



AIC News

November 2019
Volume 44(6)

Toronto's well-known Graffiti Alley (above) is promoted by the city's StreetARToronto (StART) program.

Art or Eyesore: Making the Case for the Conservation of Graffiti

By Stephanie M. Hoagland, for ASG

Societies around the world have complicated relationships with graffiti. Cities such as Los Angeles, CA, for example, are spending almost \$7 million a year on graffiti removal, while at the same time, graffiti artist Banksy's piece "Keeping it Spotless" sold at Sotheby's for almost \$1.9 million. In London, walking tours showcase the city's graffiti, and in New York City, Brooklyn neighborhoods with a large street art scene have the fastest rates of gentrification. As graffiti and street art become increasingly acceptable and even sought-after forms of artistic expression, conservators will have to grapple with their preservation.

Graffiti is made using many different mediums, including spray paint, stencils, permanent marker, pencil, carving, stickers, and even acid etching. It can be thoughtful, crude, political, humorous, simple, artistic, territorial, offensive, creative, or any combination thereof. The legal definition of graffiti is "any etching, painting, covering, drawing, or otherwise placing of a mark upon public or private property which is unsanctioned and un-commissioned." This sets graffiti apart from aerosol art murals done in a similar style but with the permission of the building owner and often with the support of the community (Figure 1).

Architecture
Specialty
Group
Column

Art or Eyesore continues on page 4



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**Preserving Cultural
Heritage**

AIC News (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation.

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AIC News is emailed to members for \$26 per year as a portion of annual membership dues. Opinions expressed in AIC News are those of the contributors and not official statements of AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

Deadline for January editorial submissions: December 1, 2019. Submit to
carmina@culturalheritage.org.

We reserve the right to edit for brevity and clarity.

ADVERTISING

We accept position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. Fellowship and position announcements are \$100; internship announcements are placed at no cost.

Display ad pricing: half page \$255; full page \$395. Deadlines for advertising copy/materials are: February 10, April 10, June 10, August 10, October 10, and December 10. Submit all ads to advertise@culturalheritage.org.

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From the President

How We Work

As conservators, we are fascinated with how things are made and how they function. As a colleague recently pointed out to me, however, many conservators don't understand how their own professional organization works. This means that AIC is missing out on the 100% active involvement of its members and, more ominously, runs the risk of decreased member engagement. Also, our affiliated Foundation, which financially supports programs of direct benefit to members, loses potential donors simply through a lack of member awareness and advocacy.

One quick way to visualize our administrative structure is to view the organizational chart on our website www.culturalheritage.org/docs/default-source/administration/governance/aic-board-staff-organization-chart-2019.pdf.

On the chart you will see the roles assigned to each elected board and staff member. For example, issues involving Specialty Groups fall under the purview of Board Director Sarah Melching. Have a question about membership? Contact Membership Manager Ryan Winfield.

The board has oversight over:

- › Fourteen groups and networks (Archeological Discussion Group, Architecture Specialty Group, Book & Paper Group, Collection Care Network, Conservators in Private Practice Group, Contemporary Art Network, Electronic Media Group, Emerging Conservation Professionals Network, Objects Specialty Group, Paintings Specialty Group, Photographic Materials Group, Research and Technical Studies Group, Textile Specialty Group, and Wooden Artifacts Group);
- › Four standing committees, required by our Bylaws (Membership, Ethics and Standards, Appeals, and Nominating);
- › Ten appointed committees, each having a specific charge (Audit, Awards, Education and Training, Equity and Inclusion, Financial Advisory, Emergency, Health and Safety, Sustainability, Program, and Publications).

Each of these 28 entities has its own administrative structure led by elected or appointed officers with current rosters, charges, goals, and purposes to be found under the Membership tab. <https://www.culturalheritage.org/membership>.

Another online source for organizational information is an ECPN article, Getting to Know AIC and FAIC, by Rebecca Gridley and Jessica Walthew, which was recently reposted to the Online Community blog: <https://community.culturalheritage.org/blogs/rebecca-gridley/2019/04/03/pulled-from-the-archives-getting-to-know-aic-and-fa>

Of course, one of the most rewarding ways to become acquainted with the way AIC works is to become a volunteer leader. (Note the frequent appearance of a VOLUNTEER button throughout our website). To help the hundreds of members who step up to lead each year, AIC staff members are planning to host a volunteer orientation in our new online Learning Community. It will explain the structure of AIC and FAIC, introduce volunteers to staff and board members, and explore the various aspects of service (reporting, budgeting, deadlines, useful documents, etc.).

The inner workings of AIC have become more transparent due in large part to better communication via our two principal outlets, the online AIC Member Community and *AIC News*. The newsletter will begin to feature a short update from selected committees and working groups in each issue, which will keep members abreast of various projects and accomplishments.

Finally, to encourage member participation, all volunteer opportunities for committees and task forces will be compiled and listed in the March issue of *AIC News*, cross-posted via email, and the AIC Member Community. We want everyone to be aware of the many ways to get involved.

I recently finished a personal project to compile a list of all board members since 1959. Twenty-six presidents later, over 100 AIC members have volunteered their time and expertise as board officers.

I am honored to serve them and you,

—Margaret (Peggy) Holben Ellis, AIC President, mhet@nyu.edu



Margaret Holben Ellis,
AIC President



Figure 1. Both of these pieces — one in Newark, New Jersey, and the other in Tulsa, Oklahoma — are spray paint on masonry, but only the one on the left is illegal.

Art or Eyesore: Making the Case for Conservation of Graffiti

Continued from cover

Aside from permission, however, is there really a difference between Keith Haring's mural "Once Upon a Time" in the men's bathroom of the Lesbian, Gay, Bisexual & Transgender Community Center in New York City and the penises that (for reasons unknown) boys and men love to draw on any vertical surface?

Graffiti exists in our public spaces, our communities, and our streets—and for most of us, especially those who live in larger cities, it is so part of our everyday landscape that we don't even notice and just walk on by. Whether you like graffiti or not, it is undeniably part of many people's cultural heritage, and certain types of graffiti, like political statements or doodles from prisoners of war, carry powerful messages.

But when does graffiti go from an act of defacement to be immediately removed, to an artful expression which should be saved and shared? Who decides what is art and what is pure vandalism? It is easy to be fascinated by the graffiti that a rear admiral of the British Navy left on Egypt's Temple of Dendur in 1817, but less so by the tag spray-painted on your garage. Which works of graffiti require swift removal, and which are worth saving?

What Is Graffiti?

The act of graffiti has a long and proud history dating back to ancient Egypt, Greece, and the Roman Empire. Some of the oldest graffiti at Pompeii date back to 78 BC and include such classics as "Gaius was here," or more accurately translated "Gaius Pumidis Gilphilus was here." In the 1930s, graffiti was used by migrant workers to send messages to others in the same situation on a range of topics including food, safety, and travel. Military personnel in every war have left their marks on locations far from home; "Kilroy was here" was so popular he made it onto the World War II memorial in Washington, DC.

Graffiti as an art form exploded during the 1970s and 1980s. Speed, portability, and permanence made spray paint a common graffiti medium. In the late 1970s, graffiti signatures, called "tags," and murals became more elaborate and a unique style developed as a consequence of the aerosol medium and the speed required for illicit work. Today there are companies that specialize in manufacturing high quality spray paints for street artists which come in a rainbow of colors and include multiple valves to control the style and amount of mist.

When broken down to the most simplistic level, there are two main types of graffiti. The first is text based and most graffiti falls into this category. It's focused on lettering and can be someone's name, such as a tag, or a message. The point of tagging is to make the tagger famous; its goal is to be seen by as many people as possible. The second type, sometimes called "urban art" or "street art," is more imaged based. It encompasses multiple types of medium and can be as elaborate as a full-color, full-height wall mural, or as simple as pencil doodles inside a jail cell.



Figure 2. ZEBO tag at the Michigan Central RR Station in Detroit, Michigan.

Whether to Preserve—And How

Information and products for graffiti removal and prevention are readily available from a variety of sources, including National Park Service publications such as “Preservation Brief 38 Removing Graffiti from Historic Masonry” and “Keeping it Clean.” Local preservation societies also issue guidelines, and many historic towns have their own “Keep [town name here] Beautiful” campaigns, which often target graffiti. But guidance and instructions on the preservation of graffiti remain scarce. An internet search for “preservation of graffiti” brings up a number of thought pieces about graffiti as cultural heritage, but very little about its preservation and conservation.

For most graffiti, there are three possible treatments: removal, preservation, or conservation.

Making the wrong decision regarding graffiti removal versus preservation can have serious financial consequences. A piece by Banksy on the side of your building can double the value of even a derelict structure—as it did with a pub in Liverpool, England. After white-washing graffiti murals at 5Pointz in Long Island City, NY, the building owner had to compensate the artists \$6.7 million for destroying their art without permission.

Graffiti removal is every property owner’s right, but improper graffiti removal can cause irreversible damage to the underlying material. When done correctly, it can assist in returning the splendor to even a long-abandoned structure, as is being done at Detroit’s Michigan Central Station. Abandoned in the late 1980s, the station quickly became an iconic destination for graffiti artists (Figure 2). The building was recently purchased by the Ford Motor Co. and is currently in the process of being restored for adaptive re-use. Ford recognizes that the graffiti artists have given the building its life for the last 30 years and is working with students from Detroit’s Center for Creative Studies to document the graffiti prior to its removal. The documentation includes paintings, photographs, and oral history interviews with the artists and members of the community to ensure that this chapter of the building’s history is preserved. Ford Motor Co. also commissioned a Detroit jewelry designer to re-purpose flaking graffiti paint into jewelry, the sales of which will support several local charities.

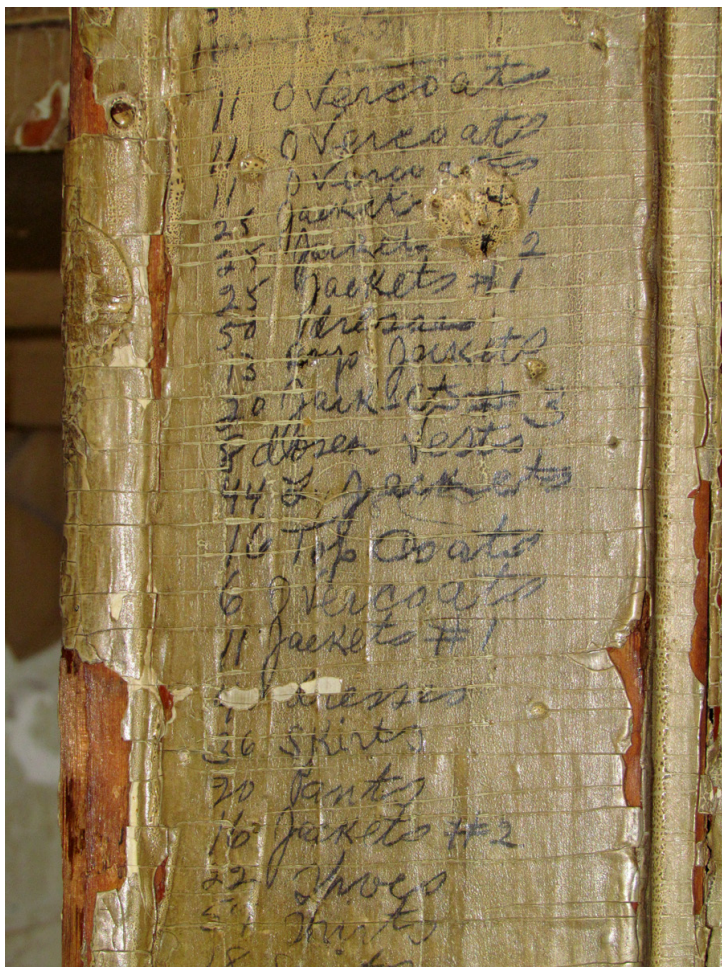


Figure 3. Clothing inventory on a door frame at the Lower East Side Tenement Museum.



Figure 4. Removing the protective tissue during mural conservation.

Preservation of graffiti can take many forms, including the documentation before removal decision, or the graffiti can simply be left in place. New York's Lower East Side Tenement Museum illustrates this approach. Located at 97 Orchard Street, the Tenement Museum was home to over 7,000 people from 20 different countries between 1863, when the building was opened, and 1935, when the upper floors were closed after the owner refused to make additional upgrades to meet new building codes. This left the apartments of the upper floors empty while the basement and first floor storefronts remained open for business until the building was purchased by the museum in 1988. In the parlor of one of the apartments, Ruth Katz (a young girl) used a pencil to sign her name in cursive on the wallpaper before she moved out. Elsewhere in the room, her mother wrote the date of their departure, July 21, 1932. A door frame in a different apartment displays pricing and inventory markings in pencil from one of the 1st floor merchants who used the 2nd floor apartment as storage (Figure 3). As these examples of graffiti help tell the story of the former inhabitants and provide insights into how the spaces were used, care has been taken to preserve these pencil markers by merely leaving them alone during cleaning and conservation work done to the apartments.

While some graffiti can be preserved by leaving it alone, other examples require hands-on conservation treatments to ensure their preservation. For example, a building developer in Jersey City, NJ, was converting an industrial warehouse for a more upper-scale use, and, in an effort to retain some of the authentic character of the rapidly gentrifying neighborhood, wanted to conserve a spray painted mural on one of the galvanized steel, roll-up garage doors. The work began with a conditions assessment to understand the materials and their deterioration, and to document the existing conditions which included steel corrosion, extensive areas of cracked, missing, and peeling paint, and heavy soiling. Like most architectural conservators who have not been trained in art conservation, we felt it was important to retain the services of a paintings conservator to help guide testing and treatment. Due to the use of heavy equipment in the building's renovation, plans were made to remove and store the door off site during construction. Prior to

removal, the detached and brittle paint was secured by applying wheat starch paste with Japanese tissue paper. Once the building renovations were nearing completion, the door was returned, the tissue paper was gently removed, and additional conservation treatment was performed, including cleaning, paint adhesion, and infilling areas of loss (Figure 4). Upon completion of the treatments, the mural was protected with two applications of a conservation grade varnish.

Guidelines and Standards?

Given the range of often subjective considerations involved, is it possible to create guidelines and standards for graffiti preservation and conservation? Or, as with many other conservation questions, is the answer “it depends”? Although many factors are considered in the decision to remove or preserve graffiti, some of the most important are its age, artist, and context. Considering the “five Ws” of each piece—who, what, where, when, and why—may be a good starting point.

Who created the graffiti? Was it a world-renowned artist like Banksy or just a local kid? And what happens if that kid grows up to be the next Jean-Michel Basquiat? If the graffiti is removed as a part of regular maintenance, will we even know that we destroyed their early work? And can we expect the local public works department to recognize the work of an important graffiti artist versus the tag of a gang marking their turf?

What is the graffiti? Do we treat a mural differently than a tag? What if that tag is particularly artistic and eye catching? Do we treat a durable example of acrylic spray paint differently than more fragile paste up graffiti made of paper and wheat paste adhesive?

Where is the graffiti located? Is it desecrating the side of a church or enhancing the inside of an abandoned building? What happens when that building is no longer “abandoned?” It might make sense to treat juvenile graffiti in an alleyway differently than a section of the Berlin Wall, but where does its location help us make distinctions about its social value?

When was it created? Do the doodles date from the Civil War era, uncovered during a restoration? Or is it something that just showed up last week? (Keep in mind that even historical graffiti was once only a week old.)

Why was the graffiti created? Is it evidence of a territorial dispute between rival gangs, or is it artistic expression? Is it a message that really needs to be heard? And, if so, who decides? Community interaction and involvement, such as that being done at Michigan Central Station, is required to gain a greater understanding of what these messages mean to a neighborhood, a city, or perhaps even on a societal level.

And, all of these considerations aside, should we even be trying to conserve graffiti? According to many graffiti artists, their work is supposed to be ephemeral, often created with the understanding that it will be removed or painted over. With the advent of social media platforms like Instagram, many artists now photograph their work and instantly upload it, thus both sharing and preserving its analog image. In this view, might conservation actually disrespect an artist's intent?

When we decide to preserve, have we given sufficient thought to our methods? One of the most popular means of conserving Banksy graffiti is to cover it with plexiglass. What effect does it have on the work? A Banksy piece at West 79th Street in New York City that is covered by plastic traps soil against the wall, raising questions about the efficacy of this method. Abandoned anchor holes in the wall indicate that the plexiglass itself has already been replaced and is once again cracked and vandalized (Figure 5).



Figure 5. Banksy graffiti at West 79th Street in New York City “protected” by Plexiglas.



Figure 6. Graffiti mural before, left, and after treatment.

In another example, Jablonski Building Conservation, Inc., painstakingly conserved the graffiti mural on an industrial garage door in Jersey City, NJ, mentioned above (Figure 4). The piece was “protected” by the building owner and is now obscured behind highly reflective, tinted glass with a post down the center. The window is sealed, which creates a microclimate that can damage the paint. In the absence of lighting, at night the piece looks like a dark, gaping hole (Figure 6). Given that result, was the work worth it? Should the approach have been different?

Other pieces of graffiti are being removed from their original locations and shown in galleries or sold to private collectors. Do they still have the same meaning once they are removed from their original context? And what are the ethical implications of an art dealer making hundreds of thousands of dollars while the artist doesn't make a cent?

These and many other questions remain, but the time has come for the AIC community to at least start having conversations about establishing guidelines for the preservation and conservation of graffiti. As is the case with many forms of contemporary art, including graffiti artists in these conversations will ensure that their voices are heard and their ideas incorporated into discussions about preservation and longevity of their artworks. Like many other aspects of conservation, many subjective variables preclude simple answers for the preservation of this public art form.

—Stephanie Hoagland, *Jablonski Building Conservation, Inc.*,
shoagland@jbconservation.com

Note: this article is excerpted and based upon a previously published posting “Art or Awful: The Conservation of Graffiti,” on the National Trust for Historic Preservation blog *Saving Places* by the author.

Membership Designation Working Group

Led by Nancy Pollak and Deborah Trupin, the AIC Membership Designation Working Group (MDWG) has been hard at work to develop a proposal to revise AIC member designations, one that will assist in strengthening member credentials within the field and will aid all those who use conservation and preservation services.

The Professional Member survey sent to members in August received over 730 responses, which have been collated and sorted. Over 200 comments have been put into a spreadsheet for assessment. Based on responses, a second draft of the Professional Member section is being prepared by working group members for further review.

An additional survey will be distributed this fall to pose questions that arose from comments by AIC Fellows to the Fellows component of the proposal and comments by members responding to the Professional Member survey sent to all AIC members. This “dialogue” of ideas is essential as the proposal is refined.

Three subgroups of the working group are completing drafts of Essential Competencies for conservators, conservation scientists, and collection care/preservation professionals. The drafts will be reviewed by the full working group this fall before being submitted to the AIC board of directors for comments.

Member engagement is critical to this process. Ultimately, members will be asked to vote on the final proposal. WDWG Co-chairs Nancy Pollak and Deborah Trupin are now providing weekly updates in the online member community and, periodically, asking specific questions for member feedback. Make sure your voice is heard to ensure the best possible program is implemented.

Kudos to our member volunteers, who have listened to their colleagues and continue to do so while seeking to create meaningful member designations. Once in place, the value of AIC Member Designations will be promoted widely in our community and to the entities and individuals who rely on expert, ethical conservation and preservation services.

AIC Board Elections

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

- › Secretary
- › Treasurer
- › Director, Professional Education
- › Director, Specialty Groups

The Nominating Committee must receive completed nominations by February 21, 2020, three months prior to the May 23rd Members Business Meeting in Salt Lake City, Utah. The AIC Bylaws require that candidates for president and vice president be Fellows, and candidates for directors be Fellows or Professional Associates. The Nominees for all positions must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, or in other capacities. Committee members will be pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates. Please contact Fran Ritchie (franritchie@gmail.com), Penley Knipe (penley_knipe@harvard.edu), or Sarah Stauderman (sarah.stauderman@gmail.com).



Fall 2019 IAG Meeting

The 2019 meeting of the Internal Advisory Group (IAG) will take place on Friday, November 22, in Washington, DC. The Washington Marriott Georgetown, located at 1221 22nd Street NW, is serving as the host hotel. Please contact chairs, board members, or staff if you have questions about this meeting.



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Use member code **2019AIC** when ordering the new book *Preventive Conservation: Collection Storage* and save 15%! The code applies to all other store items as well. Visit store.culturalheritage.org to create an account and shop today!

Nominating Committee

The Nominating Committee is seeking nominations of qualified members as candidates for the Nominating Committee election. The committee, composed of three members each serving a three-year term, has one vacant position each year. The 2020 candidate must be a Fellow Member of AIC. With approval of the revisions to the AIC Bylaws on April 30, 2015, nominations are made to the chair of the Nominating Committee and must be received February 21, 2020, three months prior to the May 23 Members Business Meeting in Salt Lake City. An electronic vote will be held in conjunction with the votes held for Board member positions.

—AIC Nominating Committee: *Fran Ritchie* (franritchie@gmail.com), *Penley Knipe* (penley_knipe@harvard.edu), and *Sarah Stauderman* (sarah.stauderman@gmail.com)

Annual Membership Renewals

RENEW EARLY USING THESE METHODS

➤ Online (www.culturalheritage.org/renew)

You pay online for books, supplies, and annual meeting registration, why not extend this to your membership renewal? Nearly all our meeting attendees register online with a credit or debit card, but only 60% of members renew online. Renewing online saves you money and frees up staff time for more member services.

➤ Phone (202.991.0643)

Renew your membership over the phone and clear up any special issues you may have. It often takes less than a minute.

We have just mailed out membership renewals for 2020, so take advantage of early fall planning to get your renewals taken care of! Whether you would like to pay in the

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Temp

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new fiscal year, or 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 remains uninterrupted!

ONLINE RENEWAL CONTEST

Online renewal comes with another benefit: an entry into our Annual Meeting contest. We hold a drawing at the end of 2019 to award three prizes, all members who renew online by December 15 are entered into the contest.

Annual drawing prizes are:

- › One Grand Prize of a free registration to the 2020 AIC Annual Meeting in Salt Lake City, plus two FREE nights at the host hotel
- › Two second-place prizes of a free membership. Two members will win!

We will announce the winners in the January issue of *AIC News* or online community.

Your 2020 dues order reflects your 2019 (and sometimes previous years') membership, including specialty groups. When renewing online, you can add specialty groups but not remove them yourself. To do this, change your member type, or make other changes, contact membership@culturalheritage.org or 202.991.0643.

To renew, visit www.culturalheritage.org/renew.

Nominate your Deserving Colleague for Award Recognition

We strive to recognize members and allied professionals for outstanding and distinguished contributions to the field of conservation.

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

To learn more about our awards categories, including information on past winners and how to submit a nomination visit: www.culturalheritage.org/awards.

The nomination deadline for all awards is December 15, 2019.

Have questions? Don't hesitate to email awards@culturalheritage.org.



Awards Questions?

Contact the Awards Committee to submit nominations or to ask questions at awards@culturalheritage.org.

Updates: Committees, Working Groups, and Task Forces

Read more about the different activities carried out by the many committees, working groups, and task forces that are part of our association and foundation.

EMERGENCY COMMITTEE

Beginning in 2018, Emergency Committee Co-Chairs Rebecca Kennedy and Howard Wellman began a process to revamp and re-energize the Emergency Committee (EC). The process involved an online survey of EC members, discussions during the monthly EC teleconferences, and a lot of emails back and forth.

In the end, the decision was made to redefine the EC operations by creating five subcommittees:

- › *Social Media/AIC Blog/Online Communities*: Create monthly updates on emergency related education and practical resources, including resources from other organizations, news articles about cultural heritage and disasters, and other relevant stories found online.
- › *AIC News*: Create bi-monthly update or long-format articles on emergency related education and practical resources.
- › *Programming*: Create or facilitate the creation of original educational materials for

AIC membership, to be presented via venues including but not limited to workshops and webinars, including outreach for partnership and collaboration with other committees, groups, or organizations (such as the C2C Care Online Community, which reaches small to mid-sized collecting institutions with little to no preservation staff).

- › *AIC Wiki*: To review and update emergency related resources and discussions on the Wiki.
- › *Annual Meeting*: Create content for the committee booth, tip sessions, or a presentation.

At the same time, given the large number of committee members who were retiring or timed-out of their positions, the EC put out a call for new members and were gratified at the large number of AIC members who wanted to participate. The committee roster now consists of 10 members representing a wide range of conservation specialties, geographical locations, institutions, and private practices.

The restructured committee and subcommittees have been very active already. Rebecca Kennedy and Madeline Cooper have been busy posting items using the hashtag #AICEC to highlight emergency resources. Holly Herro has been leading a group that has submitted programming ideas for the Salt Lake City AIC Annual Meeting.

Please monitor your social media, the AIC Wiki, and AIC News for other updates from your Emergency Committee to help keep yourself prepared!

EQUITY AND INCLUSION COMMITTEE

Co-chairs: Jennifer Hain Teper, jhain@illinois.edu, and Anisha Gupta, anishagupta127@gmail.com

The Equity and Inclusion Committee will be holding a strategic planning meeting next month. The committee will work with a facilitator to identify ways of achieving systemic change and developing a strategic plan and a work plan to guide future activities. Stay tuned for news about the planning meeting outcomes and 2020 Annual Meeting programming!

HEALTH & SAFETY COMMITTEE

Chair: Tara Kennedy, tara.d.kennedy@yale.edu

The Health & Safety Committee is currently planning a lunch session for the 2020 meeting and is coordinating the respirator fit test. We encourage all members to get fit tested annually, and the meeting is a perfect place to do this at a very low cost. We also welcome hearing about your health and safety concerns at work.

PUBLICATIONS COMMITTEE

Chair: Brenda Bernier, brenda_bernier@harvard.edu

The Publications Committee wants to remind members that they have released guidelines to help member groups organize their digital libraries in their online communities. These can be found in the AIC Member Community library under the Administrative folder. Now's the time to organize your group's documents, before the libraries get unwieldy!

AIC Wiki Turns 10, Help Edit in January

The AIC Wiki celebrates its 10th birthday this year! Launched in 2009 with generous funding from the National Park Service (NPS) and the National Center for Preservation Technology and Training (NCPTT), the AIC Wiki has become a core resource for information created by conservators for the cultural heritage community. The site began with just a few hundred content pages drawn from AIC Specialty Group catalogs and has grown now to over 1,000 pages of useful information, sharing our collective knowledge and connecting us to useful online resources across the web. Over 400 individuals have made almost 40,000 edits to the site to add and update content that is freely available to all. Subject matter on the site spans the exciting range of work carried out by

AIC's specialty groups, networks, and committees. If you haven't already, please spend some time exploring the site. I encourage you to look at some of the most used resources, such as:

- › Oddy Test Materials Database tables:
http://www.conservation-wiki.com/wiki/Oddy_Tests:_Materials_Databases
- › Health & Safety Pages: http://www.conservation-wiki.com/wiki/Health_%26_Safety
- › Sustainability Practices: http://www.conservation-wiki.com/wiki/Sustainable_Practices
- › Conservation Lexicon: <http://www.conservation-wiki.com/wiki/Lexicon>
- › Resources for Emerging Conservation Professionals: http://www.conservation-wiki.com/wiki/Category:Emerging_Conservation_Professionals
- › The Book and Paper wiki pages:
http://www.conservation-wiki.com/wiki/Book_%26_Paper
- › The Directory of Hand Stitches Used in Textile Conservation:
http://www.conservation-wiki.com/wiki/Directory_of_Hand_Stitches
- › History of Conservation and Conservators:
http://www.conservation-wiki.com/wiki/History_of_Conservation_and_Conservators

There is something on the wiki for everyone. If you have information to share or want to learn a useful new media skill and assist in posting content, please contact AIC's e-Editor Rachael Arenstein at arenstein@culturalheritage.org and ask how to get involved. Our next January Wiki Edit-a-Thon month will be a great time to start.

—Rachael Arenstein, AIC e-Editor, arenstein@culturalheritage.org

Commemorating Collaborative Conservation Efforts

Thirty-five years ago, in 1984, the Paper Conservation Catalog (PCC) was published for the first time. The PCC was the beginning of the volunteer collaborative effort by conservators to gather information about the techniques and materials used in paper conservation. The publication was distributed to BPG members in a loose-leaf format. The goal of this format was to allow for additions, revisions, and updates over time. In the end, nine editions were published. The final edition of the PCC was distributed to BPG members in 1994 and brought the total number of published chapters up to twenty-five.

However, the history of this collaborative effort did not end in 1994. In 2009, the Foundation for Advancement in Conservation (FAIC) launched the AIC Wiki with funding assistance from the National Center for Preservation Technology and Training (NCPTT). As part of the launch, the PCC and the previously unpublished Book Conservation Catalog (BCC) were transcribed and became the basis of the BPG Wiki. The wiki format allowed for a modern take on the loose-leaf format, making additions, revisions, and updates easier. It also allowed for a more global community of book and paper conservators to document the techniques and materials used throughout the profession.

The BPG Wiki began as 40 pages, comprising 26 paper conservation pages, 13 book conservation pages, and one page of shared interest. Over the past decade, volunteers have worked to update out-of-date content, add new content, and reformat the pages to adapt the information for the wiki format. As of this publication, there are now 62 pages of content on the BPG Wiki, including 28 paper conservation pages, 20 book conservation pages, and 14 pages of shared interest. The newest of these pages, the "History of the BPG Wiki," commemorates this collaborative effort by providing a detailed history of the PCC, the BCC, and the development of the wiki itself.

At such a monumental year as this, when the original PCC edition is 35 years old, the final PCC edition is 25 years old, and the BPG Wiki is 10 years old, thanks must be given to the group of over 300 conservators who have dedicated their time to help create this knowledge base of conservation techniques and materials. Every volunteer, from those who worked on the PCC, the BCC, or the wiki, has helped make the BPG Wiki what it is today. The hope is that this history of collaboration will carry on and this resource will continue to be revised, updated, and expanded well into the future.

—Diane Knauf (paper) and Katherine Kelly (book), BPG Wiki Coordinators,
bookandpapergroup.wiki@gmail.com



January is AIC Wiki Edit-A-Thon Month

Edit-a-thon months are an opportunity to push forward with wiki related projects. How each specialty group/network/committee/individual chooses to do this is flexible and depends upon personal and group goals.

Contact your group's wiki editor or reach out to Rachael Arenstein to get trained on the wiki before January.
arenstein@culturalheritage.org

Annual Meeting News



Program Online Shortly

Look forward to the 2020 program schedule to be announced soon! For regular updates, be sure to check our website at www.culturalheritage.org/meeting.

Start Booking Now for 2020

Plans for our 2020 Annual Meeting in Salt Lake City, Utah, May 19-23, are well underway. We anticipate having the line-up of talks, workshops, pre-sessions, and tours available by early November. Can't wait that long? Here are some things that you can do today to make the most of your meeting experience.

BOOK YOUR HOTEL ROOM

Our room block at the host hotel Salt Lake Marriott Downtown at City Creek is now open. Book now through our [Accommodations & Travel page](#) to receive the special group rate of \$189.

REGISTER

Registration is open at the Preview Rate, your most economical rate. Visit our [Registration page](#) for more details and to book.

PLAN TO EXPLORE UTAH

Did you know that Utah is home to five national parks? Read more about the unique experiences we're planning below and on our National Parks Tours page. In addition to these fantastic park tours, we are planning a full range of Salt Lake City-based excursions, including a visit to Spiral Jetty, conservation lab and storage tours, and walking and hiking tours. We are excited to share them with you as plans develop.

Mark your calendar for the 2020 Annual Meeting in Salt Lake City!

Explore Utah's National Parks Before or After Our 2020 Meeting

AIC has partnered with Western Leisure to offer once-in-a-lifetime tours of Utah's national parks as pre- and post-conference tours. These tours will be exclusive to 2020 AIC Annual Meeting attendees and their guests. Read about these tours at <https://www.culturalheritage.org/events/annual-meeting/current-meeting/national-park-tours>.

Explore two of the nation's most celebrated national parks with your colleagues before or after the AIC Annual Meeting. Make the most of your trip to Utah!

We are offering three options to visit these parks:

- › AIC Zion & Bryce Canyon National Parks, a 2-day pre-conference adventure: May 19-20, 2020, \$799 plus optional add-ons
- › Arches and Canyonlands, a 2-day post-conference adventure: May 24-25, 2020, \$816
- › Arches and Canyonlands, a 1-day pre-conference tour: May 20, 2020, \$265

A \$99 deposit is required to hold a spot. The \$99 deposit is fully refundable through December 15. On or before December 15, AIC will decide if the trip has enough participants to go forward. In the event the trip does not go forward, the \$99 deposit will be refunded. Please read the fine print on the tour webpage.

—Ruth Seyler, Meetings and Advocacy Director,
rseyler@culturalheritage.org



The Narrows at Zion National Park

Foundation News

FUNDRAISING

FAIC Needs Your Support!

Whether you are new to conservation or have enjoyed a long career in the field, you know that conservation is an investment. Caring for collections means dedicating time, skills, and money today in order to protect cultural heritage for tomorrow.

That is why we ask you to invest in the Foundation for Advancement in Conservation (FAIC) to ensure the welfare of the conservation profession and all the good work we do.

FAIC provides the continuing education courses needed to keep your skills up-to-date. FAIC's outreach programs connect what you do to thousands of collecting institutions and individuals around the world. Our emergency planning, preparation, and response programs help save irreplaceable collections. FAIC-funded research and publications improve our knowledge and advance our profession. And FAIC awards more than 100 scholarships each year to support professional development, publications, and international exchange.

FAIC has been very successful at securing grants to fund its programs, but most grants do little to keep the lights on, pay for accounting services, or provide the technology that keeps everything running. We need to raise \$65,000 this fall from individuals such as you to keep all those grant-funded initiatives working.

Please consider a generous gift this year to support all that FAIC does to advance the profession and to protect cultural heritage. You can make your donation online at our secure portal: www.culturalheritage.org/fall19, or mail your check to FAIC at 727 15th St., NW, Suite 500, Washington, DC, 20005.

Your gift does make a difference. Thank you in advance for your support!

Sincerely,



Margaret Holben Ellis
AIC President



Peter Trippi
FAIC President

P.S. We realize you may be considering contributions to many causes this year. As you contemplate your priorities, we hope you can take a moment to think about how FAIC's education, outreach, and scholarship programs help you, your colleagues, and your profession.

EMERGENCY PREPAREDNESS & RESPONSE

Museum Collections Emergency Preparedness Forum

On Friday, September 27, 2019, FAIC Emergency Programs Coordinator Jessica Unger joined the Alliance for Response New York City network for a day-long program at the Metropolitan Museum of Art. Programming was shaped by responses to a network-wide survey, and talks focused on gaining buy-in, sharing strategies, and maintaining an institutional response team. An afternoon session taught participants how to organize and train staff on response procedures using a tabletop exercise.

The AFR NYC network began in 2004 and has provided programming for its members for the past 15 years.

FAIC Kicks Off Oklahoma Alliance for Response



Oklahoma City AFR kick-off forum photos courtesy Jess Unger.

FAIC launched a new Alliance for Response (AFR) network on Friday, October 25, 2019, in Oklahoma City, OK. The kick-off forum featured a keynote address by state climatologist Gary McManus, titled "Oklahoma: Culture of Extreme Weather." Additional programming suggested ideas for how the emergency management community and the cultural community can collaborate on preparedness projects.

The Oklahoma City AFR joins a community of over 30 networks nationwide. AFR is made possible with support from the National Endowment for the Humanities (NEH).

OUTREACH

Inspire Others to Support Conservation

Your personal outreach is an important way people learn about conservation. There are lots of people in our personal networks who are already interested in or passively support the work we're doing, like friends, family, clients, collectors, and culture/art enthusiasts. We want to build on that awareness by providing concrete ways for those people to support you and the conservation field. Help us reach them by talking about the Friends of Conservation program!

FAIC launched the Friends program to help support the critical work FAIC is doing while giving people a way to better understand conservation.

Friends receive an electronic newsletter covering topics like basic care for heirlooms, advice on when to consult a conservator, what a conservator's work might entail, and how their donation is helping. The newsletter also highlights a wide variety of projects in conservation, featuring the amazing work members do every day. Friends also receive fun swag!

You can always sign someone else up to become a Friend as a gift, but we're really hoping to reach those people who say "wow!" when you tell them about what you do, who are excited to learn about new projects you're undertaking. Now's the time to tell them how they can support you.

A kit to help you share information about the program with a sample email, sample social media posts, images, and flyers you can adapt to share information about Friends of Conservation is available for your use. If you're sharing about Friends on social media, tag us!

If you have questions about Friends, feel free to reach out to Outreach Coordinator Katelin Lee at klee@culturalheritage.org.



Meet Staff at These Outreach Events

Say hello to AIC/FAIC staff at these upcoming events:

- > Nov 6: Aspen Institute Artist Endowed Foundations Initiative – Jessica Unger, Emergency Programs Coordinator
- > Nov 6-7: New England Museum Association Conference – Sarah Saetren, Education Coordinator
- > Nov 15: North Carolina Preservation Consortium Conference – Jessica Unger
- > Nov 22: Association for Preservation Technology – Jessica Unger

COLLECTION CARE

FAIC Awarded IMLS Grant to Expand Connecting to Collections Care

The Institute of Museum and Library Services (IMLS) recently awarded FAIC a \$241,907 National Leadership Grant award to continue to enhance and expand the Connecting to Collections Care (C2C Care) program. This three-year grant will allow C2C Care to continue to support small and mid-sized museums through public forums, expanded webinar topics, six new online courses, and improved search mechanisms for use with the program's archives of webinars and courses.

Additionally, FAIC will pilot hybrid courses with online and in-person components in partnership with regional museum associations and collaborate with the Association of Tribal Archives, Libraries, and Museums to offer in-person workshops on collections care topics for Tribal collecting institutions.

Thank You M. Susan Barger; Welcome Robin Bauer Kilgo

We are equally excited and saddened to announce that after over four years serving as the FAIC Connecting to Collections Care (C2C Care) Coordinator, Dr. M. Susan Barger will be retiring at the end of November. Susan became C2C Care's first coordinator when FAIC took over the program from Heritage Preservation. During this time, she has organized 45 free webinars and five courses, maintained the program website at www.connectingtocollections.org, and overseen the transition of the discussion forum from the listserv format to the current online community. Susan's enthusiasm and ability to connect with collections care staff of all backgrounds have helped the program support thousands of participants in small and mid-sized museums over the years.

We are excited to welcome Robin Bauer Kilgo as the incoming contract Coordinator. Robin has worked in collections management at the Ah-Tah-Thi-Ki Museum of the Seminole Tribe (Clewiston, FL) and Little White House (Key West, FL) and served as Special Projects Manager for the Florida Association of Museums' Connecting to Collections program. She also serves as Co-Chair of FAIC's National Heritage Responders Working Group.

We send warm wishes and sincere gratitude to Susan as we welcome Robin!

C2C Care Advisory Group Welcomes Melissa King

The Connecting to Collections Care Advisory Committee, which provides guidance on program content, outreach, and vision, recently welcomed Melissa King to the Outreach Working Group. Melissa is a graduate fellow (class of 2020) at the Winterthur/University of Delaware Program in Art Conservation where she is specializing in preventive conservation. She has a special interest in working with contemporary artists and is excited about integrated pest management.

2020 CAP Applications Available

Know of small or mid-sized museums interested in a general conservation assessment? Encourage them to apply to the 2020 FAIC Collections Assessment for Preservation (CAP) program. The program supports a two-day site visit by a collections assessor and a building assessor, culminating in a report with prioritized recommendations for improved collections care. Additional information and a link to the application portal can be found at www.culturalheritage.org/cap. Applications close February 1, 2020.

FUNDING

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.

Please note that the review process takes up to eight weeks following the application deadline. For more information visit www.culturalheritage.org/grants.

COMMITTEE UPDATES

Collaborative Workshops in Photograph Conservation Committee

The Collaborative Workshops in Photograph Conservation Committee welcomes two new members: Dana Hemmenway and Laura Moeller. The Committee congratulates Paul Messier and Monica Bravo on the success of "Material Immaterial: Photographs in the 21st Century," held September 23-25 at Yale University. Upcoming workshops include care of inkjet printed materials, large scale photography, and negatives. Please contact a committee member or email Committee Chair Maggie Wessling, at margaret.m.wessling@gmail.com if you have suggestions or feedback on programming.

FAIC Professional Development Courses

FAIC professional development courses are a crucial source for continuing education for conservation professionals in the United States and abroad. Many of these are hands-on, lab-based experiences that are not offered anywhere else in the world. Full course descriptions and registration information are available at <https://www.culturalheritage.org/events/learning/current-workshops>.

With the support of The Andrew W. Mellon Foundation and contributions from individuals, FAIC established an endowment fund for professional development activities. Some workshops are also supported by additional sources, as noted below.

PHOTOGRAPHIC CHEMISTRY FOR PRESERVATION SERIES

Self-study online

Supported by The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation

THE CONSERVATION OF LEATHER BOOKBINDINGS

March 9 – 13, 2020, Hesburgh Libraries, University of Notre Dame, Notre Dame, IN

PHOTOGRAPH CONSERVATION BASICS

April 7 – 10, 2020, New York City Municipal Archives, New York, NY

Novel Trends in Scholarly Publishing

As the academic publication process keeps evolving rapidly, it is difficult for authors to stay on top of changes that have taken place over the past few years and those still in progress. These changes will have a significant impact on how JAIC articles are written, published, promoted, and read in the future. Some of the new tools that have developed out of these current trends could benefit authors who have published in JAIC as well as those interested in submitting new work to our journal, and might provide advantages for our readership in general.

- › *3D Models*: Our publisher Taylor and Francis now allows the submission of 3D models for articles published online. Authors can now use this feature to publish their project's 3D outputs just as any other form of data such as tables or illustrations. The conservation field has seen a growing trend in the use of 3D modelling as a form of documenting and presenting objects and now this can be expanded as a publication support tool. Please note that you are allowed to include a maximum of three 3D models per manuscript. Additional information about 3D models along with an example can be found at: <https://authorservices.taylorandfrancis.com/3d-models/>.
- › *Taylor and Francis' Researcher Application*: This free app was developed with the objective of permitting readers to stay on top of the latest research developments using a social media-style personalized feed. The app displays papers and data from a pre-selected list of journals and can be customized using keywords. It can be synchronized with other platforms to make the feed more robust. Additional information can be found at: <https://authorservices.taylorandfrancis.com/researcher/>.
- › *Taylor and Francis' Readspeak*: A text to audio option for all journal content in which you may choose parts of an article or full papers to listen while on the go. You may even download mp3 recordings of journal articles. For more information about Readspeak please visit <https://newsroom.taylorandfrancisgroup.com/listen-to-the-latest-research-with-improved-accessibility-on-taylor-francis-online/>.

Finally, I want to mention a growing trend in the use of social media to promote published work. Authors in many fields are increasingly making use of social media platforms to expand the visibility of their papers and this could be of great benefit to JAIC authors as well. I encourage you to explore these options to ensure that your research makes a greater impact by reaching a larger audience. For a list of tips on how to maximize the impact of your research visit: <https://authorservices.taylorandfrancis.com/ensuring-your-research-makes-an-impact/>.

Periodically providing you with information about new and useful publication tools helps you stay informed about new trends in academic publishing. Please contact either me or Bonnie Naugle (bnaugle@culturalheritage.org) if you have questions about these or any other tools that you consider valuable in accessing, preparing, or promoting JAIC papers.

—Julio del Hoyo Melendez, JAIC Editor-in-Chief, jdelhoyo@muzeum.krakow.pl

Call for Associate Editors

The Journal of the American Institute for Conservation (JAIC) is seeking to expand its Editorial Board and invites AIC members to apply for Associate Editor positions. We have vacancies with specialties in modern materials, contemporary art, time-based or electronic media, and wooden artifacts. Serving as an Associate Editor takes dedication, a drive to enhance our common knowledge, and a willingness to dive into research and push for excellence. This is a volunteer position. The time commitment is typically a few hours per month unless a special issue requires more intensive attention.

YOUR CONTRIBUTION AND ROLE

An Associate Editor is responsible for:

- › Reviewing papers, offering feedback, and monitoring the progress of reviewers.
- › Managing a specialized peer-reviewing team and finding new reviewers as needed.
- › Helping encourage high-quality submissions, at times through special issues.
- › Improving our editorial guidelines as needed.
- › Participating in two annual conference calls and an in-person business luncheon at AIC's annual meeting. You may be asked to share expertise at our annual meeting publication pre-session.

Associate Editors must meet the following criteria:

- › Be a member of AIC, with preference for members with peer-reviewed designation.
- › Have research interests in common with the aims and scope of JAIC.
- › Desire to be involved with journal activities and drive the publication forward.
- › Be a well-respected professional in the conservation and research communities.
- › Have published a JAIC article and/or have gone through the peer review process.

If you are interested in volunteering and joining the JAIC board, please send us your statement of interest, CV, areas of interest and expertise, and your contact information to jdelhoyo@mnk.pl or bnaugle@culturalheritage.org.

Allied Organizations

American Alliance of Museums

MUSEUM ASSESSMENT PROGRAM (MAP) ACCEPTING APPLICATIONS

The American Alliance of Museums (AAM) has received new funding for MAP and is now accepting applications through December 1, 2019.

The program has gone through some important changes that include the creation of two new MAP assessments and integration of DEAI (diversity, equity, accessibility, and inclusion) components into all assessments. While additional aspects have been added, the core structure of MAP — the self-assessment, site visit by a peer, and a recommendation-laden report — remains in place. A MAP promotional tool kit has been prepared to help you share information about this low-cost, high-impact program for small and mid-sized museums. Visit AAM's website for more details. You may also reach out to MAP Program Officer Susan Zwerling at 202.218.7714 or szwerling@aam-us.org with any questions.

MUSEUMS ADVOCACY DAY

Registration is now open for Museums Advocacy Day 2020.

Museums Advocacy Day is a unique opportunity to network with peers from your region, hear from federal agency and nonprofit leaders, and build your own professional skills. Get timely, insider information from policy leaders and the tools and information you need to be a successful advocate for museums on Capitol Hill. Whether you are a new or seasoned advocate, you will get the preparation you need to effectively make the case for museums in 2020 — on Capitol Hill, and with your state and local elected officials.

New Materials & Research

The Practical Implementation and Testing of Long-Lasting Insecticidal Netting as a Potential Form of Museum Pest Control

By Adam Osgood, Megan Creamer, Pat Kelley, Eric Breitung, Catherine Stephens, and Isabella Buscarino

The interdisciplinary research presented here investigates the feasibility, efficacy, and safety of insecticide-treated mosquito netting in a museum setting. This article provides additional detail on field deployment studies and an overview of controlled laboratory tests that were presented in detail at the 2019 Integrated Pest Management Conference in Stockholm, Sweden.

In search of new tools and tactics to enable a small collections team at Historic New England's 38 diverse historic house museums that would allow effective monitoring and remediation of pest issues at all sites year-round, Adam Osgood explored the use of insecticide-treated mosquito netting as a potential pest barrier. Although Historic New England employs effective protocols for treatment (including monitoring, isolation, and the use of a carbon dioxide-controlled atmosphere facility), pests tend to thrive in poorly accessible areas that are difficult to monitor and treat. Insecticidal netting was investigated as a temporary solution in a complex landscape of pest management where the difficulties in controlling infestations are compounded by exhibit conditions that allow free migration of pests into a wide variety of materials and locations.

These insecticidal nettings are generically referred to as long lasting insecticidal net (LLIN) and are mass produced under several brand-names for the control of malaria transmission by mosquitoes. LLIN is produced from chemical-resistant high-density polyethylene (HDPE) and alpha-cypermethrin ($C_{22}H_{19}Cl_2NO_3$), a form of permethrin used domestically in pet flea collars and for home ant control, as well as to control agricultural pests. The insecticide is dispersed within the HDPE matrix and slowly migrates to the fiber surface so that the netting remains effective even after repeated washings. When used for malaria prevention, it has a low toxicity to humans, and is considered to be safe for use in homes. The insecticide does not readily volatilize into the air and requires direct contact to transmit, so it is easy to limit exposure by wearing gloves during handling and washing hands afterwards.

LLIN and similar permethrin insecticides have been considered for their efficacy in pest control by collecting institutions; French conservators Grazia Nicosia, Fabian Fohrer, and Yoanna Dechezlepretre successfully tested insecticidal netting as protective packaging of non-infested museum objects, and similar permethrin insecticides have been investigated for pest control in museum contexts by David Pinniger. However, these studies did not address the large-scale use of LLIN for control of active pest infestations as part of a museum's holistic IPM strategy – particularly in the difficult setting of a historic house museum. This project focused on three criteria:

- › Entomological effectiveness
- › Material suitability for museum use
- › Usefulness in a museum setting

Entomological Effectiveness

Historic New England partnered with Patrick Kelley, BCE and President of Insects Limited, to consider the entomological efficacy of LLIN. This study suggested that three different brands of LLIN were effective at killing webbing clothes moth (*Tineola bisselliella*), cigarette beetle (*Lasioderma serricorne*), and the dermestid warehouse beetle (*Trogoderma variabile*) that come in direct contact with the nets.



Figure 1. Entomological testing, where a food source was wrapped in LLIN, sealed with the pest species, and then monitored for mortality results over time. Courtesy of Pat Kelley, Insects Ltd., 2018.

Material Suitability for Museum Use

To assess LLIN for use in contact or close proximity with artifacts, Eric Breitung, Catherine Stephens, and Isabella Buscarino of the Preventive Conservation Science Group at the Metropolitan Museum of Art (MMA) conducted Oddy testing using both contact and traditional or non-contact test procedures. Using MMA categories and based on non-contact results, most LLIN samples were rated for “temporary use with art,” with some rated for “permanent use” based on the non-contact results. No tests found LLIN “unsuitable for use.” However, the copper and lead coupons in all Oddy tests corroded, and correlation with GCMS volatiles analysis indicated a possible cause was the presence of acids, aldehydes, and esters. Given the results, it was concluded that caution should be used in deploying the nettings near museum objects for more than six months, and more caution is advised when considering direct contact usage.

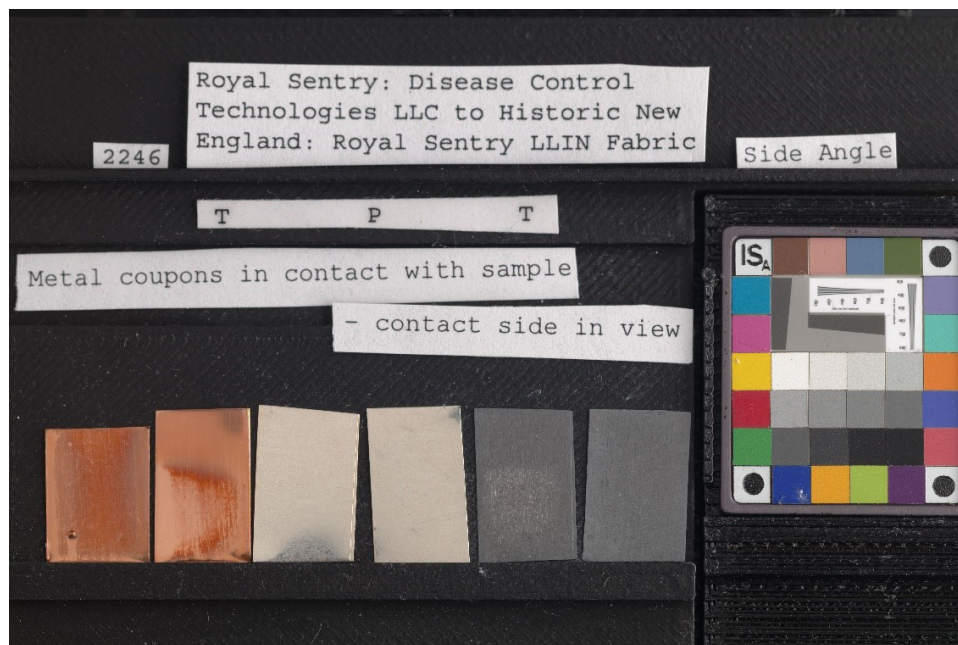


Figure 2. Oddy test coupons of copper, silver, and lead after testing in direct contact with Royal Sentry LLIN. Photos of traditional non-contact coupons can be found on the AIC’s Materials Testing Wiki site. Courtesy of Isabella Buscarino, The Metropolitan Museum of Art, 2018.

Usefulness in a Museum Setting

Historic New England tested LLIN in two situations.

Containment of pests in shelving units at a repurposed storage facility in Haverhill, MA, that comprises 80,000 museum objects across 65,200 sq. ft. on seven floors was the first test study. Ongoing trapping and inspection indicated that objects in storage were infested with webbing clothes moths (*Tineola bisselliella*). In this test, most objects were separated from the net by the parameters of the storage shelving and their housing materials. The test area was monitored weekly for two months with a pheromone trap placed just outside the netting (see Figure 3).

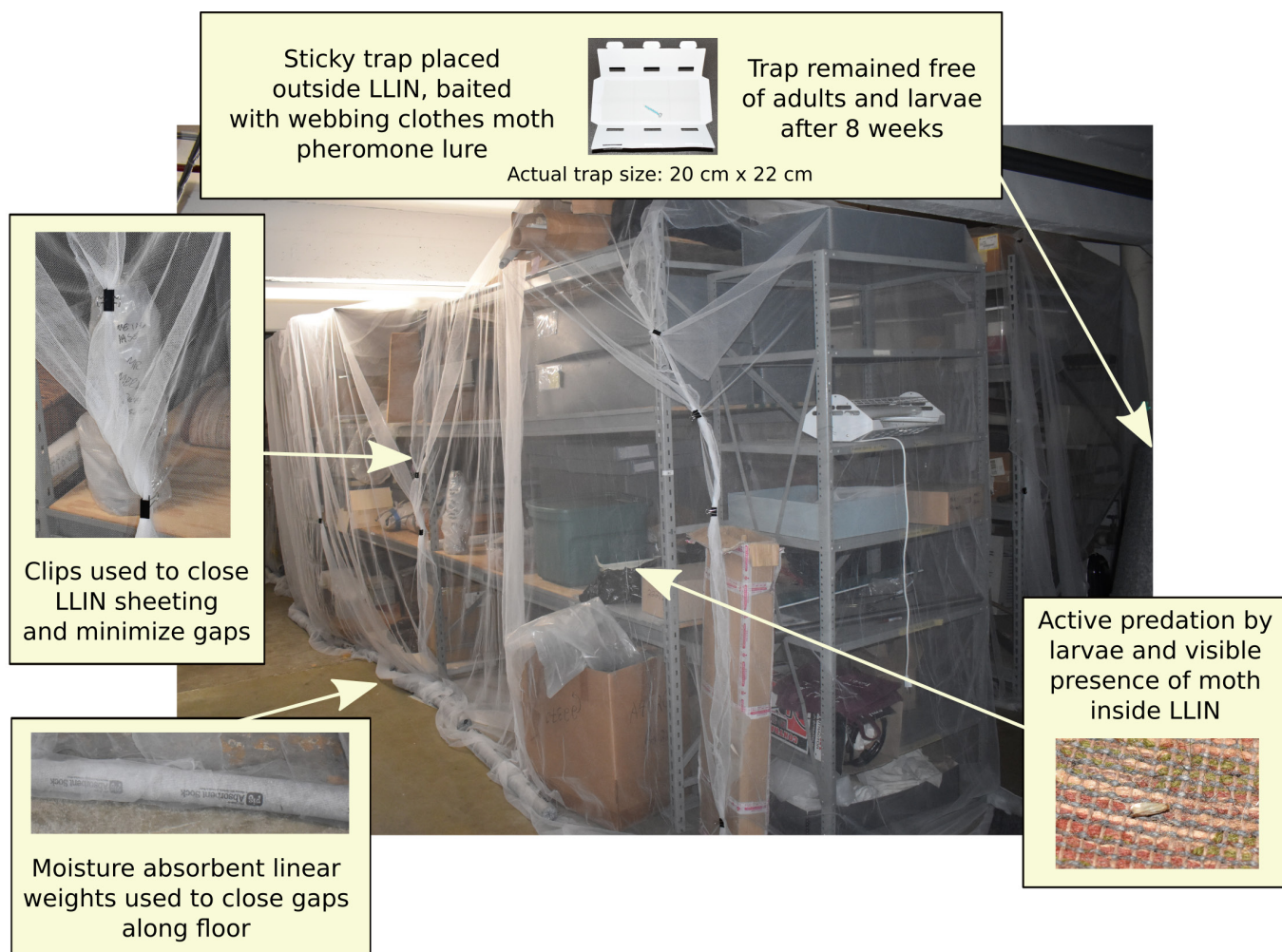


Figure 3. Shelving storage draped with LLIN, showing simple encapsulation techniques and monitoring methods. Courtesy of Adam Osgood, diagram by Megan Creamer, Historic New England, 2018.

Containment of a single infested object at the Sleeper-McCann house, also known as Beauport, in Gloucester, Massachusetts, constituted the second test case. With its damp coastal environment surrounded by gardens, this home and its extensive collections attract pests of all kinds. Beauport has narrow passageways, making object removal difficult. Trapping and inspection confirmed carpet beetle (*Anthrenus verbasci*) activity in an upholstered chair. LLIN was draped over and around the chair to completely encapsulate the object and contain the infestation until further remediation could be arranged. The wool upholstery was in direct contact with the net, as was the wooden floor. A food-baited beetle trap was placed outside of the containment area and monitored for two months (see Figure 4).

Both the Beauport and Haverhill tests were conducted during periods when moderate-to-high temperatures and humidity were conducive to pest activity. Pheromone traps placed near the outside of the LLIN testing zone in the Haverhill storage facility captured

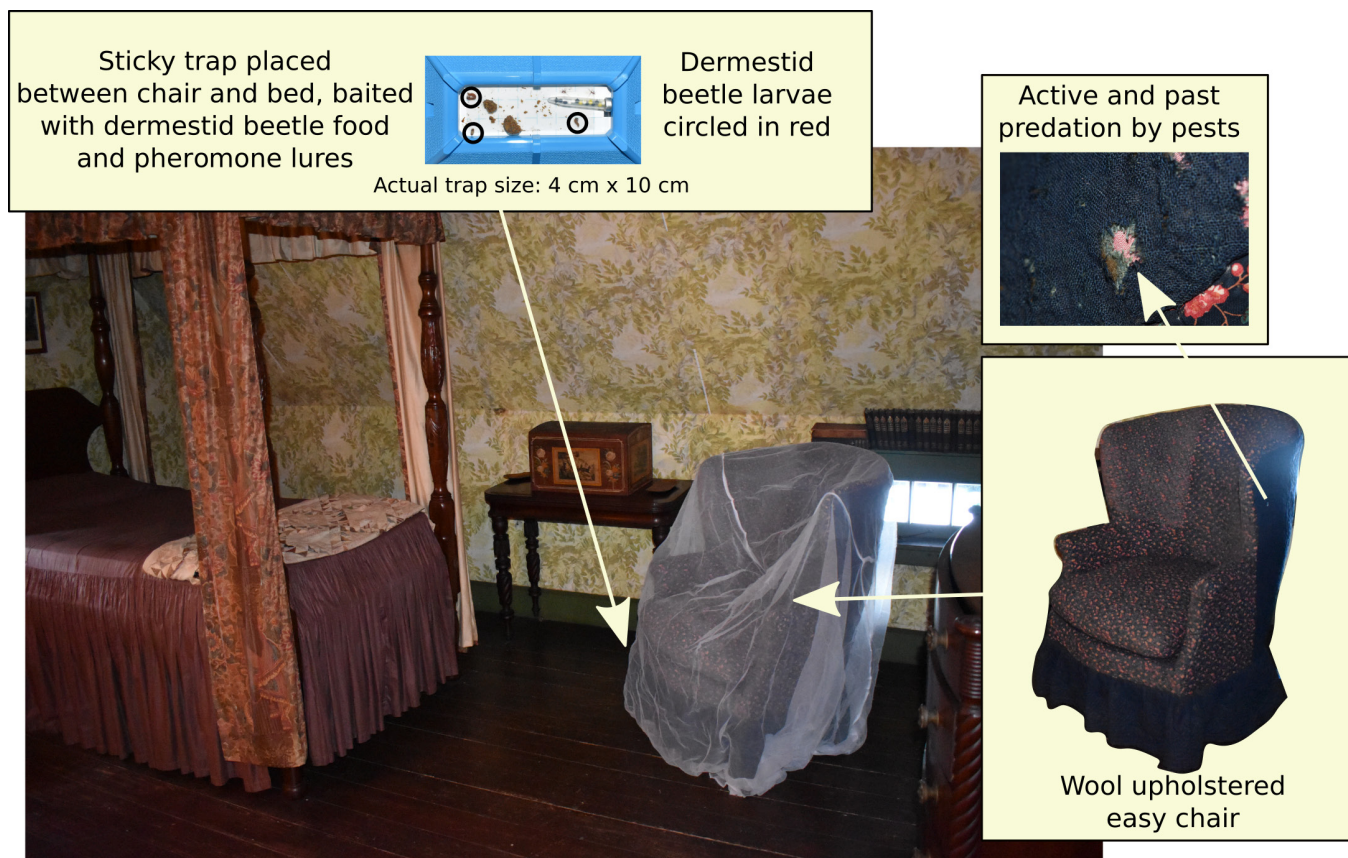


Figure 4. On-site usage of LLIN in a historic home, showing pest activity and monitoring methods. Courtesy of Megan Creamer, Historic New England, 2018.

no moths during the testing period. At Beauport, three dermestid beetle larvae were trapped after the LLIN deployment, representing a large decrease from trap captures prior to encapsulation. Our study demonstrated LLIN can provide a quick, easy, and effective containment method for stopping or slowing pest migration for several months during the pests' most active breeding cycles.

Conclusions

It was concluded that non-contact deployment of LLIN over large shelving units of housed mixed-material objects presents very low risk to the collection. No microclimate effects or visible changes to the objects were detected. At Beauport, use of LLIN in direct contact with a single object presented risks of exposure to insecticide or other residues, but this temporary method was considered effective as a means of quarantining an active, damaging pest infestation and preventing its spread to other objects or rooms. No visual changes to the textile or wood components of the chair were noted, even several months after the test period. When compared to the high level of damage caused by pests, the risk of using LLIN in direct contact with an object was deemed justifiable.

These qualitative results complement the entomological and materials testing confirming that LLIN is lethal to specific museum pests and reasonably safe for temporary contact with collections. Questions remain regarding the safety of LLIN in close proximity or direct contact with museum collections; this study did not consider steps to mitigate risks of LLIN exposure, such as the use of Tyvek or fabric barrier layers between netting and object, or pre-washing the netting to remove readily soluble organic compounds. In addition, further mortality studies of other museum pests such as silverfish (*Lepisma saccharina*) are needed, as well as investigation of pest resistance to LLIN. Testing of insecticidal netting against furniture beetles (*Anobium punctatum*) is currently underway at Historic New England, as are explorations of other applications for this material in historic homes.

—Adam Osgood, Collections Technician and IPM Coordinator,
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Isabella Buscarino, Research Assistant, Metropolitan Museum of Art

FURTHER READING

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PREVENTIVE CONSERVATION: COLLECTION STORAGE



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Mary Coughlin | Catharine A. Hawks | John E. Simmons | Jude Southward
Sarah Stauderman | Shelley Sturman | Robert Waller



New Publications

Allen, Rebecca, and Ben Ford. *New Life for Archaeological Collections*. Lincoln: University of Nebraska Press: Society for Historical Archaeology, 2019. ISBN: 9781496212955. The essays in this volume highlight new questions and innovative uses for existing archaeological collections. It is organized into three parts: "New accessibility for archaeological collections," "New research with archaeological collections," and "New futures for archaeological collections." The book forms part of the *Society for Historical Archaeology* series in material culture.

Anderson, Christina Z. *Cyanotype: The Blueprint in Contemporary Practice*. New York: Routledge, 2019. ISBN: 9781138338845. This book provides an overview of the cyanotype process written for the practitioner, followed by advice from contemporary artists, information on their techniques, and examples of their work. It is a volume in the series *Contemporary Practices in Alternative Process Photography*.

Balen, Koen van, and Aziliz Vandesande. *Professionalism in the Built Heritage Sector: Edited Contributions to the International Conference on Professionalism in the Built Heritage Sector, Arenberg Castle, Leuven, Belgium, February 5-8, 2018. Reflections on cultural heritage theories and practices*. Boca Raton: CRC Press, 2019. ISBN: 9780367027636. The papers in this volume are intended to meet the need for shared information to support the transition towards a more sustainable conservation process. They have been organized into three sections: "Profiles and capacities," "Education, training and quality labels," and "Obstacles and changes." This is volume four in a series by the Raymond Lemaire International Centre for Conservation, entitled *Reflections on Cultural Heritage Theories and Practices*.

Colwell, Chip. *Plundered Skulls and Stolen Spirits: Inside the Fight to Reclaim Native America's Culture*. Chicago: The University of Chicago Press, 2017. ISBN: 9780226684444. This book details the story of the repatriation of four objects, from the perspective of the senior curator of anthropology at the Denver Museum of Nature & Science.

Elkin, Lisa, and Christopher A. Norris, eds. *Preventive Conservation: Collection Storage*. New York: Society for the Preservation of Natural History Collections, American Institute for Conservation, Smithsonian Institution, and George Washington University Museum Studies Program, 2019. ISBN: 9780997867923. This book provides an overview of collection storage and covers all types of collections, including science, fine and decorative art, history, library, archive, and digital collections.

Sedano, Ubaldo. *Descubriendo a Caravaggio: Estudio Técnico y Restauración de Santa Catalina de Alejandría (Discovering Caravaggio: Saint Catherine of Alexandria Technical Study and Restoration)*. Madrid: Museo Nacional Thyssen-Bornemisza, 2018. ISBN: 9788417173265. This short book documents the scientific analysis and restoration of Caravaggio's painting of Saint Catherine of Alexandria that was completed by the laboratory at the Museo Nacional Thyssen-Bornemisza. Methods used included X-ray, infrared reflectography, analysis of the materials used by the painter, and detailed photographic documentation.

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

Calls for Papers, Conferences, Seminars, and Courses

are continually updated and can be found online at

[www.culturalheritage.org/resources/career/
events-from-allied-organizations](http://www.culturalheritage.org/resources/career/events-from-allied-organizations)

People

Caroline Dickensheets has joined the conservation firm Rosa Lowinger Associates (RLA) as an Assistant Conservator in their Miami studio. Caroline holds a 2019 MS in Historic Preservation with a focus in Architectural Conservation from the University of Pennsylvania. At RLA, Caroline works largely on architecture and outdoor sculpture. Caroline can be reached at cdickens@rosalowinger.com.

Jeanne Drewes has retired from the Library of Congress, October 11, 2019, but is not retiring from the profession. She plans to remain active in a variety of professional organizations including AIC, NHR, ALA, IFLA, ICOM, GBW, and WCG. She will remain in the Washington, DC, area. Her personal email is jdrewes3@gmail.com.

Irene Finkelde has recently moved to Sydney, Australia, to begin a new role at the Museum of Applied Arts and Sciences, where she is assessing the collection items and making recommendations about handling, packing, and storage for a wide variety of object types in preparation for a collection move. She was formerly the 2018 Postgraduate Fellow in Conservation of Museum Collections at the Smithsonian Institution National Museum of Natural History where she researched conservation of fluid preserved specimens, and methods to test fluid types. She can now be reached at: irene.finkelde@maas.museum.

Katrina Rush recently joined the Art Institute of Chicago as Paintings Conservator. Katrina gained experience with modern and contemporary art through collaborative conservation projects with the Albright Knox Art Gallery and a 12-month internship in paintings conservation at the National Gallery of Art in Washington, DC, and spent the last ten years honing these skills at the Menil Collection in Houston, Texas, where she co-organized and led several successful symposia. Katrina is looking forward to new experiences and challenges in caring for the vast collection of Modern and Contemporary paintings at the Art Institute of Chicago. She can be reached at krush@artic.edu.

Jacquelyn Peterson-Grace has transitioned from post-graduate fellow to Assistant Conservator of Textiles in the textile conservation lab at The Colonial Williamsburg Foundation. After her internships and graduation from the Winterthur/University of Delaware Program in Art Conservation, she taught textile preservation at Tuol Sleng Genocide Museum in Phnom Penh, Cambodia. She can be reached at: jpeterson@cwf.org



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In Memoriam

M. Brigid Sullivan Lopez (1949 – 2019)

Born in Salt Lake City, UT, Brigid Sullivan grew up in Cleveland, OH, where her father taught English at John Carroll University and her mother, known as “Ben” within the family (due to her Ben Franklin-esque appearance: same haircut and glasses), pioneered computerized library science at Case Western Reserve. The youngest of the family’s four girls, Brigid was a devoted sister to Melinda, Maurya, and Emily. As a teenager, Brigid loved music and movies; she saw the Rolling Stones and the Beatles perform in the ‘60s. In fact, she and her sisters wrangled front row seats to the Cleveland show of the 1964 Beatles tour; when a fan riot broke out, they took advantage of the chaos and ran to the front of the admissions line. Just a few years earlier, in 1962, the film *Laurence of Arabia* was released. Brigid memorized the dialog word for word, and she quoted it throughout her life at just the right moments. Another passion she carried forward from her youth was her practice as a sketch artist; she created beautiful artwork up until the end of her life.

After earning her BA in Art History from Case Western Reserve in 1971 cum laude, Brigid joined her mother on the desert outskirts of Tucson, AZ. There, they built what they called “The Rancho,” which Brigid described as “the family homestead” —built from adobe and Mickey’s Malt beer bottles. Brigid loved The Rancho and lived there while she attended the University of Arizona, where in 1975, she earned an MA in Anthropology and a Graduate Certificate in Museum Studies.

Brigid’s skills as a sketch artist took her to the Smithsonian Institute where she worked as a scientific illustrator, but in 1977, she returned to Tucson and began her distinguished career at the National Park Service (NPS). After training at the Canadian Conservation Institute and the Pacific Regional Conservation Center, Brigid worked as a conservator for the NPS’s Western Archaeological and Conservation Center developing new approaches to preventive conservation. In 1983, Brigid began the first of four periods of study at the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Rome, Italy.

In 1987, Brigid published her self-described “ooze” article with Karl Schramm: “Investigation of Exudate Formation of Prehistoric Human Mummified Remains from the American Southwest,” the culmination of years of work on mummies. Later, Brigid became the Regional Conservator for the Midwest Regional Office in Cincinnati, OH, where she developed conservation outreach and preventive care programs.

In 1990, Brigid was called upon by the NPS to create the Collections Conservation Branch in Boston for their Northeast Regional Center. As Chief Conservator for the Northeast Region, Brigid was responsible for collections from Maine to Virginia, but also for parks with collections across the country, such as the War in the Pacific National Historical Park in Guam and Kalaupapa Leprosy Historical Park in Hawaii. She also found herself providing unplanned emergency support to parks after disasters, such as at Historic Jamestown in Virginia after Hurricane Isabel in 2003, and at Federal Hall in NYC after 9/11, where, wearing a full respirator and before the air was clear, she cleaned the George Washington statue of ash and debris. She worked tirelessly and passionately on behalf of the parks. She loved the work, the park staffers, and the parks themselves.

Brigid produced numerous publications, including the NPS Museum Handbook, which is still referenced by institutions today. In 1993, she again studied in Rome through ICCROM, implementing her learning at the NPS and beyond. Throughout her various sojourns in Rome — and her entire life, in fact, Brigid drew and painted masterful cityscapes, landscapes, and portraits on sketch pads, canvas, and napkins. Some of her works were of places she had been, others were sharp-witted comical renderings, and some were entirely fantastical. All of her works were unmistakably Brigid in their insightfulness and clarity.

After her final stint in Rome, Brigid came back to Boston and met Larry Lopez, or as she called him, “Larry Lopez: He’s the Best.” She and Larry were a perfect match in wit, warmth, and intellect. They married in 1996 and moved with their two cats to Cambridge, MA. Together they traveled extensively, and Larry supported and championed Brigid in her dizzying work schedule.

Brigid received numerous awards for her work and research, but more importantly, she counseled, oversaw, and taught many fledgling conservators. And she taught all who encountered her that, while you should take your work seriously, you don’t always have to be serious. Her friends and colleagues will miss her and her broad intelligence, warm generosity, boisterous laugh, and quick wit. For those who knew and loved her, she was (as she often joked) “a river to her people.”

—Margaret Breuker, Senior Conservator, Historic Architecture, Conservation and Engineering Center,
National Park Service, margaret_breuker@nps.gov

Worth Noting

Federal FY 2020 Funding Status Update

While the US government's Fiscal Year 2020 began on October 1, a short-term funding bill is keeping the federal government running at FY 2019 levels through November 21 to give Congress time to work out a spending deal and avoid a government shutdown. So far, the House has passed 10 of its 12 appropriations bills. The Senate has not passed any of its appropriations bills, although the Senate Appropriations Committee has passed several bills and reported funding levels for some agencies and programs, including for:

- › **IMLS:** The Senate's draft proposal would increase Office of Museum Services (OMS) at the Institute of Museum and Library Services (IMLS) by \$1 million. The House bill would fund OMS at an historic \$8 million increase of \$42.7 million. The FY 2019 funding level was \$34.7 million. As previously reported, the House and Senate will need to resolve these differences in the coming weeks and we are asking museum advocates to continue to urge your Senators to support the House-passed funding level of \$42.7 million.
- › **NEH & NEA:** The Senate Appropriations Committee would provide the National Endowment for the Arts and the National Endowment for the Humanities each with a \$2 million increase - whereas the House would provide each with a \$12.5 million increase to \$167.5 million, the amount museum advocates requested. The FY 2019 funding level was \$155 million for each agency. We ask museum advocates to contact your legislators to support the House-passed increase.

For more information, see this [FY 2020 Appropriations Chart](#).

Grants & Fellowships

Rome Prize

The American Academy in Rome supports innovative artists, writers, and scholars living and working together in a dynamic international community. Each year, the academy awards the Rome Prize to 30 emerging artists and scholars who represent the highest standard of excellence and who are in the early or middle stages of their working lives. The winners are invited to Rome to pursue their work in an atmosphere conducive to intellectual and artistic experimentation and interdisciplinary exchange. The Rome Prize consists of room and board, a stipend (\$28,000 for full-term fellowships; \$16,000 for half-term fellowships), individual workspace, and privileged access to Rome.

The deadline for the national Rome Prize competition was November 1, 2019. However, applications will also be accepted between November 2–15, 2019, for an additional fee. For more information about the Rome Prize, or to apply, please visit the website: www.aarome.org/apply/rome-prize/application.

For additional information, please contact Shawn Miller at s.miller@aarome.org or by calling 212-751-7200, ext. 344.

External Funding Information Updated on AIC Site

AIC's Outside Funding Sources page has been updated by Elana Oser, a recent graduate of the George Washington University Museum Studies master's program. She currently is working as a Kress Collections Specialist at the National Building Museum in Washington, DC. Visit the page to investigate non-FAIC funding options for projects and training at www.culturalheritage.org/resources/funding/outside-funding-sources.

Conservation Graduate Programs

Buffalo State College, Art Conservation Department

Post-graduation placement and student research projects for the Class of 2019:

| Alumni | Current Position | Master's Project |
|--------------------|--|--|
| Karen Bishop | Post graduate intern, Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, Los Angeles, CA, USA | Conservation and Structural Intervention of a Writing Table |
| Allison Brewer | Assistant Paper Conservator, Fine Arts Museums of San Francisco, San Francisco, CA, USA | Repairing the Restored: Conserving a Mid-19th Century Hand-Colored Aquatint Etching |
| Carolyn Burns | Andrew W. Mellon Fellow in Paper Conservation, National Gallery of Art, Washington, DC, USA | Experimental Loss Techniques for the Filling and Inpainting of Horizon '72: A Screen print by Noriko Yamamoto Prince |
| Courtney Helion | Assistant Conservator, Gawain Weaver Art Conservation, San Anselmo, CA, USA | The Rainbow Connection: Treatment and Analysis of Hand-Colored Photographs |
| Clara Huisman | TBD | Investigation and Treatment of a 17th Century Antiphonary |
| Sara Kornhauser | Artist Documentation Program Fellow, Menil Collection, Houston, TX, USA, and Whitney Museum of American Art, New York, NY, USA | The Conservation Treatment and Technical Examination of a German Impressionist Painting |
| LaStarsha McGarity | Andrew W. Mellon Fellow in Objects Conservation, National Gallery of Art, Washington, DC, USA | Sankofa: The Conservation Treatment and Analysis of "The Surveying of Washington, D.C. by Benjamin Banneker" |
| Jen Munch | Contract conservator, National Gallery of Art, Washington, DC, USA | Conservation Treatment of a 16th – 17th Century Panel Painting Attributed to Paul Brill |
| Elizabeth Robson | Fellowship in Paintings Conservation, Colonial Williamsburg, Williamsburg, VA, USA | An In-depth Technical Analysis and Treatment of a Floral Still Life Painting |
| Kaitlyn Wright | Andrew W. Mellon Advanced Fellow in Objects Conservation, Carlos Museum of Emory University, Atlanta, GA, USA | Analysis and Conservation of a Chikara |

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

The Conservation Center is pleased to announce its 2019 post-graduate placements:

| Alumni | Post-Graduate Placement |
|-----------------|---|
| Lydia Aikenhead | Thaw Conservation Center 2019–20 Pine Tree Fellow, The Morgan Library & Museum, New York, NY, USA |
| Kimberly Frost | 2019–2021 Post-Graduate Fellow and Junior Restorer, Redivivus B.V. Studio for Conservation and Restoration of Paintings, The Hague, The Netherlands |
| Bryanna Knotts | 2019–21 Research Scholar in Photograph Conservation, The Metropolitan Museum of Art, New York, NY, USA |
| Lia Kramer | 2019–22 Andrew W. Mellon Fellow in Media Conservation, The Museum of Modern Art, New York, NY, USA |
| Soon Kai Poh | 2019–20 Conservation as a Human Science Fellow, Bard Graduate Center, New York, NY, USA |
| Chantal Stein | 2019–20 Annette de la Renta Fellow in Objects Conservation, The Metropolitan Museum of Art, New York, NY, USA |

Student class of 2020 research projects:

| Student | Master Thesis |
|-----------------|--|
| Rachel Mochon | Joan Mitchell: Drawings by a "Painter's Painter" |
| Katherine Parks | Drawings, Prints, and Representation in the Description de l'Égypte |
| Andrew Wolf | Wild Grammar: Linguistic Experimentation in the Text-Based Works of James Castle |

University of Pennsylvania Stuart Weitzman School of Design

Graduate students:

| Alumni | Post-Graduate Placement |
|-----------------------|--|
| Mia Maloney | Assistant Conservator, EverGreene Architectural Arts, Arlington, VA, USA |
| Caroline Dickensheets | Assistant Conservator, Rosa Lowinger Associates, Miami, FL, USA |
| Dorcas Corchado | Staff Designer, Quinn Evans, Washington DC, USA |

Winterthur/University of Delaware Program in Art Conservation

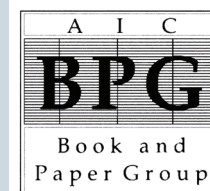
Recent graduate placements for the Class of 2019:

| Alumni | Post-Graduate Placement |
|------------------|---|
| Cassia Balogh | Conservation Fellow, Colonial Williamsburg Foundation, Williamsburg, VA, USA |
| Madison Brockman | Andrew W. Mellon fellow in Paper Conservation, Los Angeles County Museum of Art, Los Angeles, CA, USA |
| Haddon Dine | Objects Conservation Fellow, Straus Center for Conservation and Technical Studies, Harvard Art Museums, Cambridge, MA, USA |
| Emily Farek | Kress Paper Conservation Fellow, The Harry Ransom Center, University of Texas at Austin, Austin, TX, USA |
| Nick Kaplan | Conservator, Small Data Industries, Brooklyn, NY, USA |
| Amber Kehoe | Suzanne Deal Booth Post-Graduate Fellow in Photograph Conservation, The Harry Ransom Center, University of Texas at Austin, Austin, TX, USA |
| Caitlin Richeson | Assistant Conservator, Department of Anthropology, American Museum of Natural History, Washington, DC, USA |
| Leila Sabouni | IMLS-funded Assistant Objects Conservator, Virginia Museum of Fine Arts, Richmond, VA, USA |
| Keara Teeter | Samuel H. Kress Fellow in Paintings Conservation, Smithsonian American Art Museum, Washington, DC, USA |
| Victoria Wong | Project Conservator, Princeton University Library, Princeton, NJ, USA |

Specialty Group Columns

Book & Paper Group (BPG)

Dear BPG, I am happy to share that plans for the annual meeting and conference are well underway. By now the Abstract Review Committee will have selected presentations related to the 2020 meeting theme, Conservation: Reactive and Proactive.



AIC Annual Meeting Abstract Review Process

Have you ever wondered how BPG abstracts are selected? Every year, the Program Chair convenes an Abstract Review Committee from among BPG's elected and appointed leadership. From time to time a member-at-large may be asked to participate to ensure that the committee has representation from all facets of our very large and varied membership: book, paper, museum, library, private practice, geographic distribution, and different experience levels. They work confidentially and, new this year, within an online submission portal called Firebird that is managed by AIC. All abstracts are evaluated individually and weighed on their own merit using a series of criteria succinctly stated on the AIC website's Abstract Review Page that cover clarity, originality, timeliness, and qualitative relevance to the field. Important too is consideration of a stepped development of BPG-related research. BPG conference programming includes occasional tips sessions and a robust discussion group system that can operate as sandboxes for new topics. Special panels and topical sessions can create focused areas of deeper innovation. This rigorous but fulfilling process results in BPG's strong track record of scholarship and research development.

Program Chair Eliza Spaulding has done an amazing job energizing the format of the conference programming for Salt Lake City by encouraging folks to consider short, 15-minute talks or panel sessions that will both enliven our program and allow for more time for discussion. Look for information about the upcoming program this winter. I'm sure that the 2020 meeting will be the best one yet.

Discussion Groups

By the time this column is distributed, the ballot on a potential merger of the Archives Conservation Discussion Group (ACDG) and Library Collections Conservation Discussion Group (LCCDG) will have been decided and results shared with members. This is the first time the BPG has used the new balloting feature within the BPG Online Community, and it bodes well for quick and wide-reaching participation in members polls. Thank you for your patience with any technical hiccups for this new system. Please make sure to participate in all ballots, so we can have full representation from our large group and be as inclusive and participatory as possible.

Financial Committee

The Financial Committee, an ad hoc advisory group that Jodie Utter convened this summer, is progressing towards their goal of delivering broad recommendations to the BPG Executive Council by midwinter. The group is composed of past BPG Chairs, Secretary-Treasurers, and AIC Board members, including Sue Murphy, Jennifer Hain Teper, Michelle Facini, Sarah Norris, and myself (ex officio). The process has been rewarding as we delve into the value of membership (both personal and professional) and how the BPG of the future will be able to better advocate for member needs.

Nominating Committee

The Nominating Committee seeks candidates to run for two elected offices: Chair and Assistant Program Chair.

Elections will take place in spring 2020 and the positions will start after the 2020 annual meeting. If you are interested in either of these positions or know someone who might be, please contact a member of the Nominating Committee: Whitney Baker (bpg.whitneybaker@gmail.com), Ken Grant (kgrant@austin.utexas.edu), or Amelia Sorensen (maesoren@gmail.com) by December 1, 2019.

For a description of position duties, please see: <https://www.culturalheritage.org/membership/groups-and-networks/book-and-paper-group/about/bpg-officers/bpg-executive-council-responsibilities>. Consider sharing your time and expertise to further our profession!

More

There's so much else to write about! Rest assured that your dynamic and thoughtful colleagues within BPG are diligently working on ways to enrich your conference experience, to record the intellectual output from our field, to create new learning and enrichment opportunities, and to foster a supportive community. Look for updates in the next column.

I welcome your feedback on any of the topics I've mentioned or others that you would like to address. You can contact me at the email listed below with your thoughts or suggestions.

— Sarah Reidell, BPG Chair, sarah.reidell@gmail.com

Electronic Media Group (EMG)

EMG Business Meeting

The minutes from this year's EMG Business Meeting are now posted in the online EMG Community. You will need to login to view the document. Please take a look and send any questions to your officers.

EMG Officers

Get to know your officers. Do you have any questions about AIC, EMG, or the officer positions? Please reach out at any time with ideas, questions, or feedback!

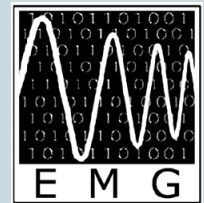
- › Chair: Crystal Sanchez
- › Program Chair: Amy Brost
- › Assistant Program Chair: Alexandra Nichols
- › Secretary/Treasurer: Joseph (Joey) Heinen
- › Webmaster: Jonathan Farbowitz
- › Electronic Media Review Managing Editor: Briana Feston-Brunet
- › Electronic Media Review Assistant Editor: Meaghan Perry

Don't forget our EMG community listserv! To send out a notice, you can send an email to conservationus-electronicmedia@connectedcommunity.org

EMG Officer Nominations

Interested in running for a position? Reach out to us! Volunteering as an EMG Officer is a great way to understand the workings of AIC and get involved in the media art stewardship community. Our nominating committee starts working hard to find qualified candidates at the end of the year. This year, our open positions are:

- › Chair
- › Webmaster
- › Assistant Program Chair



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 online EMG Community; login required.

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

Objects Specialty Group (OSG)

Hello OSG! This month I'd like to share this update from Louise Beck, OSG's Outreach Committee Chair. Louise shared this in a post on the online Community, but we're looking to continue to spread the word.

"Last fall, we conducted a short survey regarding OSG, outreach, and what the Outreach Committee could be doing to support our membership. You can now view the results of the survey by following this link: <https://tinyurl.com/y2az4eab>. These results will serve as a guide for the Outreach Committee as we work with the AIC Outreach Team to make a plan for the future. All of this is a work in progress, and if you have any further comments or suggestions, please feel free to reach out. Thank you again to all who responded, and keep your eyes peeled for more from the OSG Outreach Committee in coming months!"

If you were not able to participate in the survey but would like to give your input, please do get in touch with Louise (louisesbeck@gmail.com) or me or post a comment directly on the online community post.

—Jessie Arista, OSG Chair 2019–2020, jarista@getty.edu



Textile Specialty Group (TSG)

TSG Leadership

This newsletter is my first since the change of TSG leadership at the 2019 AIC Annual Meeting in Uncasville, CT. I have enjoyed working over the past few months with the TSG officers, committee chairs, and members. Ann Frisina joins TSG as the Vice/Program Chair, Kirsten Schoonmaker will continue in the position of Secretary, and Rebecca Beyth Stern will continue as Treasurer.

I want to give a big thank you to Melanie Sanford for all her efforts and enterprise as chair last year and for providing me with support.

2020 AIC Annual Meeting

The abstract selection committee (Ann Frisina, Alison McCloskey, and myself) has been hard at work choosing abstracts for the AIC 48th Annual Meeting, which will take place in Salt Lake City, UT, on May 19 – 23, 2020. With abstracts relating to the general theme "Conservation: Proactive and Reactive," as well as a joint session of TSG/WAG that delves into historic interiors, Ann Frisina has been coordinating a great program.

Our TSG/WAG joint reception will be held at the Utah Museum of Fine Arts.

Please contact Ann Frisina (ann.frisina@mnhs.org) with any questions.

Textile Conservation Wiki

As announced during the 2019 AIC meeting, TSG has formed a Wiki Working Group to develop, edit, and enhance the content and utility of our online resources. The group held its first phone conference meeting in October, where project priorities were discussed, and we started to develop the group's charge and guidelines. The initial



members are Megan Mary Creamer, Jennifer Cruise, Heather Hodge, Anna Rose Keefe, Jacquelyn Peterson-Grace, and Cathleen Zaret.

Other TSG members interested in contributing to the work of this group are asked to contact the Wiki Editor, Jennifer Cruise (jl@textilisconservation.com). Please consider helping to grow the wiki and other online resources by suggesting important content areas that you would like to see developed, contributing content that we can adapt for the wiki, or offering your expertise to help edit old and new content!

TSG Scholarship

This is the second year that 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.

Applicants may request funding to help defray costs to present at a TSG session at the AIC Annual Meeting, for research that is to be presented at the AIC Annual Meeting or published in JAIC, or to support attendance to an FAIC professional development workshop.

A description and guidelines for the scholarships can be found on the AIC website. From the AIC home page, choose the tab for Specialty Topics/Textiles/Grants and Scholarships, OR choose the tab for Grants/Specialty Group Grants/TSG Scholarship Fund OR follow this link: <https://www.culturalheritage.org/membership/groups-and-networks/textile-specialty-group/scholarship>. On the scholarship fund page, you will find the criteria for review, application process, and procedures.

The application will become available eight weeks prior to the application deadline. The deadline for receipt of all materials is December 15, 2019.

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

—Julia Carlson, TSG Chair, thejgcarlson@gmail.com

Wooden Artifacts Group (WAG)

WAG Speaker Stipend

WAG will offer a speaker stipend for the upcoming AIC annual conference in Salt Lake City, UT. The stipend is intended to support early-career professionals and graduate students who present in a WAG or WAG/TSG joint session in spring 2020. The application platform will open in the second half of October. Stay tuned for details.



WAG Online Platform

Three volunteers will help us with future content of our specialty group's website:

- › Karen Bishop, the ECPN liaison for the Wooden Artifacts Group, and a graduate intern in Decorative Arts at the Getty
- › Kaitlyn Wright, a recipient of WAG's pre-program scholarship, and an Andrew W. Mellon Advanced Fellow at the Michael C. Carlos Museum
- › Yuqi Chock, an Andrew W. Mellon Advanced Fellow in the Furniture and Frames Lab at the Museum of Fine Arts, Boston

Thank you, Karen, Kaitlyn, and Yuqi.

And thanks to everyone who has contributed to our platform in the past. Please keep posting!

—Christine Storti, WAG Chair, cstorti@mfa.org

Note: Architecture Specialty Group, Conservators in Private Practice, Paintings Specialty Group, Photographic Materials Group, and Research & Technical Studies did not submit columns for this issue.

Network Columns

Collection Care Network (CCN)

ANNOUNCEMENTS

Materials Selection & Specification Working Group, NYC, November 7-8, 2019

The 3rd annual meeting of the MWG will feature subcommittee reports from Resources & Dissemination; Materials Selection & Specification; and Materials Testing & Standards, followed by break-out sessions, a discussion of the MWG Web Resource, and presentations.

The MWG underscores the directive in AIC's Guidelines for Practice to "recognize the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property" and further the museum professional's ability to "select methods and materials that, to the best of current knowledge, do not adversely affect cultural property or its future examination, scientific investigation, treatment, or function."

For further information, contact Becky Kaczowski, Chair, kaczowskir@si.edu.

2020 AIC Annual Meeting: Lunch and Learn Panel Discussion

Preventive Conservation: Collection Storage—How do we convey that we aren't just storing our stuff? How do we promote respectful and careful access to our collections while ensuring long-term preservation? Good storage is the foundation of effective collection care and plays a key role in advancing conservation while promoting accessibility and use of collections among all stakeholders. Lunch and learn with colleagues while listening to subject experts presenting key insights centered around the main sections of the newly published *Preventive Conservation: Collection Storage*. Speakers will cover topics such as: fundamentals of collection storage, assessment and planning, creating and renovating storage facilities, facility management, specialized collection environments and care, and storage equipment and materials. As in the book, talks will focus on a range of collections including science, fine and decorative art, history, library, and archives from a risk-management perspective. The session will include an interactive quiz based on one or more of the book sections that could win you a free copy of the book!

For further information, contact Rachael Arenstein, arenstein@culturalheritage.org.

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

Contemporary Art Network (CAN!)

2020 Annual Meeting

We are pleased to have several sessions planned for the upcoming 2020 AIC Annual Meeting in Salt Lake City:

- › Concurrent general session titled: "External Forces in Contemporary Art"
- › RATS/CAN! joint session
- › EMG/CAN! joint session

INCCA Mentoring Program

We are very excited about partnering with INCCA (the International Network for the Conservation of Contemporary Art) to run their mentoring program—the first time it will be held in the US—during the 2020 AIC Annual Meeting. The INCCA mentoring program aims to connect emerging conservators, or those new to the conservation of contemporary art, with recognized and established conservation professionals. The program fosters meaningful one-on-one mentoring

experiences around specific short-term activities and will encourage longer-term professional relationships. More information about the program can be found directly through INCCA's website <https://www.incca.org/incca-mentoring-programme>.

The most visible part of the program at the Annual Meeting will be a lunchtime Speed Mentoring session, featuring the chance to grab 10 uninterrupted minutes with a range of well-known professionals active in contemporary art conservation. More information to come via the AIC CAN! Online Community; all CAN! members have access to these posts. CAN! will also offer presentation support to individuals as a way of encouraging mentorship before, during, and after the conference. If this is something you may be interested in, please contact luca.ackerman@gmail.com and you will be put in touch with an INCCA mentor. Availability is limited, so please sign up as soon as it becomes available through the AIC Annual Meeting page.

CAN! ECPN Liaisons

CAN! would like to welcome our first ECPN liaisons, Joy Bloser and Jen Munch.

Joy Bloser is an objects conservator who specializes in modern and contemporary art as the David Booth Fellow in Sculpture Conservation at The Museum of Modern Art, New York. Her current research is devoted to exploring treatment strategies for plastics and composite plastic objects and connecting these strategies for wider implementation across the museum. Prior to working in conservation, she was the assistant curator at UCCA Center for Contemporary Art in Beijing. She continues to work on Chinese translations of art-focused texts.

Jen Munch is currently a contract paintings conservator at the National Gallery of Art in Washington, DC. Jen is a recent graduate of the Garman Art Conservation master's program at State University of New York Buffalo State College. She has a BFA in visual art from Tufts University and the School of the Museum of Fine Arts, Boston.

Joy and Jen can be reached at can.ecpn.liaison@gmail.com.

CAN! Membership

Beginning 2020, there will be a nominal fee of \$15 to join the Contemporary Art Network. Please keep this in mind when renewing your membership dues for next year.

—J. Luca Ackerman, CAN! Chair, luca.ackerman@gmail.com

Emerging Conservation Professionals Network (ECPN)

2019 Fall Webinar

ECPN is working on its fall webinar entitled "An Introduction to Navigating the Workplace, Building Community, and Leveraging Resources," with speakers Anisha Gupta and Leslie Gat. The presentation will focus on the various roles an emerging conservation professional (ECP) may occupy within the conservation profession, and how AIC/ECPN can function as both a professional resource and a support community. The goal of this webinar is to empower and inform ECPs who are currently navigating ambiguous or challenging situations. The webinar is scheduled to take place on Tuesday, November 19, 2019, at 12:00 p.m. EDT.

New Content on the Emerging Conservation Professionals (ECP) Community

ECPN is happy to announce new content on the ECP Community. Check out these recent posts:

- › [Book and Paper Group \(BPG\) Specialty Group Liaison Feature with Alexa Machnik](#)
- › [ECPN International Training Interview with Kamila Korbela](#)
- › [ECPN Library and Archives Interview with Lyudmyla Bua](#)
- › [ECPN Library and Archives Interview with Henry Hebert](#)

GoogleForm for ECPN's Compensation Resources

ECPN is compiling publicly posted employment data for pre-program conservation positions and fellowship positions to supplement the 2014 AIC/FAIC Conservation Compensation Research Survey Report and the 2018 Emerging Conservation Professionals Employment Survey Report. The purpose in collecting compensation data is two-fold: to increase transparency about compensation ranges, and to provide a useful resource for early-career professionals. To keep these resources current, ECPN created a GoogleForm accessible via ECPN's [Compensation Resources page](#) where new information can be submitted.

ECPN-CIPP Mentorship Program

ECPN partnered with Conservators in Private Practice (CIPP) to organize a nine-month mentorship program which concluded in September 2019. To help the administrators evaluate this pilot program, ECPN and CIPP circulated a survey to participants. Discussions are currently underway to analyze the feedback and decide about possible future iterations of the program.

ECPN-HBCU Mentorship Program

ECPN has formally launched the third iteration of this mentorship program partnering with select Historically Black Colleges and Universities (HBCU). The program connects undergraduate students (or recent graduates) who have participated in the TIP-C or STITAH programs with emerging conservation professionals who have volunteered to serve as mentors. The [Two-Week Introduction to Practical Conservation \(TIP-C\) program](#) is hosted by the University of Delaware and Winterthur Museum and the [Summer Teachers Institute in Technical Art History \(STITAH\)](#) is an intensive week-long professional development program for art history faculty from universities across North America. The goal of the program is to provide the students with mentors who can provide guidance as they consider potential career paths in conservation, museum studies, or related fields.

Berger Family Foundation Programming

FAIC has received a grant from the Berger Family Foundation, supporting activities to "...disseminate information to students from high school to college-age, particularly in underserved and under-represented communities, about the discipline of conservation as a career possibility." Holly Maxson, Vice-President of the Berger Family Foundation, outlined the goals of the fund, indicating that "overall, we would like this gift to be utilized in ways that further the goals articulated in the 2018 Report to the AIC Board of Directors by the Equity and Inclusion Working Group... Our vision is that these funds, coupled with similarly focused funding from other sources, will strengthen diversity and inclusion in the field of art conservation."

FAIC is working with ECPN to enable peer-to-peer interactions at HCBUs in the Atlanta region. Currently, ECPN is working with the Atlanta University Center Collective for the Study of Art History & Curatorial Studies (AUC Art Collective) on a programming event scheduled for this winter.

NECA Conference

The New England Conservation Association (NECA) held its biennial meeting on October 4-5, 2019, at Brown University's Rockefeller Library in Providence, Rhode Island. Kaeley Ferguson, ECPN Regional Liaison for Boston, gave a presentation on behalf of ECPN entitled "Update on The Emerging Conservation Professionals Network (ECPN)." The talk was well received and Kaeley handed out ECPN promotional materials to interested parties.

—Eve Mayberger, Chair, ecpn.chair@culturalheritage.org

Positions, Internships, & Fellowships

Executive Director (San Diego, CA, USA)

The Balboa Art Conservation Center (BACC) seeks an Executive Director, a strong leader with the imagination and ambition to innovate, engage new audiences and clients and drive a renewed level of activity. The Executive Director is responsible for the administrative management of the Center, overseeing the operations and programs guided by the organization's strategic plan. Other key duties include business development and fundraising for the continued financial health of the Center, marketing, and community outreach. The position reports directly to the Board.

Chief Conservator (Indianapolis, IN, USA)

The Indianapolis Museum of Art at Newfields - The Chief Conservator will have an opportunity to refine existing conservation processes and procedures and work with other departments to ensure the Collections Division continues functioning efficiently and collaboratively. This creative thinker will be inclined to confront the challenges faced by the field of conservation in an evolving museum landscape by advocating for and representing conservation within the museum, local arts community, and on the national and international stage.

The Andrew W. Mellon Fellowship in Paper Conservation (San Francisco, CA, USA)

The Corporation of the Fine Arts Museums (COFAM) is offering a two-year advanced post-graduate fellowship in the conservation of paper-based materials beginning in January of 2020. COFAM is comprised of two museums, the de Young and the Legion of Honor. Holdings in the museums' Achenbach Foundation for Graphic Arts number over 100,000 artworks. The prints, drawings, photographs, and artists' books represent more than five hundred years of works on paper.

Conservator (Miami, FL, USA)

Vizcaya Museum and Gardens. Considering the unique needs and challenges of Vizcaya, whose collections are housed in historic buildings with features and finishes that are part of the historic fabric of the estate, the conservator will be involved in the conservation of the collection as well as historic preservation of the estate.

Conservator, Digital and Media Art (Hong Kong)

M+ Museum - Reporting to the Senior Conservator, the position is an integral part of a growing conservation team to deal with the preventative and remedial conservation of the growing M+ Collection in Digital and Media Art area.

Project Conservator - Paper Conservator (Tulsa, OK, USA)

Gilcrease Museum / The University of Tulsa - The Project Conservator-Paper Conservator, under the supervision of the Chief Conservator, will work with the Luce Project Team to conduct conservation assessments of 3,800 collection items within two major areas of the museum's collection: Native American painting traditions in the southern Great Plains region and the art and archives of Thomas Moran and his wife Mary Nimmo Moran. This is a one-year contract position.

Archaeological Conservation Summer Internships

The Agora Excavations Conservation Laboratory of the American School of Classical Studies at Athens is offering 2-3 Archaeological Conservation Internships for the 2020 summer excavation season. Interns will have an opportunity to treat freshly excavated archaeological finds and to participate in an active on-site conservation laboratory. Under the supervision and guidance of the Agora Conservation staff, interns will carry out general conservation duties.

Graduate internship (Los Angeles, CA, USA)

The Getty Conservation Institute - Graduate Internships at the Getty support full-time positions for students who intend to pursue careers in fields related to the visual arts. The Getty Conservation Institute offers 12-month residencies in Buildings and Sites, Collections, Science, and the GCI's Conservation Collection. Graduate internships at the Getty are open to applicants of all nationalities who are either currently enrolled in a graduate program leading to an advanced degree in a field relevant to the internship(s) for which they are applying, or who have recently completed a relevant graduate degree.

Paper Conservator (Oakland, CA, USA)

Preservation Arts is seeking to hire a full-time Paper Conservator. Responsibilities will include conservation assessment, research, treatment, and documentation of works on paper, as well as meeting with clients and preparing estimates for treatments. Projects may include a broad range of paper-based artworks from different periods, although our primary focus is on contemporary and modern art.

Conservator (Newark, NJ, USA)

The Newark Museum is seeking a full-time Conservator to oversee all conservation activities of the Museum's collections, one of the larger and finest collections of art and science in the United States. The Conservator will develop and oversee the implementation of best practices for the safekeeping, presentation, proper installation, and conservation of all works in the Newark Museum's permanent collection (approximately 300,000 works).

Conservation Consultant (Birmingham, AL, USA, or Remote)

Conserv – As a Conserv Conservation Consultant, you'll be the voice of collections care at Conserv. You'll spend your day solving interesting problems – talking with conservation professionals, understanding their pain points, designing features in our products, participating in sales calls, and developing support content.

Open Palace Programmes (UK)

The Open Palace Programmes offer an English, an Irish and a Scottish program which offer you the chance to: Step behind the scenes at some of the most significant palaces and mansions in the UK; learn from the heritage professionals how to conserve, present and interpret sites and collections; take part in hands on activities tackling real challenges alongside the experts; and more.

Conservator of Paintings (Atlanta, GA, USA)

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

Conservator-in-Residence (Beijing, China)

World Monuments Fund Conservator-in-Residence. The Conservation Resources for Architectural Interiors/Furniture, and Training (CRAFT), is a training program with an emphasis on the conservation of fine furniture and historic interiors developed and jointly administered by the Palace Museum (PM) and Tsinghua University (TSU) in Beijing. It was established by the Palace Museum and World Monuments Fund as part of a collaborative program to conserve the Qianlong Garden (QLG) located in the Forbidden City with the goal of teaching modern conservation methodology and techniques, while also supporting traditional hand skills.

Paper Conservator/Restorer (Seattle area, 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.