crucial the eyewash station works properly and is easily accessible. Below is a list of the basic properties that eyewash stations should meet, as well as a review of their safe use.

The mandatory requirements according to the Occupational Safety and Health Administration (OSHA) standard 1910.151(c) are that an employer is required to “provide suitable facilities for quick drenching or flushing of the eyes and body when employees may be exposed to injurious corrosive materials.” However, OSHA supports and references as a source of guidance the more comprehensive standards established by the American National Standards Institute (ANSI) in ANSI Z358.1-2014. As of January 2015, these include the following:

1. **Tepid Water:** American National Standards Institute (ANSI) and the International Plumbing Code both require eyewashes to be connected to both hot and cold water lines through a mixing valve that will keep the water tepid (60-to-100° F) during the entire time it is used. The reason this is crucial is that warmer temperatures can accelerate chemical reactions and cooler temperatures can cause hypothermic shock.
2. **Quick Access:** Eyewash stations should be placed in a well-lit area with an unobstructed pathway and signs. Employees should be trained on their location and how to use them. According to ANSI, an employee should be able to reach the eyewash station in 10 seconds or within 55 feet of where chemicals are being used.
3. **Appropriate Height:** Make sure the eyewash station is easily accessible to every employee, ensuring employees get the proper leverage to stand directly over the eyewash station for optimal flush angle. The best solution is to physically adjust the height of the eyewash to accommodate employees of smaller stature. If this is not possible, you may consider alternatives, such as designating a stool. You may wish to consult with your health and safety professional because this may be considered an additional hazard.
4. **Water Pressure and Flow:** The minimum flow requirement for eyewash stations is 30 psi and the maximum flow is 90 psi; they should be able to deliver at least 15 minutes of flushing fluid.
5. **Maintenance:** Eyewash stations also should be tested weekly. While this may initially seem excessive, sediment and bacteria build up in stagnant water. Regarding run time, the ANSI standard states weekly eye wash station flushing should be “long enough to verify operation and ensure that flushing fluid is available;” exact time will be dependent on your system. After consulting several health and safety professionals, the committee recommends flushing your eyewash station weekly for 3 to 5 minutes. A 15-minute flush should occur at least annually, which can be recorded on an inspection tag and associated with the unit; this will also help ensure proper functioning of the mixing valve.
6. **Hands-Free:** Eyewash stations must be able to be activated within 1 second or less and should have stay-open ball valves that allow for hands-free rinsing. According to OSHA, properly installed eyewashes are “immediately available and easily self-administered.”
7. **Dual Eye:** Eyewash stations need to supply flushing fluid to both eyes simultaneously.
8. **Dust Caps:** Dust caps or covers must be installed to prevent the accumulation of contaminants.

When installing new units, eyewash spray heads must be at least 6 inches from the wall or nearest obstruction and positioned between 33 and 34 inches from the floor. As these ANSI standards may not be possible to achieve in an existing lab setting, accommodations ensuring obstruction-free access as mentioned above should be permanently available.

For conservators working away from laboratory settings or in private practice, portable eyewash stations or eyewash bottles may be the only option. Portable stations and bottles are not considered replacements for a full eye flushing, but rather offer an immediate flush that must be followed by 15 minutes of rinsing at a plumbed eyewash station.



Contact the H&S Committee

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

To understand the recommended specifications and maintenance schedule of eyewash equipment, it is also worth reviewing best practice for using eyewash stations:

1. **PPE:** Eyewash stations are not a replacement for protective eyewear, which should be used to prevent chemical contact with the eyes.
2. **Contact Lenses:** Avoid wearing contact lenses in a lab environment. If you do, consider wearing safety glasses or goggles during a wider range of activities than a non-contact lens-wearing conservator.
3. **Flush Time:** Some guidelines for flush time provided by the Canadian Centre for Occupational Health and Safety are:
 - 5 minutes for non-irritants or mild irritants
 - 15-20 minutes for moderate to severe irritants and chemicals that cause acute toxicity if absorbed through the skin
 - 30 minutes for most corrosives
 - 60 minutes for strong alkalis (such as sodium hydroxide, potassium hydroxide, and calcium hydroxide)
4. **Medical Assistance:** After adequate flushing, seek medical attention.

For more information on the above, see the complete ANSI eyewash standards and additional helpful resources, which are referenced below. ANSI Z358.1-2014 also applies to drench showers. If your lab is equipped with one, you should consider the same principles and maintain both systems concurrently.

ACKNOWLEDGMENT

The authors wish to thank Monona Rossol for her time and contributions to this article.

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New Publications

Barnes, Nigel. *Clock cases: A practical guide to their construction, restoration and conservation*. Marlborough, Wiltshire: Crowood Press, 2015. ISBN: 9781785000232. The authors examine in detail the processes used to restore longcase clocks and provide detailed descriptions, as well as numerous photographs and diagrams.

Dekker, Annet. *Collecting and conserving net art: Moving beyond conventional methods*. Abingdon, Oxon: Routledge, 2018. ISBN: 9780815382416. This book addresses the challenges posed to conventional preservation practices by an art form prone to change and offers guidance to professionals making decisions regarding its care and curation.

Dunn, Ashley Elizabeth, Colta Feller Ives, and Marjorie Shelley. *Delacroix drawings: The Karen B. Cohen Collection*. New York: The Metropolitan Museum of Art, 2018. ISBN: 9781588396808. This book was published to accompany an exhibition of nearly 130 of Eugène Delacroix's drawings, held at The Metropolitan Museum of Art (July 17 - November 12, 2018). The authors examine Delacroix's drawing practice, paying attention to the artist's materials and techniques.

Freccero, Agneta. *Wall decoration in Pompeii: Plaster, stucco, paint*. Roma: L'Erma di Bretschneider, 2018. ISBN: 9788891316516. The author of this volume looks at Pompeian wall painting starting with its most basic elements. Freccero revisits the traditional division of Pompeian painting into four styles, using a variety of scientific techniques. The book is volume 37 in the series *Studi e ricerche del Parco archeologico di Pompei*.

Holt, Neil, Nicola von Velsen, and Stephanie Jacobs, eds. *Paper: Material, medium and magic*. Munich: Prestel, 2018. ISBN: 9783791383064. This book looks at paper from a variety of perspectives: its history, composition, production, application, and trade.

Kanter, Laurence B., Bruno Mottin, and Rita Piccione Albertson. *Leonardo: Discoveries from Verrocchio's studio, early paintings and new attributions*. New Haven, CT: Yale University Art Gallery, 2018. ISBN: 9780300233018. This book was published to accompany an exhibition on the early life of Leonardo da Vinci as an artist (Yale University Art Gallery, June 29 - October 7, 2018). It features three essays presenting recent scientific analysis and imaging that support the new attributions of paintings, or parts of paintings, to Leonardo.

Sunara, Sagita M., and Andrew Thorn. *The conservation of sculpture parks*. London: Archetype, 2018. ISBN: 9781909492585. This publication includes papers presented at the three-day international conference SPark: Conservation of Sculpture Parks that took place in Sisak, Croatia, in September 2015. The contributions to this volume address aspects relating to the preservation, maintenance, and protection of open-air sculpture and sculptural landscapes based on case studies in Europe, North America, and Australia.

Takahatake, Naoko. *The chiaroscuro woodcut in Renaissance Italy*. Los Angeles, CA: Los Angeles County Museum of Art, 2018. ISBN: 9783791357393. This catalogue was published in conjunction with the exhibition organized by the Los Angeles County Museum of Art (on view there June 3 - September 16, 2018), in association with the National Gallery of Art, Washington, DC. The essays and catalogue entries describe both the materials and means of production used to create this type of woodcut.

Wang, Bo, et al. *Textile treasures of Zaghunluq*. Riggisberg: Abegg-Stiftung, 2016. ISBN: 9783905014600. This book presents a selection of textile finds from five ancient cemeteries that were excavated near Zaghunluq (Qiemo) on the southern rim of the Taklamakan desert in Xinjiang, China. It includes full technical descriptions of these finds that range in date from the 8th century BC to the 6th century AD.

Weber, Jörg, ed. *Die Kunst der Ebenisten: Quellenstudien, technologische Untersuchungen und innovative Verfahren in der Holzrestaurierung*. Potsdam: Verlag der Fachhochschule Potsdam, 2017. ISBN: 9783934329836. This book is volume 5 in the series *Potsdamer Beiträge zur Konservierung und Restaurierung (Potsdam Contributions to Conservation and Restoration)*. It publishes 12 papers originally presented at a conference held at Fachhochschule Potsdam, Germany, (March 23, 2012) that deal with the analysis and treatment of wood objects.

—Sheila Cummins, Getty Conservation Institute, scummings@getty.edu

People

Anisha Gupta joined the American Philosophical Society (APS) in the newly created position of Assistant Conservator for Archival Materials. She earned her MS from the Winterthur/University of Delaware Program in Art Conservation in 2016, specializing in works on paper with a minor concentration in photographic materials. Prior to joining the APS, Anisha was the Mellon Fellow in Paper Conservation at the Fine Arts Museums of San Francisco (FAMSF). Her first project is treating works on paper for the next exhibition, "Mapping a Nation: Shaping the American Republic." She can be reached at agupta@amphilsoc.org.

Kathryn Harada started an internship in September 2018 at the Royal Picture Gallery Mauritshuis with the generous support of the Fulbright Program and the American Friends of the Mauritshuis. Most recently, she completed a postgraduate internship year at the J. Paul Getty Museum where she worked on Old Master Italian panel paintings and gained experience working with colleagues in the Getty Conservation Institute to carry out technical analysis of artists' materials.



Making Changes?

Send us news of your life changes and accomplishments to share with fellow members!

Email A/C News at carmina@conservation-us.org.

Kimberly Kwan recently began a two-year position as the Conservation Fellow at Northwestern University Libraries. Prior to this position, Kimberly was the Bollinger Conservation Fellow at the Harry Ransom Center, The University of Texas at Austin. Her current interest is in finding solutions for removing problematic spine adhesives.

Diana Jaskierny recently joined The Nelson-Atkins Museum of Art as the Fellow in Paintings Conservation. Diana has completed paintings conservation internships at Parma Conservation in Chicago, Palaces of Westminster, The Art Institute of Chicago, and a post-graduate internship at The Saint Louis Art Museum. In 2017/18, Diana was the Fellow in Paintings Conservation at The Ringling Museum of Art in Sarasota, Florida. Diana can be reached at djaskierny@nelson-atkins.org.

Mary Oey started in September as the Head of Conservation and Collections Care at the New York Public Library (NYPL). She moved to NYPL from the Library of Congress, where she was in the Conservation Division from 2010-2018. Her contact email is maryoey@nypl.org.

Emily Williams has recently joined the Department of Archaeology at Durham University where she is directing the MA program in the Conservation of Archaeological and Museum Objects. Prior to this move, she had been the Senior Conservator for Archaeological Materials at the Colonial Williamsburg Foundation. She has worked on a number of sites in the US and abroad and earned her PhD in Archaeology earlier this year from the University of Leicester. Her dissertation work focused on how questions of identity and memory have shaped our approaches to the preservation of African American tombstones and Civil War monuments. Her new email is emily.a.williams@durham.ac.uk.

In Memoriam

Robert Feller (1919 – 2018)

The art conservation world lost a towering figure with the passing on August 3, 2018, of Dr. Robert L. Feller in Pittsburgh, PA, at the age of 98. Dr. Feller, Bob to his friends, devoted his life to providing the scientific research essential for the advancement of conservation practice. He was a pioneer and the leading practitioner of the emerging discipline of art conservation science research. His most enduring legacy may simply be the example that he set, showing the world how one can understand past changes in materials and can then reasonably forecast future changes through thoughtful, rigorous scientific research. Bob understood the importance of translating this understanding into knowledge and tools that conservators could use.

Bob found his way into conservation when he assumed the newly created position of National Gallery of Art Fellow at the Mellon Institute in Pittsburgh in 1950 (and in its later incarnation as the Research Center on the Materials of the Artist and Conservator) where he spent his entire career until his retirement in 1988. His work changed the practice of conservation, leading to the widespread adoption of stable polymers such as Acryloid/Paraloid B-72 and ISO Blue Wool standards. These, and other significant contributions, have changed the way conservation and collections care are now practiced and how research is conducted. Along with the prevalent use of B-72 as a common adhesive, coating, and consolidant, Blue Wool standards are now frequently used as dosimeters for light exposure and for elucidating the risks to material damage from light exposure. Caroline Keck always said Bob Feller was the scientist who most respected and truly collaborated with practicing conservators to find the best materials and approaches. Bob's research and publications have become definitive reference works on artists' pigments, picture varnishes, color and fading, and accelerated aging. The clarity of his writing reflects his commitment to teach what he had learned to conservators and other researchers.

Beyond his scientific contributions, Bob was a leader in establishing conservation as a profession and in its professional organizations. He was president of the International Institute for Conservation-American Group (IIC-AG) from 1964-1966, and was a founding board member when the group became the American Institute for Conservation of Historic and Artistic Works (AIC). He served as chairman of the International Council of Museums (ICOM) - Conservation Committee from 1969-1978, and as President of the National Conservation Advisory Council in the US. For his contributions to the field, Bob was awarded honorary membership in AIC (1982) and their University Products Award (2000). He was also granted the AIC Lifetime Achievement Award (2011), which was named in his honor for all subsequent recipients. The IIC conferred on Bob honorary fellowship and presented him with the Forbes Prize (1990). Bob was also honored as a recipient of the Pittsburgh Award from the American Chemical Society (1983) in recognition of his service to chemistry and humanity.

The profession of conservation has lost a great scientist, teacher, and leader; as a field we have lost a genuinely great man. All who knew Bob Feller will testify to his warmth and his humor, his humility and his old-fashioned class. Perhaps his defining characteristic was his heartfelt respect for others in all of his professional and personal relationships. He was unparalleled as a teacher, a leader, and as an individual who communicated with equal grace to both those he sought to teach and those from whom he could learn. These personal qualities affected all of us and effected the conservation field in ways that will persist as the conservation field evolves.

—**Paul M. Whitmore (Director, Aging Diagnostics Laboratory, Institute for the Preservation of Cultural Heritage, Yale University), with consultation from Joyce Hill Stoner (Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture, University of Delaware), and the FAIC Oral History File housed at the Winterthur Museum, Library, and Archives.**

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Conservation Graduate Programs

Buffalo State College, Art Conservation Department

Post-graduation placement and student research projects for the Class of 2018

Student	Current Position	Master's Project
Katarzyna Bator	Assistant Conservator, New York Historical Society, New York, NY, USA	Adventures with Don Quixote: Examination and treatment
Stephanie Cashman	Objects Conservation Fellow, Midwest Art Conservation Center, Minneapolis, MN, USA	Basket case: Treatment and analysis of a Northwestern California basket
Becca Goodman	Samuel H. Kress Fellow in Paintings Conservation, Detroit Institute of Arts, Detroit, MI, USA	Analysis and conservation of "Portrait of a Young Man," formerly attributed to Édouard Manet
Caroline Hoover	Andrew W. Mellon Fellow in Paintings Conservation, Los Angeles County Museum of Art, Los Angeles, CA, USA	An investigation into crack patterns and the temperature at which they occur
Dan Kaping	Assistant Conservator of Objects, The Field Museum, Chicago, IL, USA	Conservation of a mid-nineteenth century children's sofa
Bailey Kinsky	Opening a book conservation private practice in Minneapolis–Saint Paul, Minneapolis, MN, USA	Treasury for the diseased: A book re-made across four centuries
Meaghan Perry	Assistant Objects Conservator, Menil Collection, Houston, TX, USA	Witnesses: The technical study and treatment of a selection from Holocaust-Era Judaica
Michelle Smith	Assistant Paper and Book Conservator, SF Art Conservation, Oakland, CA, USA	Risk assessment and conservation treatment of visual poetry in a research library collection
Mary Wilcop	Objects Conservation Fellowship, Yale University Art Gallery, New Haven, CT, USA	The analysis and conservation of a 1930s theatrical make up kit
Katrina Zacharias	Assistant Objects Conservator, SF Art Conservation, Oakland, CA, USA	Tanegashima: The conservation treatment and research of two Japanese matchlock muskets

Columbia University, Graduate Program in Historic Preservation

We are pleased to announce the 2018 conservation post-graduate placement and advanced research topics.

Gilda Gross	Concrete Heritage Conservation and the Viability of Migrating Corrosion Inhibitors, now Conservator at Integrated Conservation Resources, New York, NY, USA
Erik Sandell	New Materials for the Coating of Outdoor Bronze, now Conservator at ARG Conservation Services, San Francisco, CA, USA

Current student thesis research

Gabriela Figuereo	Analysis of Mortars from Archaeological Contexts
Rob Kesack	Photogrammetry for Conditions Survey: 3D Modeling to Augment Monitoring

New York University, The Conservation Center of the Institute of Fine Arts

The Conservation Center is pleased to announce its post-graduate placements.

Joy Bloser	Sculpture Conservation Fellow (2108-2020), The Museum of Modern Art, New York, NY, USA
Emily Frank	Ph.D. student, Institute for the Study of the Ancient World, New York University, New York, NY, USA
Christine Haynes	Assistant Objects Conservator, SF Art Conservation, San Francisco, CA, USA
Sarah Mastrangelo	Samuel H. Kress Fellow in Paintings Conservation, Philadelphia Museum of Art, Philadelphia, PA, USA
Hae Min Park	Andrew W. Mellon Post-Graduate Fellow in Paintings Conservation (2018-2021), Worcester Museum of Art, Worcester, MA, USA

UCLA/Getty Conservation Program

Current 2nd year students in the UCLA/Getty Conservation Program (Class of 2020), advanced research, and their dissertation topics.

Austin Anderson	An Examination of the Stability of Heat-Treated Plastics in the Creation of Ethnographic Art and Materials
Elena Bowen	Put the Lime in the Coconut: An Investigation of the Mechanical and Aging Properties of Coconut Shell and Recommendations for Compatible Conservation Materials.
Kasey Hamilton	Influence of Surface Roughness on Hydrophobicity for the Protective Treatment of Calcareous Stone
Skyler Jenkins	Synthesis and Evaluation of Biomimetic Nano-Hydroxyapatite for Archaeological Bone Consolidation
Emily Rezes	Local Solutions: Sourcing and Testing Materials for use in Object Housing and Microclimate Preparations at the Pachacamac Site Museum
Megan Salas	Refining the Identification of Organic Colorants: Luminescence Imaging and Spectroscopy as a Characterization Tool

Winterthur/University of Delaware Program in Art Conservation

Recent graduate placements for the Class of 2018.

Jacklyn Chi	Andrew W. Mellon Postgraduate Fellow in Paper Conservation, Philadelphia Museum of Art, Philadelphia, PA, USA
Diana Hartman	David Booth Fellow in Paintings Conservation, Museum of Modern Art, New York, NY, USA
Ersang Ma	Andrew W. Mellon Fellow, Conservation as a Human Science, Bard Graduate Center in New York, NY, USA; and Rijksmuseum in Amsterdam, Netherlands
Ellen Nigro	Intern, Conservation of Easel Paintings, Hamilton Kerr Institute, Cambridgeshire, UK
Jacquelyn Peterson	Post-Graduate Fellow in Textile Conservation, Colonial Williamsburg Foundation, Williamsburg, VA, USA
Mina Porell	Postgraduate Fellow in Paintings Conservation, Winterthur Museum, Garden, and Library, Winterthur, DE, USA
Caitlin Sofield	Andrew W. Mellon Fellow in Furniture and Woodwork Conservation, Philadelphia Museum of Art, Philadelphia, PA, USA
Amaris Sturm	Mellon Fellow in Objects Conservation, Cleveland Museum of Art, Cleveland, OH, USA
Claire Taggart	Samuel H. Kress Fellowship in Objects Conservation, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC, USA
Kelsey Wingel	Postgraduate Associate in Paintings Conservation, Yale University Art Gallery, New Haven, CT, USA

Note that research projects for advanced students will be announced in the January 2019 *AIC News*.

Specialty Group Columns

Architecture Specialty Group (ASG)

IAG Meeting, Member Input Request

ASG leadership is looking for input from members to share at the annual AIC internal advisory group meeting, taking place at the end of November. This meeting is an opportunity for AIC leadership to discuss new and ongoing issues with specialty group representatives. We welcome your comments and concerns. Please email the ASG chair, Rebekah Krieger, at rebekah.krieger@gmail.com with your questions, comments and issues of note.



ASG sub-website

The new ASG sub-website is under construction. We have received some images and content from members but are always looking for more. Thanks to those who have contributed so far!

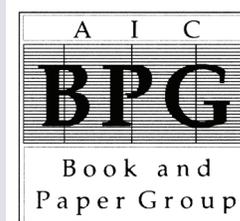
—*Rebekah Krieger, ASG Chair, rebekah.krieger@gmail.com*

Book and Paper Group (BPG)

Notes from the Chair

Hello BPG members! Thank you for all your great abstract submissions for the 2019 annual meeting. We have had a great response with more than 58 abstracts. In my last column, I introduced how the BPG executive committee and I are very interested in exploring more ways to offer support to our membership, including finding new approaches to reach out to conservators in private practice and encouraging abstract submissions for our AIC publication and presentation venues. This year, we included a conservator in private practice as part of the BPG abstract submission review panel for the 2019 AIC Annual Meeting, and began to track submissions from private practice conservators, with this year's total at 14% of submissions. We continue to look for ways to be more representative of our membership.

In my next column I plan to address membership designation. As part of my column, I will time how long it takes to go through the steps to apply for PA status and talk about why I think it's important to apply for such status. I encourage you to contact me to share ideas of what BPG as a group can do to support its members at: bpg.jodie.utter@gmail.com.



Group Updates

For the latest updates, visit the [BPG website](#).

2019 AIC Annual Meeting

Program Chair Jennifer Hunt Johnson, Assistant Program Chair Eliza Spaulding, and other members of the BPG abstract review committee have been reviewing abstracts and are excited by the range of topics explored. They also have investigated different reception venues and look forward to announcing our reception location soon. As always, please contact them with thoughts on what programming you would like to see at the 2019 AIC Annual Meeting and beyond. They can be reached at: jenhunt101@gmail.com and elizaspaulding@gmail.com.

Publications

The [BPG Wiki](#) reformatting project is complete! All the BPG pages on the AIC Wiki have been reformatted to standardize appearance, remove numbering, and allow for future growth. The BPG Wiki Coordinators would like to thank the following volunteers who made this effort possible: Jennifer Evers, Sharon Fickeissen, Jill lacchei, Clare Manias, Michelle Hamill, and Rebecca Smyrl.

This process took a little over two years. Many issues were resolved along the way such as:

- Where to put treatment procedures that have fallen out of common practice (see "Historical Techniques and Materials" section at the bottom of each page)

- How to reduce numbering but differentiate between sections
- How to include internal and external links and references
- How to thank new and old contributors without top-loading the page

Each page contains a link at the bottom to a PDF of the original printed Paper Conservation Catalog chapter. Reformatting did not involve changing the text of the chapters.

The next focus of the BPG wiki group is updating information, which will be done through compiler groups that oversee content development. Look for more detailed information about these projects on the [Book and Paper Group Online Community](#) or get in touch by emailing bookandpapergroup.wiki@gmail.com.

BPG Education and Program Chair

We are looking for a paper conservator to serve as volunteer-at-large for the BPG Education & Programs Committee. It is a 2-year, renewable term position.

The EPC is reviewing and updating our web presence to make it easier to submit ideas, become a host institution, or submit to be a workshop presenter. If anyone is interested in applying to create a new workshop, the Education & Programs Committee members are here to help. In addition, we are looking for institutions with funding and space for educational programs that would like to partner with BPG. We already have educational programs that could potentially be the right fit.

Upcoming Programs

FAIC's upcoming course "Gels in Paper Conservation" will be held in 2019 at the Getty Institute in Los Angeles, CA. Dates TBD.

—*Jodie Utter, BPG Chair (2018-2020), bpg.jodie.utter@gmail.com*

Conservators in Private Practice (CIPP)

Your CIPP officers have three important announcements to share.

1. NEW Private Practice Mentorship Pilot Program

CIPP has entered into a collaboration with ECPN to develop a limited pilot program to pair mentors and mentees. In the next month or so there will be an opportunity for some experienced business owners to become mentors for emerging conservators who want to know more about the nuts and bolts of running a conservation business. Please look for this announcement and considering applying to become a mentor. This is a great way to pass on your knowledge and help young professionals get on their feet.

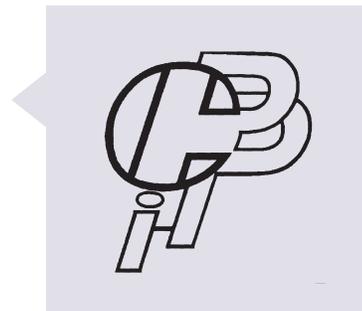
2. AIC Find-a-Conservator Tool

Last summer CIPP sponsored an update/revision of AIC's public online search tool. Users should find it easier to use and more accurate when searching for private practice conservators. The migration of the data, however, may have caused some errors in some of the data fields, so each member should check and make sure that the data appears as desired. You can review and update your own data through the AIC Member webpages. Please notify Ryan Winfield (rwinfield@conservation-us.org) if functionality problems are noted, or if your situation has changed and you want to be removed from the list. Please note that initial search results are listed geographically (closest first) and only show names and contact info (no business names or institutions). Clicking on the name will bring up details of the conservator's specialties. Of course, only PAs and Fellows are allowed to be listed in the search tool, so get those PA applications in ASAP! More and more people are using this tool as our online presence expands, so this is becoming a great way to be found by the public.

3. Internal Advisory Group Meeting (IAG)

The annual advisory meeting of specialty group, committee, and network chairs will occur in late November. If anyone has any burning, CIPP-related issues, questions, or concerns they would like communicated to the AIC/FAIC Boards or staff, please contact Chair Linda Roundhill at artsconservation@comcast.net.

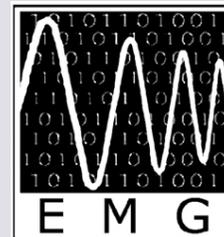
—*Linda Roundhill, Current CIPP Chair, artsconservation@comcast.net*



Electronic Media Group (EMG)

EMG on AIC's Online Community Platform - Higher Logic

As part of AIC's migration away from AIC's existing listserv system, EMG made the move to the new AIC platform called Higher Logic. This space replaces the EMG listserv. To send out a notice, you can send an email to conservationus-electronicmedia@connectedcommunity.org. You can set your notification settings to real time to simulate the listserv; you can REPLY to the email and it will create an email reply. We also have a library section for EMG documents, where we have uploaded the 2018 EMG Business Meeting minutes.



EMG Membership

Don't forget to renew your membership! If you are not a member yet, please consider becoming part of the EMG Specialty Group and join EMG for only \$25 (\$10 for students) to support our initiatives and programs. As a new EMG member, you can participate in our [Higher Logic EMG Community!](#)

EMG Officer Nominations

Interested in running for a position? Reach out to us! Our nominating committee starts working hard to find qualified candidates at the end of the year.

Individual Speaker Stipend to Attend AIC Annual Meeting

EMG offers speaker stipends to help defray costs for EMG members who are presenting at the AIC Annual Meeting. This stipend is open to all EMG members, but we will prioritize students and recent graduates. Now in our second year, funding has been generously provided by Small Data Industries, and the EMG Scholarship Committee is currently searching for matching funds. Look for the application opening in late October or reach out to us to get involved.

Electronic Media Review Updates

The EMG Publications Committee is hard at work to get up to date on publishing the *Electronic Media Review*, EMG's post-print publication, to our new site <http://resources.conservation-us.org/emg-review>. Volume 3 is finalized and online, Volume 4 is in design, and papers from last year are in editing. Thank you to the *Electronic Media Review* Migration Team, Peter Oleksik, Helen Bailey, Briana Feston-Brunet, and Amy Brost, who worked diligently this last year to make this important resource available to the public.

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

Objects Specialty Group (OSG)

It's officially decorative gourd season in the conservation world, and your OSG officers have practiced our scalpel and carving skills on an insanely ornate assortment of vegetables. Between carving and reading McSweeney's, we are diligently reviewing abstracts for the upcoming annual meeting in New England and send sincere thanks to everyone who submitted talks. In addition to two days of OSG talks, we are also excited to partner with RATS for a joint session.

OSG Online Community

OSG's transition from the OSG-I listserv to the OSG Online Community (Higher Logic) is complete, and the roll-out was smooth and successful. Thank you to everyone who helped with this transition. Please continue to use, test, and explore the platform.

Salary/Stipend Disclosures

OSG remains committed to making sure that job, fellowship, and internship posts include a salary range or stipend amount. If your institution's HR department does not currently share this information in their job announcements, please make them aware of this recommendation. The National Emerging Museum Professionals Network has undertaken a [letter writing campaign](#) in support of salary range disclosures, as a step towards increasing equity, accessibility, diversity, and inclusion in the conservation field. Please take the time to read about their project, sign the petition, write a letter to your museum association, and share with your HR departments. Your support will help our entire field. If you have any questions or comments, reach out to me any time.



IAG Meeting

The Internal Advisory Group (IAG) will meet on November 30, 2018, and I will represent OSG to the board and other volunteer leadership. Do you have any questions, concerns, or ideas that you want addressed to the AIC/FAIC board? If so, please share them with me by Friday, November 23.

Happy fall!

—Ariel O'Connor, OSG Chair, oconnora@si.edu

Photographic Materials Group (PMG)

2019 AIC-PMG & ICOM-CC PMWG Joint Meeting

Planning for the 2019 Joint Meeting is well underway, and registration for the meeting and workshops is now open! The meeting will take place in New York City on February 19-23. For more details, please visit: www.conservation-us.org/specialty-topics/photographic-materials-group/meetings/winter-meeting-PMG.

We received many abstracts and look forward to sharing the program once it has been finalized. A complete program will be posted in early November, as will the details for the reception. If you have any questions/concerns in the meantime, please do not hesitate to contact Program Chair Tatiana Cole or another officer.



2019 AIC Annual Meeting

Preparation for the PMG session of AIC's 2019 Annual Meeting in Connecticut is also in progress. The program for the entire meeting will be made available to the public very soon. For registration and up-to-date meeting information, go to: www.conservation-us.org/annual-meeting.

AIC News Lead Article

Do not miss PMG's lead article in this issue of *AIC News*, "New originals: Reprints in photography," by Hanako Murata, J. Luca Ackerman, Peter Mustardo, and Tatiana Cole. Each specialty group is asked to provide a feature piece approximately every three years that covers a topical issue that would also be of interest to the other specialty groups. Hanako et al. rose to the challenge and, on behalf of the PMG membership, I thank them for their commitment of time and energy.

FAIC Collaborative Workshops in Photograph Conservation Committee

FAIC's Collaborative Workshops in Photograph Conservation Committee is pleased to announce two changes to the committee roster: Maggie Wessling has taken on the role of Committee Chair and Alisha Chipman has joined the team as member. The Committee would like to thank outgoing Chair Luisa Casella and committee member Theresa Andrews for their exceptional leadership! The committee is still accepting applications for one additional member and encourages PMG members to apply. Additionally, the committee has been working on the following programming:

- The latest lectures in the "Photographic chemistry webseries" were released in August as the pilot learning-module for AIC's new web learning platform. The webseries features Dr. Scott Williams and to date has attracted 158 registered participants.
- Paul Messier and the Lens Media Lab at Yale University will host a symposium on the "Characterization of photographic materials" in New Haven, CT, September 23-25, 2019.
- On October 2020, FAIC will collaborate on a 35th Anniversary celebration of the Image Permanence Institute (IPI) organized in collaboration with IPI Director Jae Gutierrez.

The committee is actively developing its workshop and symposium content and welcomes input from PMG and the wider conservation community. Please contact Maggie Wessling at margaret.m.wessling@gmail.com if you have ideas to share.

Publications: *Platinum and Palladium Photographs*

PMG published the book *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation*, edited by Constance McCabe, in 2017 and it is selling well. The book is currently available for purchase through the [AIC online store](#) and the National Gallery of Art (in Washington, DC, and [online](#)). We are exploring avenues for additional distributors, particularly overseas. If you have suggestions for distributors, please contact PMG Publications Coordinator Laura Wahl, lwahl@hagley.org. Anyone who hasn't

purchased a copy should consider doing so, since all proceeds support PMG endeavors. The Spring 2018 issue of *PhotoHistorian* included historian Dr. Michael Pritchard's review of this valuable publication. Look for the review on the PMG website.

The Analog Sample Set

The Analog Sample Set Committee wants to say "thank you" to all who submitted applications for the newly created Analog Sample Set. We anticipate that the winning applicants will be notified in a few weeks. We also take this opportunity to thank the many generous donors (too numerous to list here) who made the creation of these purely analog sets possible. We are grateful for their commitment to this project through financial support, in-kind donations, and sheer love and appreciation for analog photographs. Each set represents a collection of 17 purely analog photographic prints, negatives, and transparencies created with professional targets as a reference tool. Each photograph or negative is individually housed with a detailed information sheet documenting materials and production for each sample. The analog set is a wonderful complement to the existing Digital Sample Set that is currently owned by 221 institutions and individuals in 22 countries worldwide. Each sample was made via a 100% analog workflow, by exceptional professionals, and in some cases the last remaining practitioners of the respective process. Our goal is to globally distribute the sets, in order to provide the most equitable access to this resource.

—*Barbara Lemmen, PMG Chair 2017-2019, blemmen@ccaha.org*

Research and Technical Studies (RATS)

2019 AIC Annual Meeting

We are looking forward to seeing you in New England in May! Planning is still underway, and we want you to know that we will be having a joint session and likely a joint reception with the Objects Specialty Group. The lowest cost preview registration rate ends on November 15th, so register soon and take advantage of this offer!

AIC Internal Advisory Group Meeting

On November 30th, the AIC Internal Advisory Group, which includes Specialty Group, network, and committee chairs plus AIC and FAIC boards and staff members, will meet in Washington, DC. If you have any issues you would like to raise or questions or comments to pass on, please feel free to communicate them to the RATS Chair, Cory Rogge, at crogge@mfah.org.

RATS Listserv

As a reminder, we have now fully switched over to the use of AIC's online community platform (Higher Logic) and the RATS Listserv is defunct. You should be receiving our occasional posts by email. If you are not, or are having issues with your settings, please feel free to contact the AIC office at membership@conservation-us.org and they'll help you.

—*Corina Rogge, RATS Chair, crogge@mfah.org*

Textile Specialty Group (TSG)

2019 AIC Annual Meeting

Thanks to everyone who submitted abstracts for the next annual meeting in Uncasville, CT. Julia Carlson, Vice Chair/Program Chair, and committee are diligently combing thru the submitted abstracts to plan a great set of textile themed talks. Remember to add the dates, May 13-17, 2019, to your calendar.

TSG Community

The new TSG online community is now active, and I hope everyone has been receiving the posts. If not, please contact TSG Community Moderator Rebecca Rushfield with any questions. Also new to the TSG community is a section for our archives' library. These uploaded files are available to all active TSG members. Have a look and read some great history. The TSG Archives team will be uploading more in the months to come. If you have any archives (paper or digital) you feel should be in the library, please contact Melanie D. Sanford, TSG Chair, or Marina Hayes, TSG E-editor.



TSG Scholarships

This is the inaugural year for the TSG scholarship(s). The TSG will offer scholarships to support its members in disseminating scholarly research in textile conservation and participating in professional development opportunities. Up to two awards may be made per year depending on the scope of the proposed projects. A description and guidelines for the scholarship can be found at www.conservation-us.org/specialty-topics/textiles/tsg-scholarship. The deadline for all materials is December 15th, 2018.

TSG New Officers Election

The Nominating Committee is accepting names for the open positions of Vice Chair/Program Chair and Secretary for the 2019-2020 years. You can find position descriptions in the TSG Community Library.

Nominees must be an active TSG member in good standing and must be able to attend the TSG Business Meeting at the 2019 AIC Annual Meeting in Connecticut. Please feel free to nominate yourself or a colleague.

Have questions and unsure how to contact your TSG Leadership committee? Within the TSG online community there is a Members Section. Search by name and send a message. Please feel free to contact me or any TSG Leadership committee member with questions.

—*Melanie D. Sanford, TSG Chair, info@conservingthreads.com*

Wooden Artifacts Group (WAG)

WAG Online Community

The new AIC online community (Higher Logic) is now up and running! Thank you again to Arlen Heginbotham for continuing to serve as online moderator.

I hope that everyone has had a chance to visit and learn the basic functions for posting messages and receiving email notifications. We are still working behind the scenes to make the library of WAG references and postprints available and searchable. We are also exploring how the site will allow us to share information in new ways from the previous email-based listserv.

If you have any ideas or would like to get involved, please let Arlen or me know. And if you have any questions or problems accessing the site, please let me or the staff know. You can access the site through the main AIC website, or at <https://tinyurl.com/yb3dhjp3>.

AIC Membership Designation

We encourage all eligible members to apply for PA or Fellow status. Benefits for Professional Associates and Fellows include voting on the election of AIC officers, amendments to the Bylaws, and other AIC issues. PA and Fellow members are included in Find a Conservator, if desired. They are also eligible to apply for additional scholarship funding. The online application is straightforward and doesn't take much time. The deadlines are July 1, October 1, and January 1. For more information, visit: www.conservation-us.org/membership/current-members/professional-designation.

2018 WAG Postprints

The 2018 WAG postprints are currently being edited. Great thanks to E-editor Rian Deurenberg-Wilkinson for all her work managing the process. Thank you also to all the authors who have submitted their manuscripts. Postprints from 2017 and older can be accessed through the AIC and WAG websites, free of cost to current WAG members.

2019 AIC Annual Meeting

Registration is open for the 2019 Annual Meeting in New England; you can register now for the Early Bird rate. Program Chair Lisa Ackerman is working hard to put together a great program. Stay tuned for details of the programming, WAG dinner, tours, and other events!

Please always feel free to contact me with any questions, concerns, or thoughts you would like to share. In late November, I will be representing WAG at the upcoming IAG meeting; if there are any issues you would like to have addressed with the AIC and Specialty Group leadership, let me know. And of course, you can also contact our Board Liaison, Sarah Melching, directly.

—*Genevieve Bieniosek, WAG Chair, gbieniosek@gmail.com*



Note: Paintings Specialty Group did not submit a column for this issue.

Network Columns

Collection Care Network (CCN)

“Inhabit the Verb” - Preservation Stories

From time to time the CCN column will feature stories from the field that exemplify new ways we guide preservation efforts by collaborating across institutions or disciplines. If you have a story to share, please email: ccn.comms@conservation-us.org.

Repair and Design

By Anna Rose Keefe, Textile Conservation Assistant, RISD Museum

“Repair and Design Futures,” the upcoming exhibition at RISD Museum, features textiles from around the world. Each piece demonstrates the importance of the act of repair. Conservators ground their work in such repair processes. This show approaches the topic of repair in a new way.

Repair techniques and familiar materials replicate traditional methods used with museum collections, but this exhibit helps us reinterpret them. As the show’s curator, Kate Irvin, says, “Despite meticulous textbook instruction and training, many historical repairs combine systematic skill with improvisation and creativity.” Crafted to hold literal strength (not liquids), a gourd container, for example, displays repeated woven sutures on its body that stabilize and embellish the vessel (see Figure 1).

Repair, often born out of necessity and achieved with available tools, merges with design. A Malian hunter, Fodé Keita, covered an ensemble in stitching, patches, and darns, which obscures the original cotton fabric. He utilized foreign materials such as pink plastic thread and yellow damask patches. Each darn and patch on the tunic and pants represents a challenge that Keita overcame, and the volume of repairs may symbolize the energy surrounding the hunt and his prowess as a hunter (see Figure 2).

Repairs, as these examples illustrate, may embody an object’s history and value. Conservators, curators, and preparators approached the textiles in this exhibit with that idea in mind. Instead of hiding imperfection and wear, they chose to focus on repairs and highlight the journey that brought each piece to the museum’s attention. The acts of repair and design may reveal new connections with the owners and makers, who worked on pieces in the past, and provide insight that will help shape the object’s future.

Announcements

AIC MATERIALS WORKING GROUP MEETS IN NOVEMBER

AIC’s new Materials Selection and Specification Working Group (MWG) is a community of collection care, conservation, analytical science, and allied professionals united in developing guidelines and best practices for selecting, evaluating, and disseminating materials used in collection care. A working meeting was held on November 1-2, 2018, in New York City, co-hosted by the Metropolitan Museum of Art and the American Museum of Natural History. For more information on the group, how to get involved, or to spread the word on the group’s activities, please download the group’s [flyer](#).



Figure 1. A Bamileke vessel (detail), 1900–1950. Haffenreffer Museum of Anthropology. (2000-22-27). Courtesy of Haffenreffer Museum of Anthropology, Brown University.



Figure 2. Hunter’s tunic, embellished and empowered by repair. Fodé Keita, Mali, 1971. Haffenreffer Museum of Anthropology (2004-1-25). Courtesy of Haffenreffer Museum of Anthropology, Brown University.

MID-ATLANTIC ASSOCIATION OF MUSEUMS: 2019 BUILDING MUSEUMS SYMPOSIUM

The 2019 Building Museums Symposium takes place in New York City from February 27 - March 1, 2019. The sessions share “real world” experiences in the development of museum building projects. Find more information at: <http://midatlanticmuseums.org/building-museums/>.

VOLUNTEER WITH AIC’S COLLECTION CARE NETWORK

CCN continues looking for volunteers to help develop the AIC Wiki as a resource for all those interested in learning about preventive conservation and collection management principles. A full description of topics available may be found in the January 2018 newsletter. If interested, please contact Kelly Krish at ccn.comms@conservation-us.org.

—*Dawn Kimbrel, Editor, Collection Care Network, dawn_kimbrel@brown.edu*

Emerging Conservation Professionals Network (ECPN)

ECPN Joins AIC’s New Online Community

I’m pleased to announce that ECPN’s Emerging Conservation Professionals Community is now live on our AIC community platform (Higher Logic). Anyone interested in connecting with the ECPN community and engaging in dialogues relevant to emerging conservation professionals is encouraged to join! This community is available to all, including non-AIC members, and only requires creating a login. Please visit our [Online Communities](#) web page for instructions on how to join.

We are excited about using this platform to serve as a place to discuss ideas, collaborate, and share resources!

Open Liaison Positions

While ECPN has filled many of our Regional Liaison positions for the 2018-19 term, there are still a few vacancies. Please visit our [ECPN Regional Liaisons webpage](#) for an updated listing of liaison(s) serving your area.

If you see a vacancy in your area, or your geographic region that is not served by an ECPN Liaison, please contact ECPN’s Outreach Officers at ecpn.aic.outreach@gmail.com for more information about applying.

ECPN—CIPP Pilot Mentorship Program

ECPN and the Conservators in Private Practice (CIPP) Specialty Group are piloting a mentorship program for emerging conservation professionals (ECPs) who have recently started a private practice. The program will pair a small group of ECPs with mentors who can provide guidance and support based on their own experience working in private practice.

Program goals:

- Facilitate productive relationships between emerging conservation professionals and more established conservators in private practice
- Provide a network for conservation professionals in private practice who may be more geographically isolated
- Provide support to emerging conservation professionals entering into private practice

ECPN and CIPP are currently soliciting volunteer mentors and mentees for this program. If you are interested in participating, please visit the [ECPN-CIPP Mentorship Program webpage](#) for program specifics and links to applications.

Blog Posts

The [follow-up blog post](#) to ECPN’s spring 2018 webinar, “Lights, Camera, (Preventive) Action! Careers in Preventive Conservation,” is now available. Webinar participants Dr. Joelle D.J. Wickens, Jessica Pace, and Jamie Gleason generously took the time to answer questions that came up during the webinar. The post also lists a number of further resources related to preventive conservation.

As always, ECPN would like to hear from you about ideas for new programming or resources that would benefit emerging conservation professionals! Please feel free to reach out with any suggestions or feedback.

—*Kari Rayner, ECPN Chair, ecpn.aic.chair@gmail.com*

Job and Fellowship Announcements

CONSERVATOR (EXHIBITS) (COLLEGE PARK, MD, USA)

The National Archives and Records Administration is pleased to announce a posting for a permanent, full-time Conservator (Exhibits) on USAJobs: <https://www.usajobs.gov/GetJob/ViewDetails/514370900>. Announcement number: JD10334336GHD. The incumbent will serve as the NARA Exhibits Conservator with a focus on the conservation aspects of exhibition and loan coordination within the Conservation Branch, located in College Park, MD, with support to other NARA offices in the Washington, DC, area.

PAPER DEPARTMENT MANAGER (SHORELINE, WA, USA)

Phoenix Art Restoration seeks a qualified paper conservator/restorer to perform and manage the restoration of works on paper for public, private, and commercial sources. The position calls for treatments on a wide range of works from all periods. This is a permanent, full time position in the Seattle area. Benefits include medical, dental, and vision as well as paid vacation. Will consider partial compensation for relocation cost as well.

OBJECT CONSERVATOR (MINNEAPOLIS, MN, USA)

KCI Conservation, is seeking a full-time Object Conservator to join our busy object and sculpture conservation practice in Minneapolis, MN. 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.

PRESERVATION OFFICER (RALEIGH, NC, USA)

State of North Carolina invites applications for the position of Preservation Officer. The Collections Management Branch of the Division of Archives and Records is responsible for a wide variety of conservation, preservation, imaging, micrographic, and photographic functions. Among its responsibilities are creation of security images of public records for state, local and municipal agencies; protection of the State Archives' security microfilm holdings in its vaults; photographic and microfilm duplication services; conservation treatment of documentary material; preservation reformatting of collections; photography services; and preparation of original collections for exhibits.

ASSOCIATE PROFESSOR IN FASHION MERCHANDISING AND DESIGN, AND DIRECTOR OF THE ORIS GLISSON TEXTILES AND COSTUME COLLECTION (BLACKSBURG, VA, USA)

College of Liberal Arts and Human Sciences, Virginia Polytechnic Institute and State University
- The Department of Apparel, Housing, and Resource Management is seeking an academic year, tenure-track associate professor with expertise in history of costume to teach the historical, cultural and/or social aspects of dress and accessories. The successful candidate will also serve as the Director of the Oris Glisson Historic Textiles and Costume Collection and will be responsible for enhancing the profile of the collection, which will include creating an online digital catalog that makes the collection more accessible to students and the community. The Glisson Collection contains more than 5,000 items. Holdings date from the 18th century and include daywear, eveningwear, undergarments and lingerie, shoes, hats, and other accessories.

ASSISTANT PHOTOGRAPH CONSERVATOR FELLOW (RICHMOND, VA, USA)

The Virginia Museum of Fine Arts is pleased to offer an Assistant Photograph Conservator Fellow position at the Susan and David Goode Center for Advanced Study in Art Conservation. This two-year position is generously funded by the Institute of Museum and Library Service's Museums (IMLS) for America Program with additional support from Bank of America's Conservation Project. The position is in support of a key strategic initiative to expand VMFA's conservation program and its endeavor to stabilize, preserve and showcase VMFA's photographic collections. This position will directly support the study, protection, and preservation of VMFA's photographs through examination, conservation research, documentation and treatment.



Find Grants

FAIC lists many funding opportunities online at www.conservation-us.org/grants.

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

NEH FELLOWSHIP IN PAINTING CONSERVATION (NORFOLK, VA, USA)

The Chrysler Museum of Art in Norfolk, Virginia (www.chrysler.org), is offering a fellowship in the conservation of paintings. The Fellowship will focus on the study, examination and treatment of paintings. The successful candidate will gain experience working on a wide range of paintings from ancient to contemporary in the museum's conservation laboratory. They will participate in all departmental activities including documentation, analysis and research on the Chrysler's extensive collection. The conservation fellow will also be involved in planning installations, changing exhibitions, assessments and loans as well as interacting with the public through gallery talks and demonstrations.

ASSOCIATE PROFESSOR OR ADVANCED ASSISTANT PROFESSOR, TENURE TRACK, FOR ART CONSERVATION (NEWARK, DE, USA)

The Department of Art Conservation at the University of Delaware invites applications for the position of Advanced Assistant or Associate Professor, tenure track; specialization in Photograph, Object, or Preventive Conservation preferred. At least eight years of experience in the conservation profession is desired. A PhD in the conservation of material culture or a related field is also preferred. The candidate will be expected to demonstrate excellence in teaching, research, and service.

DIRECTOR OF DISTINCTIVE COLLECTIONS & PRESERVATION SERVICES (NORMAL, IL, USA)

The Milner Library seeks applications for a twelve-month, tenure-track faculty position at the Assistant or Associate Professor rank. Applicants must have a master's degree in library or information science from an ALA-accredited program or ALA-recognized foreign equivalent as well as a second master's degree, certificate of advanced studies, or a doctorate in library/information science or a subject discipline by date of appointment. The position start date will be July 1, 2019.

ASSOCIATE CONSERVATOR, PAPER CONSERVATION (LOS ANGELES, CA, USA)

The J. Paul Getty Museum seeks an Associate Conservator of Photographs to join the Department of Paper Conservation at the Getty Center. With the Department Conservators and Mountmakers, this position shares responsibility for the care and study of the Museum's large holding of fine art photographs with an active exhibition, publication, and loan program. Located in Los Angeles, California, the J. Paul Getty Museum is dedicated to the acquisition, conservation, exhibition and interpretation of works of art. Conservation is an integral part of the core activities of the museum and the broader J. Paul Getty Trust.

CURATOR (SARASOTA, FL, USA)

John & Mable Ringling Museum of Art — Serves as Curator of Ca' d'Zan. Responsible for the preservation and overall upkeep of the historic mansion and Decorative Arts Collection. Oversees and participates in research, registration, inventory, conservation and/or restoration, and design layout and placement of objects associated with/of the Ca' d'Zan and Decorative Arts Collection of The Ringling. Responsible for the decorative arts collection of The Ringling and supervises the movement and tracking of all objects connected to the decorative arts with the Registrar's Department, which includes yearly inventory.

PAPER CONSERVATOR (PHILADELPHIA, PA, USA)

The Conservation Center for Art & Historic Artifacts (CCAHA), a non-profit institution providing conservation and preservation services since 1977, is seeking a Paper Conservator for a full-time, permanent position. This position offers potential for professional growth through varied and challenging treatment on a wide variety of paper artifacts. The candidate should have demonstrated ability in both fine art and archival collections treatment. Ability to work with peers as part of a team is essential, as is the ability to plan and structure one's own treatments according to a schedule.



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.
- For information, email info@conservation-us.org.
- Internships are posted for free.

Listings for Papers, Seminars, and Courses

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

Note: The Back Page will return in the January 2019 issue of AIC News.