



**AIC News**  
March 2020  
Volume 45(2)

Members of the Materials Working Group at their November 2019 meeting in New York.

# Materials Working Group: Building Community & Collating Resources

*By Rebecca Kaczowski, Melissa King, and Lisa Imamura*

## MWG Introduction

The Working Group for Materials Selection and Specification (Materials Working Group or MWG) is creating a centralized resource to assist with collection and conservation materials selection and to facilitate information exchange. The group is engaging approximately 90+ preservation professionals from a wide array of allied fields to actively work toward defining the multi-faceted challenges related to materials selection.

Formed in early 2018 as a new initiative of AIC's Collection Care Network (CCN), the MWG has held three in-person two-day meetings, with monthly progress check-in conference calls. The group mission is to develop methods for evaluating and selecting materials for storage, transport, and display while sharing electronic resources related to these endeavors. The MWG is eager to welcome more participants to contribute to the myriad of projects and resources under development, and the group is forming a plan for long-term sustainability and relevance.





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**Submit to** [carmina@culturalheritage.org](mailto:carmina@culturalheritage.org).

We reserve the right to edit for brevity and clarity.

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# From the Board President

Some time ago, an AIC member shared with me his observation that many members seem unaware of how AIC is organized and how it functions administratively. Consequently, some members may not know where to direct their concerns and questions or may not understand the process by which decisions are made. In an effort to untangle the various branches of our family tree, I would like to take a look at specific groups within our structure and their relationship to each other. Also, it's important to become better acquainted with the volunteer AIC members who populate them.

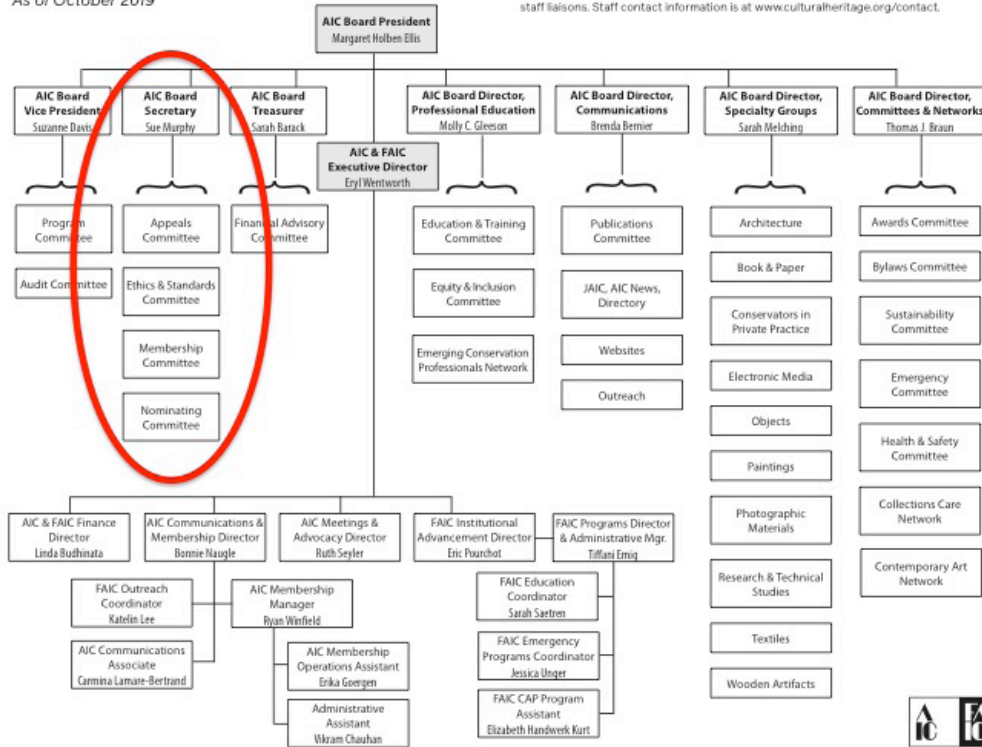
Firstly, however, I would direct your attention to our organization chart found at [www.culturalheritage.org/leadership](http://www.culturalheritage.org/leadership) and illustrated below. Even after 40+ years of AIC membership, I find myself consulting this chart on a regular basis.



Margaret Holben Ellis,  
AIC Board President

**AIC Board and AIC-FAIC Staff Organizational Chart**  
As of October 2019

Note: AIC board members serve as liaisons to specialty groups, networks, committees, and other divisions of AIC, and oversee their activities in collaboration with assigned staff liaisons. Staff contact information is at [www.culturalheritage.org/contact](http://www.culturalheritage.org/contact).



## Leadership Pages

Learn more about our structure and the board at [culturalheritage.org/leadership](http://culturalheritage.org/leadership).

Read our core documents (code of ethics, positions, minutes, financials) at [culturalheritage.org/governance](http://culturalheritage.org/governance).

Due to their important roles and long-standing existence, let's start with our four Standing Committees circled in red. A standing committee is a group of members of a larger body that are appointed to deal with specific areas of organizational business. For example, in the US Congress, both the House of Representatives and the Senate have standing committees each one with its own jurisdiction.

As required by AIC bylaws, our Standing Committees are:

- Ethics and Standards
- Appeals
- Membership
- Nominating

The Standing Committees fall under the guidance of Board Liaison and Secretary, Sue Murphy, who oversees and reports the Committees' activities to the rest of the Board of Directors. Standing Committees also have a designated AIC staff liaison to facilitate their operations.

## Ethics and Standards Committee

This committee:

- › serves the public and members in clarifying proper adherence to the principles stated in the Code of Ethics and Guidelines for Practice and its Commentaries;
- › hears and assesses issues of alleged misconduct or interpretation of the above stated documents;
- › serves in an advisory capacity to the Board of Directors, which retains the power of a final decision.

The deliberations of the committee are conducted in absolute secrecy with results conveyed to the complainant and AIC member only, with records retained by the AIC office. The board in consultation with the committee chair appoints members of the Ethics and Standards Committee. The five members consist of at least three Fellows and no more than two Professional Associates (PA).

### CURRENT VOLUNTEER LEADERSHIP

- › Rustin Levenson (Chair)
- › Camille Myers Breeze
- › Jennifer Kim
- › T.K. McClintock
- › Ingrid Neuman

## Appeals Committee

The Appeals Committee hears appeals of all actions of the Board of Directors taken pursuant to the Code of Ethics and Guidelines for Practice with its Commentaries.

The committee consists of three Fellows appointed by the Board of Directors. They serve for six-year terms each, with a new member appointed every other year. Should a vacancy occur before a term has expired, the board appoints a new member to serve out the remaining portion of the term. Members may be removed for cause only. When an appeal comes before the committee, the board in consultation with the chair appoints two additional members. The appointed members must be full voting members and have the same specialty as the accused member(s). One must be a Professional Associate if the accused is a Professional Associate. The terms of the two additional members expire upon completion of the specific appeal.

### CURRENT VOLUNTEER LEADERSHIP

- › Stephen Bonadies (Chair)
- › Karen Zukor (Chair Emeritus)
- › Nancy R. Pollak

## Membership Committee

The Membership Committee reviews applications for professional membership designations (Fellow, Professional Associate).

The committee consists of five members including at least three Fellows and at least one Professional Associate.

### CURRENT VOLUNTEER LEADERSHIP

- › Karen L. Pavelka (Chair)
- › Charlotte Seifen Ameringer
- › Rebecca Kaczowski
- › Patricia Maria O'Regan
- › Shelley Sturman
- › Catharine Hawks (Ex-Officio)

## Nominating Committee

The Nominating Committee:

- › presents a slate of candidates for the annual election of directors and officers at least two months prior to the annual Business Meeting;
- › accepts nominations up to three months before the stated date of the annual Business Meeting;
- › opens the election to voting members not less than thirty days prior to the date of the annual Business Meeting.

The Nominating Committee consists of three members who each serve three-year terms. There must be two members having Fellow status; the third person can be a Fellow or Professional Associate. Should a vacancy occur, the Board of Directors appoints an interim member in the same membership category, who serves until new elections are held. The longest serving member of the committee serves as chair. NOTE: members of the Nominating Committee are elected by you!

### CURRENT VOLUNTEER LEADERSHIP

- › Fran E. Ritchie (Chair)
- › Penley Knipe
- › Sarah Stauderman

AIC members rely upon the Standing Committees to carry out our fundamental organizational business and to keep our house running smoothly and ethically. At any given time, anywhere from 11 to 15 Fellows and 1 to 6 Professional Associates are needed to populate the Standing Committees. A healthy and continuous influx of Fellows and PAs is critical in order to maintain dynamic and responsive Standing Committees. Therefore, your advancement to the membership designation to which you are entitled helps us all!

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

# Materials Working Group: Building Community & Collating Resources

Continued from cover

## MWG Structure

The MWG is chaired by Becky Kaczkowski (Museum Conservation Institute, [kaczkowskir@si.edu](mailto:kaczkowskir@si.edu)) and guided by a central Steering Committee. Steering Committee members lead three committees, each with their own structure:

- › **Selection & Specifications:** Jenifer Bosworth, co-chair (National Museum of Asian Art; [bosworthj@si.edu](mailto:bosworthj@si.edu)); Luci Ciperá, co-chair (Canadian Museum of Nature, [lcipera@nature.ca](mailto:lcipera@nature.ca)); Carolyn Leckie, co-chair (Canadian Museum of Nature, [cleckie@nature.ca](mailto:cleckie@nature.ca)); Antje Neumann (National Museum of African American History & Culture); and Andrew Robb (Library of Congress).
- › **Testing & Standards:** Eric Breitung, co-chair (Metropolitan Museum of Art, [eric.breitung@metmuseum.org](mailto:eric.breitung@metmuseum.org)); Cathy Hawks (National Museum of Natural History); Susan Heald (National Museum of the American Indian); Emily Kaplan (National Museum of the American Indian); Chris Maines, co-chair (National Gallery of Art, [c-maines@nga.gov](mailto:c-maines@nga.gov)); Julia Sybalsky (American Museum of Natural History); and Elena Torok (Dallas Museum of Art).
- › **Resources & Dissemination:** Rachael Arenstein (AM Art Conservation LLC); Mary Coughlin (The George Washington University); Lisa Elkin (American Museum of Natural History); and Lisa Goldberg, chair (Goldberg Preservation Services LLC, [lgoldberg@stny.rr.com](mailto:lgoldberg@stny.rr.com)).

## Current Status and Continuing Goals

To break the larger goals into projects with achievable end products, the MWG and its committees met for its third annual meeting on November 7-8, 2019, at the Metropolitan Museum of Art (The Met) in New York City, New York. The meeting followed a similar format to previous meetings, with round-table discussions by committee, task-based assignments, whole-group brainstorming, and lightning-round talks meant to spark fruitful discussion. Because this meeting coincided with the IMLS-funded Materials Testing Symposium at The Met, several colleagues from organizations outside of North America (see box at right) were able to attend the MWG meeting and provide perspectives on European efforts towards similar goals.

As a standing AIC Working Group, the MWG is nearing the end of its first term; this article reports on the progress and projects of the three subcommittees and our vision going forward. It is anticipated that the broad-based collaboration the working group offers will continue and spark sustained community and resource development.

## Committee Updates

### SELECTIONS & SPECIFICATIONS (S&S)

The S&S committee has been tasked with imagining and designing resources to aid museum professionals when making informed decisions in selecting materials for storage, transport, and exhibition.

The committee has evolved into two groups working on two distinct projects:

- › **FACT sheets:** This group is creating downloadable resource sheets for materials used within a collection context. This effort is modeled after the Pest Fact Sheets available on [MuseumPests.net](http://MuseumPests.net). These sheets aim to provide quickly identifiable information about material working qualities and potential risks when used with collection items. They are designed to provide information

## European Counterparts

Recent participants included colleagues from English Heritage, Historic Royal Palaces, Natural History Museum London, the German Federal Institute for Materials Research and Testing (Bundesanstalt für Materialforschung und -prüfung, also known as BAM), and the University of Turin (Università degli Studi di Torino).

## European Counterpart Projects

### The MEMORI Project

“Measurement, Effect Assessment and Mitigation of Pollutant Impact on Moveable Cultural Assets”  
<http://www.memori.fraunhofer.de>; <http://memori.nilu.no>

The MEMORI project included 14 European partners and 3 subcontractors that were research organizations, conservation schools, museums, and enterprises. The project outcome was presented at an international conference in Madrid, Spain, on October 4, 2013, and now has an End User Group consisting of museums, conservation research institutions, and conservation equipment companies.

The project resulted in a method for effectively measuring pollutants including nitrogen dioxide, sulfur dioxide, ozone, organic acids, and sulfides using a specifically designed dosimeter. In addition, the project developed a material response table that can be used as an aid to indicate a material's sensitivity to environmental factors, and to help guide and prioritize risk parameters.

The MEMORI dosimeter was designed to be an early warning tool to tell users if the air quality within a particular enclosure poses a probable risk to cultural heritage objects. The dosimeter has two sensitive parts: glass (GDS) and a synthetic polymer (EWO) that react with pollutants, UV radiation, temperature, and relative humidity. Results are recorded and translated on the website into a color-coded scheme representing risk for classes of cultural heritage materials. Unfortunately, due to supply chain issues, it is reported that the dosimeter is not commercially available. The [decision-making tool](#), however, is available and provides a table that translates risks from particular types of pollutants generated by storage and display materials.

### The APACHE Project

“Active & intelligent PAcKaging materials and display cases as a tool for preventive conservation of Cultural Heritage” <https://www.apacheproject.eu/>

The APACHE Project is a new European collaborative of professionals working toward acknowledging and adopting international standards and recommendations for environmental conditions, light exposure, and pollution. The current research and development stages are based upon multi-scale modeling of enclosures that allow predictions about the degradation of cultural heritage materials enclosed within. In addition, the goals for this project include effectively developing a network among cultural heritage institutions, associations, and universities, through website design and social media tools, as well as workshops, seminars, and conferences.

- › Starting date: January 1, 2019
- › Duration: 42 months
- › Topic: NMBP-33-2018 | Innovative and affordable solutions for the preventive conservation of cultural heritage (IA)

that is relevant to all exhibition stakeholders including designers, fabricators, conservators, scientists, collection managers, archivists, preparators, and more. During the 2019 MWG meeting at The Met, the group determined that these forms could be incorporated into the Museum of Fine Art Boston's Conservation and Art Materials Encyclopedia Online (CAMEO) Wiki ([http://cameo.mfa.org/wiki/Main\\_Page](http://cameo.mfa.org/wiki/Main_Page)), with an MWG focus on improving this long-standing resource.

- › Decision-Making: This sub-committee is developing a decision-making tool to help in paring down options in a selection process. To do so, the group is currently participating in the editing and re-design of the National Park Service (NPS) content from the 1999 CD-ROM, *Exhibit Conservation Guidelines*, by Toby Raphael with major contributions by Nancy Davis and Kevin Brookes. This project was made possible by a recent agreement between the NPS and AIC, permitting access to the original text for updating and revision. Content from the *Exhibit Conservation Guidelines* is being incorporated into the AIC Wiki and the group is currently expanding on and updating specific sections, including “General Exhibit Planning” and “Technical Notes.” This group is working alongside an NPS/AIC group whose aim is to edit, update, and re-publish the entire *Exhibit Conservation Guidelines* on the AIC Wiki. Using the wiki format will allow for quick navigation to term descriptions and colocation of information between wiki pages, along with the potential for linking to additional resources.





The MWG Testing & Standards committee is testing materials using a round-robin method at several institutions. The samples in test tubes (above) and lead acetate test papers (below right) were tested at National Museum of the American Indian, Smithsonian Institution. Courtesy Lisa Imamura.

## TESTING & STANDARDS (T&S)

The T&S committee's mission is identifying and refining methods for evaluating materials and improving means for their implementation and interpretation by end users within the collection care community.

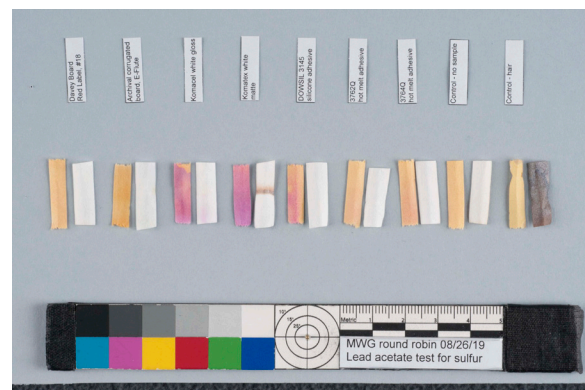
At the end of 2018, this committee focused on a testing "round-robin" with the goals of investigating trends in material testing techniques and evaluating the repeatability and reproducibility of common methods. Throughout 2019, the group collaborated in preparing and distributing sample materials, conducting analytical tests based on standardized protocols, and compiling results (see *New Materials & Research*, page 25). In November 2019, the group reviewed initial results and quickly reached consensus that further testing was needed while discussing modifications for another round of testing. Participants worked together and in smaller focus groups assigned to specific analytical techniques, such as gas chromatography-mass spectrometry volatiles analyses, Oddy test variations, or microchemical and pH tests. The group made great strides towards identifying and refining materials testing methods, and also identified and distinguished future complexities in assuring consistency in test execution and interpretation, especially in grappling with experimental design and scientific rigor.

With the challenges and lessons learned from the first round-robin, the committee moved forward into a second round of testing, scheduled to conclude in early summer of 2020. By this fall, T&S will be ready to integrate the results of their work with the other two groups, as the larger MWG tackles shared considerations involving test result interpretation and the successful delivery of outcomes to the wider collection care community.

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## RESOURCES & DISSEMINATION (R&D)

The R&D committee has been working toward delineating the parameters of an online tool in smaller groups and continues to investigate avenues and resources required to move forward in its creation. In 2018, R&D distributed a survey worldwide via professional organizations and associated listservs, in an effort to understand audience and preferred resources in use by a wide range of allied professionals. The R&D steering committee convened a small meeting with select members of the other two MWG committees at the American Museum of Natural History, New York, in September 2019 and conversations continued at the November 2019 MWG meeting to discuss:

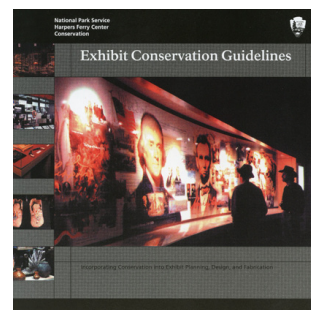


Lead acetate test papers from a recent round-robin. Courtesy Lisa Imamura.

- › **Defining audience groups, based on survey data and participant discussions.** At the September meeting, the group created a model for audience groups, using the position descriptors defined by the survey and discussion among participants. The three-part model (makers, users, interpreters) was received at the November MWG meeting with significant discussion, suggesting that more work is needed to characterize audience groups and create a working model. Refining this audience model will continue with more input from the MWG at large and a closer look at the survey data using data visualization tools.
- › **Evaluating models for an online resource.** The group focused on the NPS *Exhibit Conservation Guidelines* and Goppion's Hypermaterial model (a visualization tool for exhibit case design) as springboards for discussion about how development of a functional online tool should proceed. This group currently envisions that the structure for the NPS *Exhibit Conservation Guidelines* may be used to create a framework for an online resource, combined with elements of the Hypermaterial model. This layered approach will assist in creating an organizational structure that will allow users to focus on specific material choices and their properties.
- › **Continuing to use the AIC Wiki as an information sharing platform.** The AIC Wiki MWG pages are currently under revision by members of all MWG committees. The MWG sees the AIC Wiki pages as a place to deposit information, create content, and realize the elements needed for an online resource.
- › **Identifying partners in the development of an online tool.** At both meetings and during conference calls, the R&D group emphasized the need to include individuals proficient in website building as well as members of the library/data management field in our conversations. Funding opportunities for creating a new website or standalone resource are limited. R&D members are actively considering available funding opportunities and potential avenues for combining website development with other AIC initiatives.

During the November 2019 meeting at The Met, R&D divided into focus groups to work on specific and tangible projects:

- › **Zotero:** A small group of members focused on the creation of a Zotero bibliographic database to collect topical abstracts for published work on materials used in collection care. This group has created its working process, delineated copyright issues, and compiled a set of tags and definitions. This spring, the group will share submission guidelines and will begin to fill its folders.
- › **Image Gallery:** A small group of members is actively collecting images of objects that have been damaged by use of unsuitable storage, exhibit, or transport materials. The main location for the image gallery is currently on the AIC Wiki page for [Choosing Materials for Storage, Exhibition & Transport](#). Ongoing work includes formatting the images to match a submission form and other additions to the page that were accomplished during the January 2020 annual AIC Wiki Edit-a-thon.
- › **FACT Sheets:** R&D is partnering with S&S to ensure that these resources will correspond effectively with the CAMEO website. In addition, lists submitted in a broad, community-wide request for information about specific materials in use and/or approved by specific institutions were collated to provide direction for adding information to CAMEO and for highlighting materials to be featured as FACT sheets.
- › **NPS *Exhibition Conservation Guidelines*:** R&D is working collaboratively with the NPS, staff from the Smithsonian Institution, and S&S on editing the *Exhibition Conservation Guidelines*. The group will work to ensure that content within this wiki format will form the basis for a layered online resource that can serve multiple allied communities.



**NPS *Exhibit Conservation Guidelines* in CD format.**

## Hypermaterial

Bruno Goppion (Goppion Museum Projects) has designed a web-based model that allows users to choose a specific case element, explore options for materials choice, and see the visual impact of their choice on overall case design. Hypermaterial is currently under development and a wireframe model has been presented to the MWG.



## GOALS & FUTURE PLANS

The MWG provides a unique and rich opportunity for allied professionals to work together and explore how to reach multiple audiences concerned with material selection when making preventive care decisions. By including many voices (and actively working to recruit more), we hope to encourage new approaches, full-faceted discussions, and more complete and inclusive methods of disseminating crucial information about preservation to collections stewards. Although we are nearing the end of the initial prescribed AIC charge as a working group, the multiple specific projects generated by the committees are now beginning to take shape. As these groups work toward refining their products, we are hopeful that the MWG community will move toward the ultimate goal of creating a faceted and layered online resource that can broadly serve the needs of the preservation community.

*Rebecca Kaczowski, Preventive Conservator  
at the Museum Conservation Institute,  
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currently at the Museum Conservation Institute,  
Smithsonian Institution. [kingmd@si.edu](mailto:kingmd@si.edu).*

*Lisa Imamura, an Andrew W. Mellon Fellow  
in Objects Conservation at the National Museum of the  
American Indian, Smithsonian Institution. [imamural@si.edu](mailto:imamural@si.edu).*

# Preservation Metrics



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# Association News

## Communications Committee Arises as Publications Committee Transforms

In an effort to more effectively sustain and nurture communications on all platforms (analog print, digital, social media and others), the longstanding AIC Publications Committee has been dissolved to support a new structure allowing AIC members to develop new and integrated ways of sharing research results, communicating new developments, and assuring consistency. The new Communications Committee was approved by the AIC Board on February 1, 2020, with a charge that reflects the diversity of communication and publication venues supported by our organization. The new committee will begin its work with four subcommittees: Publications, Conference Proceedings, Website, and Outreach. The inaugural chair is to be named.

The Communications Committee has a core group of advisors serving ex officio, including: the Board Director of Communications (Brenda Bernier), the Executive Director (Eryl Wentworth), AIC Communications & Membership Director (Bonnie Naugle), *AIC News* editor (Lisa Goldberg), AIC e-editor (Rachael Perkins Arenstein), and *JAIC* editor-in-chief (Julio del Hoyo-Meléndez).

The new structure will feature a chair and vice chair plus subcommittee chairs; each subcommittee will focus on a range of topics specific to their role. For example:

- › The Publications Subcommittee will center on *AIC News*, *JAIC*, and AIC Wiki
- › The Conference Proceedings will be concentrated on postprints and posters
- › The Website Subcommittee will review the AIC and FAIC website and CoOL, among other projects
- › The Outreach Subcommittee members will work with Katelin Lee, FAIC's Outreach Coordinator, on social media and creating and maintaining both outreach materials and external relationships.

The Communications Committee needs you! We are asking for applications for the key officer roles (see page 12), but all members with an interest in one of the above topics should contact me to volunteer in one of the new subcommittees. All are welcome to apply — you need only a keen interest to join.

—Bonnie Naugle, AIC Communications & Membership Director, on behalf of the Communications Committee Core Group, [bnaugle@culturalheritage.org](mailto:bnaugle@culturalheritage.org)

## Emergency Committee's Annual Meeting Subcommittee at Work

The EC's Annual Meeting Subcommittee has been reviewing relevant portions of the recent survey on emergency preparedness, focusing on issues that can be addressed at future AIC Annual Meetings.

High on this list is the membership's concerns about getting administrative "buy-in" at institutions which do not have a strong focus on disaster preparedness, or who do not use their conservation staffs' strengths in this regard.

One idea to address this problem is to encourage AIC members to publicize the issue in venues like the American Library Association (ALA), American Alliance of Museums (AAM), Society of American Archivists (SAA), Small Museum Association (SMA), and other museum groups where their administrators will see it. We could submit articles to each of these organization's newsletters expressing the importance of emergency plans, training, institutional buy-in, conservators in the mix, etc. The next move would be to encourage AIC members to present papers on disaster preparedness at other non-conservation meetings. Liane and Holly will be researching how much disaster preparedness material is presented at those groups, and where AIC-EC could help fill the gap.



### Annual Meeting Blogger Wins Free Meeting

Aliza Taft, author of two blog posts about the 2019 Annual Meeting including "Thinking Outside the Box: Getting the Most out of Scientific Research with Minimal Resources by Caitlin O'Grady," has won the random drawing for a free meeting registration in 2020. We look forward to seeing you in Salt Lake City!



In the Association column of *AIC News* Vol. 45, No. 1 (January 2020), pp. 18–20, the Emergency Committee announced its new structure of subcommittees and members. In this article, we would like to introduce the Annual Meeting Subcommittee. The members are Holly Herro and Liane Nauauo.

## AIC ANNUAL MEETING 2020

Working with the EC's Programming Subcommittee (Ingrid Neuman and Laura Buchner), Holly and Liane have developed a great session for the 2020 meeting in Salt Lake City. Read on and consider joining the AIC Emergency Committee for the following pre-conference tour and/or a lunchtime tips session that focuses on the evolution of seismic stabilization projects for historic buildings, new construction, and collections located in an active fault zone.

### **Seismic Base Isolation Solutions for Historic Salt Lake City Buildings (Tour) — \$59**

- › Date: Wednesday, May 20, 9:00 a.m. to 12:00 p.m.; Guide: Jerod G. Johnson
- › [www.culturalheritage.org/events/annual-meeting/current-meeting/tours](http://www.culturalheritage.org/events/annual-meeting/current-meeting/tours)

### **Proactive and Reactive: Seismic Activity Tip Session on Preparedness and Lessons Learned (Lunch included) — \$29**

- › Date: Friday, May 22, 12:00 to 2:00 p.m.; Presenters: Holly Herro (moderator), Sarah B. George, Jerod G. Johnson, Randy Silverman
- › [www.culturalheritage.org/events/annual-meeting/current-meeting/lunch-and-learns](http://www.culturalheritage.org/events/annual-meeting/current-meeting/lunch-and-learns)

—Howard Wellman, Emergency Committee Chair, [wellmanconservation@comcast.net](mailto:wellmanconservation@comcast.net)

## AIC Board of Directors Election—Voting Opens on March 20

The election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), will run from Friday, March 20, to Wednesday, April 22.

As in past years, the election will be conducted online via a SurveyMonkey ballot that will be integrated into a member-only section of the website. Voting members will receive an email with instructions on how to vote by March 12. If you would like to receive a paper ballot, please contact AIC at [info@culturalheritage.org](mailto:info@culturalheritage.org) or 202-452-9545.

### **All ballots, electronic or paper, must be cast or received by 5:00 p.m. Wednesday, April 22.**

Thank you to those who submitted nominations. The current slate of candidates for the AIC Board of Directors election includes:

#### SECRETARY (2-YEAR TERM):

- › Anne Kingery-Schwartz
- › Jennifer McGlinchey Sexton

#### TREASURER (2-YEAR TERM):

- › Elmer Eusman

#### DIRECTOR, PROFESSIONAL EDUCATION (3-YEAR TERM):

- › Molly Gleeson (running for 2nd of 2 possible terms)

#### DIRECTOR, SPECIALTY GROUPS (3-YEAR TERM):

- › Sarah Melching (running for 2nd of 2 possible terms)

The election results will be announced on Saturday morning, May 23, at the Member Business Meeting during the AIC Annual Meeting, and in subsequent Community posts and the *AIC News*.



## Access Your Invoices for Tax Returns

All transactions including purchases and membership renewals are located in your profile at [www.culturalheritage.org/MyTransactions](http://www.culturalheritage.org/MyTransactions).

Log in to see your open orders and invoices. Use the dropdown menu to see Paid Receipts and download them by transaction.

Donation receipts are typically sent separately.



## AIC Nominating Committee Position Election—Voting Opens on March 20

The election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), will run from Friday, March 20, to Wednesday, April 22.

The election will be conducted online via a SurveyMonkey ballot that will be integrated into a member-only section of the website. Voting members will receive an email with instructions on how to vote by March 12. If you would like to receive a paper ballot, please contact AIC at [info@culturalheritage.org](mailto:info@culturalheritage.org) or 202-452-9545.

The current slate of candidates for the one open position on the Nominating Committee includes:

- › Jess Chloros
- › Robin O'Hern

**All ballots, electronic or paper, must be cast or received by 5:00 p.m. Wednesday, April 22.** The election results will be announced on Saturday morning, May 23, at the Member Business Meeting during the AIC Annual Meeting, and in subsequent Community posts and the *AIC News*.

## Open Call for Volunteer Leaders

We rely on the work of hundreds of volunteer members who support our organizations. Volunteering is a great way to become engaged in the conservation community and give back to the field. Below are the current volunteer opportunities available in committees and working groups/task forces. Please check *Specialty Group and Network Columns* on pages 35 to 43 for more non-elected open roles. All positions begin in conjunction with the AIC Annual Meeting (you don't need to participate in the meeting to fill these positions). Please submit your application(s) by April 1 for consideration. All applicants must be current (2020) AIC members. Visit [www.culturalheritage.org/volunteer](http://www.culturalheritage.org/volunteer).

- › [Apply via our online application portal.](#)

Committee	Position	Term	Commitment & Duties	Additional Requirements
<a href="#">Communications</a>	Vice Chair	2 years	Assist chair in starting new committee; organize monthly calls with subcommittee chairs, take notes, help lead discussions; participate in monthly calls with Core Group; manage ComComm documents in online community.	Keen interest and background in one or more of the subcommittee topics. Organizational skills and ability to work collaboratively; Interest in progressing to role of Chair at end of term
<a href="#">Communications</a>	Publications Subcommittee Chair	1-3 years	Monthly calls with chair; help decide which of the listed topics need closest attention, manage subcommittee projects or tasks, keep volunteers motivated and engaged	Experience with any aspect of publishing, especially in a journal or newsletter
<a href="#">Communications</a>	Conference Proceedings Subcommittee Chair	1-3 years	Monthly calls with chair; help decide which of the listed topics need closest attention, manage subcommittee projects or tasks, keep volunteers motivated and engaged	Experience with any aspect of postprints and posters; former editors or program committee members preferred
<a href="#">Communications</a>	Website Subcommittee Chair	1-3 years	Monthly calls with chair; help decide which of the listed topics need closest attention, manage subcommittee projects or tasks, keep volunteers motivated and engaged	Experience with website writing, content development, or management preferred
<a href="#">Communications</a>	Outreach Subcommittee Chair	1-3 years	Monthly calls with chair; help decide which of the listed topics need closest attention, manage subcommittee projects or tasks, keep volunteers motivated and engaged	Experience with social media, public relations, or other outreach preferred

<u>Education &amp; Training</u>	Committee Member	3 years with possible 2-year renewal	Commit to bimonthly conference calls. Review scholarship and grant applications at least one cycle each year. Evaluate and comment on workshop topics and proposals. Contribute to special projects as assigned.	Architecture and textile specialties preferred.
<u>Emergency</u>	Committee Member (2 available)	3 years with possible 1-year renewal	Serve on a subcommittee (Programming, Annual Meeting, Social Media, AIC News, Wiki) with a fellow committee member. Report out on progress during monthly calls.	None
<u>Ethics &amp; Standards</u>	Committee Member		Hear and assess issues of alleged misconduct or interpretation of the Code of Ethics and Guidelines for Practice and the Commentaries to the Guidelines for Practice. Serve the public and members of AIC in clarifying proper adherence to the principles stated within the Code of Ethics and Guidelines for Practice and the Commentaries. Serve in an advisory capacity to the AIC Board, which determines final resolution of issues.	Must be an AIC PA or Fellow in the mid-Atlantic or Northeastern United States. Architecture, book and paper, conservation science, or photographic materials specialties preferred.
<u>Health &amp; Safety</u>	Communications Coordinator	2 years, renewable	Monitor Specialty Groups and Connecting to Collections Care communities and responds to topics related to health and safety. Post committee announcements, writes blog posts, and sends monthly announcements to the AIC Member Community to promote publications and work of the committee. Manage a sub-committee of up to 4 members to assist with communications work.	None
<u>Health &amp; Safety</u>	Respirator Fit Test Coordinator	2 years, renewable	Manage the Respirator Fit Test program at annual meeting in collaboration with AIC staff. Works to coordinate fit tests with industrial hygienist, participants, and AIC staff. Check-in participants at Respirator Fit Test program (up to eight hours during meeting pre-session). Update documentation and procedures, as necessary.	Must attend AIC Annual Meeting.
<u>Health &amp; Safety</u>	Vice Chair	2 years	Coordinate and manage all activities and programming associated with the Annual Meeting including any H&S-related luncheons, workshops, and exhibit hall booth. Manage AIC Annual Meeting Committee, including Fit Test Coordinator, the H&S Booth Coordinator, and other volunteers. Assists Chair as needed. Serve as committee chair following vice chair term.	Must attend AIC Annual Meeting.
<u>Membership</u>	Committee Member	3 years	Provide unbiased reviews of applications for Fellow and PA in all specialty areas for conservation treatment, conservation science, preventive conservation, and collection care. Review occur 3 times per year requiring a commitment of 10-20 hours per review period (including 1 conference call).	Must be an AIC Fellow. Architecture, conservation science, or textiles specialties preferred.



## The Annual Meeting Site Selection Process: Why Room Blocks Matter

As we get ready to head to Salt Lake City, Utah, for our 48th Annual Meeting, it's worth highlighting what factors determine where our annual meeting is held. For example, Salt Lake City is a meeting location that many members have requested over the years. Until about 2 years ago, the city itself did not consider our meeting a viable option. What changed?

### HOW DO WE SELECT LOCATIONS FOR THE ANNUAL MEETING?

We all agree that AIC must meet in vibrant and diverse locations across the country. We aim for locations that are rich in cultural institutions and easily accessible by air in downtown locations in cities or areas collocated near several other cities/cultural centers.

Hotels, convention centers, and cities (through their visitor offices) look for conferences to host that provide income through hotel room nights used, food and beverage spent at the meeting, and overall economic gain for the city/location. For any given city, the overall economic impact of our annual meeting is estimated at around \$900,000; this impact is based upon a combination of funds spent on the conference, sleeping rooms, and revenue from attendees as visitors in the host city. With an economic impact of nearly \$1 million and the sheer number of hotels and convention centers available in the US, one would think that AIC would have no trouble finding great meeting locations for the annual meeting.

However, our meeting is usually categorized by the meetings industry as a space-heavy meeting, because our attendance ranges from 800 to 1,450 with a recent average of around 1,200. Given the number of hours we allot to programing and the number of breakouts we offer, we use the meeting space more typically assigned to a meeting of 2,000 attendees. Locations also look critically at how many hotel rooms are required by an organization; we typically estimate the number of sleeping rooms, using a lower number than attendees because many members share rooms. In addition, our food and beverage expenditures are not lavish (by professional meetings standards), and the decision to hold the opening reception at a cultural institution instead of the host hotel or convention center results in less income for the meeting site.

In looking at our annual meeting from the viewpoint of potential meeting sites, we:

- › over-request on meetings space
- › under-deliver on sleeping room and food and beverage income.

I estimate that potential meeting sites rank our annual meeting in the 40th percentile for income potential. The hotels and convention centers we meet in are primarily concerned with their bottom line, so they can remain open and provide jobs and service in their local community.

In the last five years we've experienced several positive organizational developments that have helped us rise to the upper end of the 40th percentile. These changes include, but are not limited to:

- › Increased attendance over the last five years. The growth of the meeting from an average of 900 to an average of 1,200 attendees has opened doors for us. We are now considered large enough for booking as the sole meeting in very large hotels or smaller convention centers.
- › An increase in pre-session offerings. We have been able to grow our room block by bringing in more attendees for pre- or post-conference workshops, seminars, and tours, without having to block more rooms on peak conference nights. We have also provided some great learning opportunities!



- › Enhanced room block numbers in 2017 and 2019. During these two years, we used more than 700 room nights in the host hotel on peak nights of the conference.

## ROOM BLOCKS AND RATES

We have two main requirements when it comes to room rates for the annual meeting: to keep the rate competitive for the city/location and under \$200. Note that we have been able to maintain room rates under \$200 through AIC's 50th Annual Meeting in 2022. One of the reasons we can achieve these lower rates is because we have excellent room block history; we have met or exceeded our room block commitments since 2000.

When signing a contract with an annual meeting site, we commit to using a pre-determined total of room nights at the host hotel(s). Should we fail to meet this commitment beyond a small grace number, we must pay for the unused hotel rooms. Even though their income is guaranteed, hotels look unfavorably on groups that fail to meet their contractual commitments. In addition, hotels are willing to offer more competitive rates to groups they believe can meet their commitments. Fifteen years of room block history is transmitted to meeting locations during any site selection interaction. In many cases locations will decide not to bid on a meeting proposal if the room block history does not meet their standards, closing the door to that city as a potential meeting location. The high room block history from the 2017 meeting in Chicago yielded our first bid from Salt Lake City in over a decade.

A good room block history leads to lower hotel rates and more location choices, while a poor room block history can lead to higher rates with the potential of restricting our choice of locations in the future. We estimate the number of sleeping rooms needed based on a meeting size of 800-900 because we realize that people need to share rooms to cut costs and that a small number of student or international attendees many need to stay outside the block. We always block a conservative number of hotel rooms, which is why the room block often sells out.

## SUMMARY

Location is an important element of the annual meeting experience; it gives us the opportunity to visit a new city or return to a favorite place, explore new museums, or new parts of the country. Being able to hold this year's meeting in Salt Lake City is an achievement resulting from negotiations and a strong history of member participation in past meetings. Please support the our annual meeting with your attendance and commit to staying in our room block.

—Ruth Seyler, Meetings & Advocacy Director, [rseylor@culturalheritage.org](mailto:rseylor@culturalheritage.org)

### Book your Hotel Now

Book through the Accommodations page to receive our rates or, when booking by phone, mention the "AIC Room Block."

**Salt Lake Marriott Downtown at City Creek**  
75 South West Temple, Salt Lake City, UT 84101

The hotel is directly across the street from the convention center. Our room block is now open. The group rate is \$189.

**Salt Lake Marriott City Center**  
220 South State Street, Salt Lake City, UT 84111

Located a short two-block walk from the convention center and the Marriott City Creek hotel, this full service, four-star secondary hotel will keep you in the middle of the action. The group rate is \$179.

# Foundation News

## FAIC Receives Federal Funding from NEH and NEA to Support Conservation Initiatives

FAIC has been awarded a total of \$570,000 in grants from the National Endowment for the Humanities (NEH) and the National Endowment for the Arts (NEA), creating opportunities for growth and education in the field.

A \$200,000 NEH Preservation and Access Education and Training grant will allow us to develop and implement eleven in-person workshops and two online courses, as well as provide scholarships for workshop participants over the next two years. The workshops will take place at cultural heritage organizations across the United States.

An NEH Research and Development grant of \$350,000 will fund the creation of a life cycle assessment tool and library of preventive conservation methods. The tool and library will be online resources that will support cultural heritage institutions in evaluating the environmental and human health impacts of not only conservation and preservation activities, but collection management, storage, loans, and exhibitions. The research project will be carried out collaboratively by FAIC, Northeastern University, and the Pratt Institute. Principal investigators are Matt Eckelman, Sarah Nunberg, Eric Pourchot, and Sarah Sutton.

We have also been approved for a \$20,000 Art Works grant from the NEA to support TechFocus IV. The grant will support development and presentation of a two-day workshop scheduled to take place at the San Francisco Museum of Modern Art in the fall of 2020. TechFocus IV will address the challenges of conserving the physical and digital components of 3-D printed artworks including the material degradation and the inevitable technological changes of these highly complex works.

## FAIC Assists in Fire Recovery Efforts at NYC Museum Storage Building

On the evening of Thursday, January 23<sup>rd</sup>, a fire broke out at the building housing the collection of the Museum of Chinese in America (MOCA) in New York City. Damage from the fire—and subsequent impact from the extinguishing water—threatened this unique collection.

Because all disasters are local, the strength of a local network to support recovery efforts is crucial. The New York City Alliance for Response (AFR NYC) demonstrated their readiness by providing immediate assistance. Our staff coordinated with AFR NYC to assess MOCA's needs and pass along strategic communication. Upon request, FAIC shipped personal protective equipment to those working on salvaging the collection.

The museum had previously completed an assessment under the Collections Assessment for Preservation (CAP) program, and MOCA staff authorized sharing the CAP report with those coordinating recovery to help provide an overview the collections and storage facility before they were able to gain access to the site. This information proved to be incredibly helpful in shaping a plan.

## 2020 Samuel H. Kress Conservation Publication Fellowship

The 2020 Samuel H. Kress Publication Fellowship has been awarded to Nichole Doub to support the development of a manuscript focusing on the relationship between conservators and archaeologists working in the Cultural Resource Management (CRM) sector. This tool will help archaeologists working with federal, state, local, and tribal investigations navigate the standards and guidelines established by governmental review offices while connecting them with conservation resources and strategies.

Nichole is Head Conservator at the Maryland Archaeological Conservation Laboratory. She received a Master of Science in Conservation for Archaeology and Museums



### Find Out More

- [NEH](#)
- [NEA](#)
- [TechFocus](#)



### Fellowship Deadline

Remember to prepare your Kress Publication Fellowship application well in advance of the November 1 deadline. [culturalheritage.org/publicationgrants](https://culturalheritage.org/publicationgrants)

and a Master of Arts in Principles in Conservation from University College London. Her undergraduate degree is in Classical Archaeology from the University of North Carolina.

We have awarded 48 Samuel H. Kress Conservation Publication fellowships since 1994, which have resulted in 32 published works to date. The next fellowship deadline is November 1, 2020, for projects starting in 2021. Applicants must be Fellow or Professional Associate members of AIC.

## Staff Transitions

We are sad to announce that Jessica Unger has left FAIC for a position with the DC Preservation League. For the past five years, Unger managed the organization's emergency programs, including National Heritage Responders (NHR), Alliance for Response (AFR), and MayDay. During her tenure, new AFR networks were launched in the Gulf Coast of Mississippi, New York Capital Region, Oklahoma City, and Washington, DC. She initiated regional training of response teams in Texas, Florida, Seattle, and Georgia, including increased use of distance learning modules. Jessica also worked with tribal collections to present Risk Evaluation and Planning Program (REPP) workshops; oversaw NHR deployments to Texas, Florida, Puerto Rico, North Carolina, and Colorado; and represented FAIC's emergency programs at countless events and conferences around the country. We are grateful for all her efforts and wish her the best of luck in her future endeavors.



## Submit Your Application by May 15 for Three Scholarships

**FAIC/Tru Vue International Professional Development Scholarships** help conservation professionals defray up to \$1,500 in costs for attending international professional development events, such as workshops, conferences, and symposia. Key criteria of the award include demonstration of the learning that would occur, its applicability to individual's professional development goals, and dissemination of that learning to others.

**FAIC/NEH Individual Professional Development Scholarships** of up to \$1,000 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities. Visit <http://www.culturalheritage.org/current-workshops> for more information on these programs.

**FAIC/Mellon Photograph Workshop Professional Development Scholarships** are available to international attendees of the upcoming FAIC Collaborative Workshops in Photograph Conservation. The awards up to \$1,000 help defray expenses related to attendance, plus waive registration fees. Visit <http://www.culturalheritage.org/current-workshops> for more information on these programs.

Please note that the review process takes up to eight weeks following the application deadline. For more information, contact Sarah Saetren, Education Coordinator, at [funding@culturalheritage.org](mailto:funding@culturalheritage.org) or 202.661.8071.

## Recent Recipients of FAIC Scholarship Awards

### GEORGE STOUT SCHOLARSHIPS

Name	Project
Melissa Amundsen	AIC Annual Meeting
Austin Anderson	AIC Annual Meeting
Elena Bowen	AIC Annual Meeting



Hsiao-Hsuan Chao	AIC Annual Meeting
Kathryn Cook	ICON Post-X Metals Conference
Anna Ersenkai	AIC Annual Meeting
Taylor Healy	AIC Annual Meeting
Melissa King	AIC Annual Meeting
Christine Manwiller	AIC Annual Meeting
Diego Mellado	AIC Annual Meeting
Nhat Quyen Do Nguyen	AIC Annual Meeting
Mina Porell	AIC Annual Meeting
Caitlin Richeson	AIC Annual Meeting
Megan Salas	AIC Annual Meeting
Sigrídur Regina Sigurthorsdóttir	AIC Annual Meeting
Natalya Swanson	AIC Annual Meeting
Grace Walters	AIC Annual Meeting

#### FAIC/TRU VUE AIC ANNUAL MEETING INTERNATIONAL SCHOLARSHIPS

Name	Country
Davison Chiwara	Zimbabwe
Duncan Harvey	United Kingdom
Christopher King	United Kingdom
Sigrídur Regina Sigurthorsdóttir	Iceland

#### FAIC/KRESS FOUNDATION AIC ANNUAL MEETING INTERNATIONAL SPEAKER SCHOLARSHIPS

Name	Session	Country
Peter Brimblecombe	Research and Technical Studies	Hong Kong
Emil Henin	Photographic Materials	Egypt
Hélia Marçal	Contemporary Art Network	United Kingdom
Alexandra Nichols	Electronic Media Group	United Kingdom
Heather Porter	Wooden Artifacts Group	United Kingdom
Stefania Signorello	Book and Paper Group	United Kingdom
Mariam Sonntag	Object Specialty Group	United Kingdom
David Thickett	Collection Care Network	United Kingdom
Carien van Aubel	General Session	United Kingdom

## New Photographic Chemistry for Conservation Course Available

FAIC has released *Basic Developer Formulations*, the newest course in the Photographic Chemistry for Conservation online series. Register to access the new content for \$19 and/or view the previous six courses in the series for free.

The series explores key elements of photographic chemistry that are essential to understanding the nature of silver-based analog photographs, their creation, and their deterioration mechanisms. These topics are critical for photograph conservators, but also of interest to photographers, artists, collectors, and other photography enthusiasts. Content for the series is provided by Dr. Scott Williams, professor at the School of Chemistry and Materials Science at Rochester Institute of Technology.

The self-study modules include video lectures and quizzes (see box for topics).

Visit <https://learning.culturalheritage.org/photo-chemistry> for more information.



### Course Topics

- Light sensitivity of silver salts
- The latent image
- Chemical and spectral sensitization
- The role of gelatin
- Film and paper structure
- General development process
- Basic developer formulations (NEW!)

## 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 [www.culturalheritage.org/current-workshops](http://www.culturalheritage.org/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.

### **The Conservation of Leather Bookbindings**

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

*Supported by a grant from the National Endowment for the Arts*

### **Photograph Conservation Basics**

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

*Supported by a grant from the National Endowment for the Arts*

### **Rigging Basics**

September 9 - 11, 2020, Penn Museum, Philadelphia, PA

*Supported by a grant from the National Endowment for the Arts*

### **Emergency Preparedness**

September 14 - November 20, Online

*Supported by a grant from the National Endowment for the Arts*

### **TechFocus IV: Caring for 3-D Printed Art**

October 5-6, 2020, SFMOMA, San Francisco, CA

*Supported by a grant from the National Endowment for the Arts*

### **Inkjet Materials**

October 12-13, 2020, Image Permanence Institute, Rochester, NY

October 16-17, 2020, Image Permanence Institute, Rochester, NY

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

### **Airbrushing in Conservation**

Dates TBD, Seattle Art Museum, Seattle, WA

*Supported by a grant from the National Endowment for the Arts*

### **Photographic Chemistry for Preservation Series**

Self-study online

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

## May Workshops

See also the eight workshops planned for the annual meeting in Salt Lake City at [www.culturalheritage.org/events/annual-meeting/current-meeting/workshops](http://www.culturalheritage.org/events/annual-meeting/current-meeting/workshops).

## 2019 Donors to FAIC

Many thanks to all the people and organizations that supported FAIC's programs in 2019. Our work would not be possible without the dedicated donors who choose to invest in our Foundation and its initiatives. Your gifts, no matter what size, are so important to us. This list was updated as of January 31, 2020. Please report any inaccuracies to Eric Pourchot at [foundation@culturalheritage.org](mailto:foundation@culturalheritage.org). Thank you for your support!

\$5,000 AND MORE		
<ul style="list-style-type: none"> <li>&gt; Belfor Restoration</li> <li>&gt; The Berger Family Foundation</li> <li>&gt; John D. Childs</li> <li>&gt; Betsy Palmer Eldridge</li> <li>&gt; Margaret Holben Ellis</li> <li>&gt; Getty Foundation</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Institute of Museum and Library Services</li> <li>&gt; The Andrew W. Mellon Foundation</li> <li>&gt; National Endowment for the Arts</li> </ul>	<ul style="list-style-type: none"> <li>&gt; National Endowment for the Humanities</li> <li>&gt; National Park Service NCPTT</li> <li>&gt; Samuel H. Kress Foundation</li> <li>&gt; Tru Vue, Inc.</li> <li>&gt; The University of Delaware Art Conservation Dept.</li> </ul>

**\$1,000 TO \$4,999**

<ul style="list-style-type: none"> <li>› Aon</li> <li>› The Better Image</li> <li>› Thomas J. Braun</li> <li>› L. Eden Burgess</li> <li>› Meg Loew Craft</li> <li>› Cultural Heritage Partners</li> <li>› Mary Jo Davis</li> <li>› Lee MacCormick Edwards Charitable Foundation</li> <li>› Joseph Dunn</li> </ul>	<ul style="list-style-type: none"> <li>› Scott Gerson Golden Artist Colors, Inc.</li> <li>› Google Inc.</li> <li>› Catharine Hawks</li> <li>› William P. Johnson</li> <li>› Michele Marincola</li> <li>› Susan Anne Mathisen</li> <li>› Paul Messier</li> <li>› Sue Murphy</li> <li>› Peter Mustardo</li> </ul>	<ul style="list-style-type: none"> <li>› Debra Hess Norris</li> <li>› Eric Pourchot</li> <li>› Margarete Preusser</li> <li>› Nancy C. Schrock</li> <li>› Peter Trippi</li> <li>› Francisco H. Trujillo</li> <li>› Deborah Lee Trupin</li> <li>› Eryl P. Wentworth</li> <li>› Glenn Wharton</li> <li>› Barbara M. Young</li> </ul>
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**\$500 TO \$999**

<ul style="list-style-type: none"> <li>› Amanda Alves</li> <li>› Lisa Barro</li> <li>› Martin Baumrind</li> <li>› Brenda Bernier</li> <li>› Lorraine J. Bigrigg</li> <li>› Martin Burke</li> <li>› Charles Isaacs Photographs</li> <li>› Thomas Claeson</li> <li>› Ellen Cunningham-Kruppa</li> <li>› James Druzik</li> <li>› Lisa Goldberg</li> </ul>	<ul style="list-style-type: none"> <li>› Hans P. Kraus, Jr. Inc.</li> <li>› Cricket Harbeck</li> <li>› Marc W. Harnly</li> <li>› Matthew Hayes</li> <li>› Barbara Heller</li> <li>› Kristen Kern</li> <li>› Holly Krueger</li> <li>› Leslie Kruth</li> <li>› Judith Levinson</li> <li>› Rosa Lowinger</li> <li>› Jeanne C. Mandel</li> </ul>	<ul style="list-style-type: none"> <li>› Marcia Mayo</li> <li>› Laura McCann</li> <li>› Catherine C. McLean</li> <li>› Eleanor McMillan</li> <li>› Linda Merk-Gould</li> <li>› Bob Mitchell</li> <li>› Jay Scott Odell</li> <li>› Jacqueline Olin</li> <li>› Nancy Conlin Wyatt</li> </ul>
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**\$200 TO \$499**

<ul style="list-style-type: none"> <li>› Anonymous</li> <li>› Maxwell L. Anderson</li> <li>› Samuel M. Anderson</li> <li>› Mary W. Ballard</li> <li>› M. Susan Barger</li> <li>› Lori Benson</li> <li>› James Bernstein</li> <li>› Ingrid E. Bogel</li> <li>› Stephen D. Bonadies</li> <li>› Annelien Bruins</li> <li>› Robert Burton</li> <li>› Irena Calinescu</li> <li>› Rachel L. Danzing</li> <li>› Suzanne Davis</li> <li>› Beth Doyle</li> <li>› Terry Drayman-Weisser</li> <li>› Elmer Eusman</li> <li>› John N. Faigle</li> <li>› Sarah Fisher</li> <li>› Molly C. Gleeson</li> <li>› Julie Goldman</li> <li>› Mary H. Gridley</li> <li>› John Griswold</li> </ul>	<ul style="list-style-type: none"> <li>› Ronald S. Harvey</li> <li>› Pamela Hatchfield</li> <li>› Mary Elizabeth Haude</li> <li>› Michael C. C. Henry</li> <li>› Mary A. C. Jablonski</li> <li>› Judith M. Jacob</li> <li>› Emily Klayman Jacobson</li> <li>› Richard L. Kerschner</li> <li>› Marildi Kielmansegg Hitchings</li> <li>› Lyn Koehnlne</li> <li>› Dan Kushel</li> <li>› Julie Lauffenburger</li> <li>› Anne Leculier King</li> <li>› Danwill Lee</li> <li>› Saori Kawasumi Lewis</li> <li>› Leonardo Lima</li> <li>› Sarah Lowengard</li> <li>› Meghan Thumm Mackey</li> <li>› Marianne Russell Marti</li> <li>› Debora D. Mayer</li> <li>› Constance McCabe</li> <li>› Monika McLennan</li> </ul>	<ul style="list-style-type: none"> <li>› Sarah E. Melching</li> <li>› Dianne Dwyer Modestini</li> <li>› Dana Mossman Tepper</li> <li>› Ronel Namde</li> <li>› Ginny Newell</li> <li>› Joseph D. Novella</li> <li>› Sarah Nunberg</li> <li>› Tracy Power</li> <li>› Abigail B. Quandt</li> <li>› Barbara A. Ramsay</li> <li>› Nancie Ravenel</li> <li>› Carolyn Riccardelli</li> <li>› Ingrid Rose</li> <li>› Kimberly Schenck</li> <li>› Austin Senseman</li> <li>› Kent Severson</li> <li>› F. Christopher Tahk</li> <li>› Sarah S. Wagner</li> <li>› Whitten and Proctor Fine Art Conservation</li> <li>› Katja Zigerlig</li> <li>› Frank Zuccari</li> </ul>
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## \$100 TO \$199

› Carole Abercauph	› Alexander W. Katlan	› Leslie H. Rainer
› Cristiana Acerbi Ginatta	› Nora W. Kennedy	› Sarah Reidell
› Rachael Perkins Arenstein	› Anne Kingery-Schwartz	› Matt Reiley
› Genevieve Bieniosek	› Janice Klein	› Barbara J. Rhodes
› Mark Bockrath	› Penley Knipe	› Katherine Ridgway
› Barbara A. Buckley	› Dale Kronkright	› Charles R. Robinson
› Patrick Carroll	› Clem Labine	› Amy Rosenberg
› Lucy A. Commoner	› Catherine Lee	› Susan Russick
› Susan D. Costello	› Katelin Lee	› Mary C. Schlosser
› Catherine Coueignoux	› Eliza Lenz	› George Schwartz
› Daisy Craddock	› Anne F. Maheux	› Betty L Seifert
› James Davis	› Kathryn Makos	› Anthony Sigel
› Nicholas Dorman	› Halina McCormack	› Katherine Singley
› Anne E. Downey	› Cecile Mear	› Shelly Smith
› Tiffani Emig	› Denise Krieger Migdail	› Carol Snow
› Patricia Ewer	› Charles A. Miller III	› Valerie Soll
› Michelle Facini	› Eugenie M. Milroy	› Eliza Spaulding
› Rebecca Fifield	› Dana Moffett	› Sarah C. Stevens
› Kathleen Francis	› Pauline Mohr	› Mary F. Striegel
› Karen French	› Barbara Moore	› Constance Stromberg
› Ann Frisina	› Charles J. Moore	› Joel Thompson
› Heather Galloway	› Peter Muldoon	› Christine Thomson
› Kathleen Garland	› Erin L. Murphy	› Col. Frank Trippi
› Kathy Gillis	› Kim Knox Norman	› Colin Turner
› Mary Todd Glaser	› Nancy Odegaard	› Jessica Unger
› Margaret Gleeson	› Sherelyn Ogden	› Joy Unger
› Rebecca Gridley	› Margaret T Ordonez	› Julia Van Haften
› Doris Hamburg	› Jessica L. Pace	› Alie Ward
› Robert Herskovitz	› Jan Paris	› Deborah Wender
› Grayce Hess	› Ewa M. Paul	› West Lake Conservators, Ltd.
› Helen A. Houp	› Beverly N. Perkins	› Ralph Wiegandt
› Nathaniel Ivey	› Roy Perkinson	› Elizabeth Woodley
› Jamye Jamison	› Elena Phipps	› Yuri Yanchyshyn
› Marjorie V. Jonas	› Roberta Pilette	› Joyce Zucker
› Deborah Kaczowski	› Nancy R. Pollak	› Karen Zukor
› Marian A. Kaminitz	› Olivia Primanis	
› Emily Kaplan		

\$50 TO \$99

- › Sylvia Rodgers Albro
- › Charlotte Seifen Ameringer
- › Nancy Ash
- › Sarah Barack
- › Charlene E. Bonnette
- › Amy Brost
- › Ken Brost
- › Linda Budhinata
- › Angela Campbell
- › Brenna Campbell
- › Joey Carolino
- › Ellen Salzman Chase
- › Andrea Chevalier
- › Susan Curtis
- › Jana Dambrogio
- › Michele Derrick
- › Fletcher B. Durant
- › Rebecca Elder
- › Vicki Emig
- › Valerie Faivre
- › Lori Foley
- › Ugo Ginatta
- › Christine Giuntini

- › Gretchen Guidess
- › Nan Gutterman
- › Beatriz Haspo
- › John Haworth
- › Susan C. Heald
- › Kathryn Hebb
- › Ann Hoenigswald
- › Mary Kaldany
- › Katherine Swift Kelly
- › Kathleen Kiefer
- › Tish King
- › Mary Leverance
- › Kathleen MacKay
- › Josefina Maldonado
- › Evelyn Mayberger
- › Kelly McHugh
- › Pauline C. Metcalf
- › Heidi Miksch
- › William Minter
- › Kate Moomaw
- › Erika Mosier
- › Kathleen Mullen
- › Gay Myers

- › Joyce Namde
- › Bonnie Naugle
- › Ingrid Neuman
- › Michele Pacifico
- › Emily Rainwater
- › Paulette Reading
- › Sarah Saetren
- › Will Saetren
- › Nicholas Sawik
- › Judy Schlosser
- › Julie A. Solz
- › Kristen St John
- › Renee A. Stein
- › Sandra Stella
- › Michelle R. Sullivan
- › Ken Sutherland
- › Tina Chin C. Tan
- › Mina Thompson
- › Alison Trachet
- › Nina Vinogradskaya
- › Hans Watford Jr.
- › William Wei

\$1 TO \$49

- › Michiko Adachi
- › AmazonSmile Foundation
- › Sanchita Balachandran
- › Marjorie Benson
- › Susan S. Blakney
- › Deborah Boettcher
- › Janet Bridgland
- › Arsen E. Charles
- › Mary Crawford
- › Sue Donovan
- › Rosemary Fallon
- › Jennifer French
- › Scott E. Fulton
- › Diana Johnson Galante
- › Joy Gardiner
- › Ria German-Carter
- › Erika J. Goergen
- › David Goist

- › Suzanne Martin Gramly
- › Lynn A. Grant
- › Ronald L. Gurney
- › Dawn C. Heller
- › Renee Jolly
- › Dawn K. Kimbrel
- › Karl Knauer
- › Jenni Krchak
- › Kate Lee
- › Luana Maekawa
- › Anne Marigza
- › Hayley Beth Monroe
- › Denyse Montegut
- › Miriam Murphy
- › Emerson Nakano
- › David Naugle
- › Violet Naugle
- › Antje Neumann

- › Sarah Norris
- › Ruth E. Norton
- › Mark Ormsby
- › Jacquelyn Peterson-Grace
- › Michael Ramirez
- › Naomi Rath
- › Fran Ritchie
- › Terry Schaeffer
- › Kirsten Schoonmaker
- › Martha C. Singer
- › Matthew Skopek
- › Tina Strauss
- › Kimi Taira
- › Malia Van Heukelem
- › Frederick Wallace
- › Stephanie Watkins
- › Marian Wiesler

## JAIC Pre-session at the Annual Meeting

I would like to invite you to attend our pre-session at the AIC Annual Meeting in Salt Lake City under the title “Scholarly Writing for Conservation.” This pre-session aims to assist in the development of skills needed to write and submit journal manuscripts with the ultimate goal of improving the dissemination of research, treatments, and enhanced knowledge sharing. The presentations will provide participants with insight and training into the processes required to publish in peer-reviewed journals, with a special emphasis on *JAIC*. Participants in previous pre-sessions have consisted of professionals from various fields including conservators, museum scientists, and allied professionals.

This year’s session will start with an introduction to *JAIC* and the importance of publishing and promoting your work. Topics that will be discussed include how to organize and prepare your paper, the peer review process, and a summary of points that need to be met before submitting an article. George Cooper, Managing Editor, *Journals Anthropology, Conservation, Museum Studies & Heritage* at Taylor & Francis, will be speaking about how to get published, the benefits of being published, and the most innovative tools available to promote your accepted article. Robin Hanson will discuss “The Mechanics of Writing for *JAIC*,” covering the steps required for writing a paper, the use of citations in a scholarly work, and transitioning a paper from a Specialty Group Postprint to *JAIC*. A presentation on the ethics of authorship, acknowledgements, and credit will be offered by Suzanne Davis and Corina Rogge. As a professional organization, AIC implements research integrity and research ethics as reflected in our code of ethics, and we hope to collaborate within and across disciplines to adequately address responsible research conduct and meet the contemporary needs of our community.


After the presentations we will have a roundtable discussion, where the audience will be given the opportunity to bring up issues of interest. The aim of the roundtable discussion is to emphasize the specific features that editors look for when evaluating a paper. Topics include novelty and uniqueness of research, publishing ethics, areas that are interesting to the journal’s readership, and how to assure your work proceeds through peer review positively, among others.

Please do not hesitate to contact me if you would like to participate in our pre-session or for any other inquiries.

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

## JAIC Editorial Board Welcomes New Associate Editor

The JAIC Editorial Board welcomes Arlen Heginbotham as Associate Editor, with a focus on the conservation of objects and wooden objects. Arlen received his AB in East Asian Studies from Stanford University, his MA in Art Conservation from Buffalo State College, and his PhD in Earth Sciences from the Vrije Universiteit Amsterdam. He is currently Conservator of Decorative Arts and Sculpture at the J. Paul Getty Museum. Arlen’s long-term research interests include the history and analysis of 17th century East Asian export lacquer, the technical study and authentication of French Ancien Régime furniture, and the use of X-ray fluorescence spectroscopy as a tool for studying bronze artifacts. Recently, he has been pursuing research into the application of machine learning techniques to cultural heritage research, phytochemical wood identification, and new applications of direct X-radiography to the study of works of art.

 Interested in Becoming Part of Our Journal’s Volunteer Team?

JAIC still seeks associate editors on the topics of time-based media and/or electronic media. Candidates should be familiar with the peer-review process, whether having published or organized a publication. Please email Julio M. del Hoyo-Meléndez, JAIC Editor-in-Chief, [jdelhoyo@mnk.pl](mailto:jdelhoyo@mnk.pl), or Bonnie Naugle, [bnaugle@culturalheritage.org](mailto:bnaugle@culturalheritage.org), to express interest or nominate a candidate for us to approach.

 Visit *JAIC* Online

Learn more about writing and submitting articles and reading the journal at [www.culturalheritage.org/journal](http://www.culturalheritage.org/journal).



Arlen Heginbotham



# Allied Organizations

## The American Association for State and Local History (AASLH) and the Canadian Heritage Information Network (CHIN)

**A**ASLH and the Canadian Heritage Information Network (CHIN) recently announced that *Nomenclature for Museum Cataloging* (*Nomenclature*) has been released under a Creative Commons Attribution (CC BY 4.0) license and is available as linked open data. Users will no longer need to purchase a book or electronic file to stay current with this cataloging standard, and software vendors will no longer have to pay a licensing fee for its use.

The data you can now download for free includes:

- › the entire *Nomenclature 4.0* (published in 2015);
- › terminology, definitions, illustrations and bibliographic references from the *Parks Canada Descriptive and Visual Dictionary of Objects* (Parks DVD);
- › a complete French version;
- › links to related concepts in other vocabularies such as the *Art & Architecture Thesaurus*; and
- › Canadian variants of *Nomenclature* concepts, where warranted.

The AASLH Nomenclature Task Force and the Canadian Task Force for Nomenclature will regularly update the standard in both French and English, in consultation with the museums that use it.

You can download *Nomenclature* in the following formats:

- › Excel
- › RDF (.jsonld)

The *Nomenclature* data model is currently offered in SKOS, with the addition of elements from the Schema.org and Dublin Core models. The current model will soon be enhanced using SKOS-XL.

CHIN plans to open a SPARQL endpoint and provide other open formats. Stay tuned for more details on these options.

Please contact Paul Bourcier at the AASLH Nomenclature Task Force or Heather Dunn ([heather.dunn@canada.ca](mailto:heather.dunn@canada.ca)) at CHIN for more information.

—Paul Bourcier, AASLH Nomenclature Task Force, [pbourcier@themosh.org](mailto:pbourcier@themosh.org)



### Nomenclature Available as Open Data

*Nomenclature for Museum Cataloging* is now free for download in a number of formats! Visit [www.nomenclature.info](http://www.nomenclature.info).

## Looking for professional development opportunities?

### Calls for Papers, Conferences, Seminars, and Courses

are continually updated on our website at [www.culturalheritage.org/allied-organizations-events](http://www.culturalheritage.org/allied-organizations-events).

# New Materials and Research

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## Materials Working Group: Preliminary Results from 2019 Round-Robin

During the first formal meeting of the Materials Working Group (MWG) in New York in November of 2018, the Materials Selection & Specification (MS&S) Committee determined that its mission is to “identify and refine methods for evaluating materials and improve means for their implementation and interpretation for the end user.” To this end, the subcommittee discussed a variety of protocols to test the suitability of storage and exhibition materials for works of art. Three focus groups, Oddy, Microchemical, and Instrumental, were formed to hammer out the details.

The Oddy group decided on two protocol variants, one used at the Metropolitan Museum (The Met) and the other used at both Winterthur Museum and the Indianapolis Museum of Art (IMA). Julia Sybalsky took the lead on The Met protocol, and Elena Torok led the Winterthur/IMA protocol. The Microchemical group, led by Susan Heald and Emily Kaplan, selected tests based on how informative/useful they are and on their ease of use and cost. The tests selected were pH pens, a modified version of the TAPPI T509 and T553 tests for pH and alkaline reserve, the Beilstein copper-wire test for chloride, and the lead acetate paper test for sulfur. The Instrumental Group, led by Christopher Maines and Eric Breitung, selected gas chromatography/mass spectrometry (GCMS) as the best technique for measuring off-gassing from materials and focused on solid-phase microextraction (SPME) and direct thermal desorption (DTD) as the two sample introduction methods.

Subsequent to the November 2019 meeting, the MS&S subcommittee organized a round-robin to vet the suitability of the various protocols selected. The focus groups edited and refined protocols and selected seven materials to test. The primary goal of the round-robin was to see which protocols provided the most useful information and whether the participants could follow the protocols and get similar results.

The chosen materials have a history of previous testing and use by many institutions for both art and non-art uses. They consisted of four “solid” samples: two PVC foam boards, a corrugated archival board, and a high-density book binder board; and the three “liquid” samples: two hot-melt glues and a silicone adhesive. All materials were purchased in bulk by the National Gallery of Art (NGA), and the samples were prepared there or at the National Museum of the American Indian, Smithsonian Institution. For the microchemical and Oddy tests, the solid samples were prepared as two or four pieces totaling two grams, while the liquid samples were extruded as “dots” onto aluminum foil and allowed to dry/cool before randomizing and dividing into two-gram amounts. For the SPME tests, samples were prepared as 0.5 gram amounts in 10 ml glass SPME vials, while DTD samples were prepared by cryomilling the materials and filling 4 mL glass vials with 200–600 mg of material. To ensure sample consistency, a very limited number of people were involved in preparing them. All samples were packed in polyethylene bags and sent from the NGA via expedited shipping on the same date in August 2019, to minimize travel time and reduce exposure to the summer heat.

A total of twelve institutions participated in the round-robin: eight US museums, three conservation university programs including one outside the US, and one US library. The testers were an equal mix of conservation scientists and conservators, and most institutions conducted more than one type of test. Only one participating institution was unable to complete any of its tests in advance of the November 2019 meeting. For the most part, the results of the test protocols were in agreement for all seven tested materials, which is an excellent outcome considering that the participants were performing the tests independently using their own equipment based solely on the written protocols distributed with each set of samples. None of the participants used the same test equipment/instrumentation nor received hands-on training prior to the start of the round-robin. Table 1 is a results summary for the acid-free corrugated cardboard. With the exception of the Met variant of the Oddy test, which classifies it for temporary use, all other protocols are on average in agreement and classify it as suitable for long-term use.

During the fall 2019 MWG meeting, the three MS&S focus groups spent their time discussing the round-robin results and clarifying the written protocols to improve reproducibility between labs. Another round-robin is currently underway with results to be presented at the fall 2020 MWG meeting. Two new protocols were added: the British Museum Oddy test protocol, and the A-D strip test

for deterioration of acetate film. A general announcement about the round-robin was circulated among the 2018 and 2019 meeting participants, and as a result, there will be seven new institutions participating—most of them museums, and most of them in Europe. Participants will have received their samples for the 2020 round-robin by the second week in February.

Ultimately, it is hoped that through implementation of these vetted testing protocols that cultural heritage institutions will be able to share the results of materials tests thus sparing other institutions the time, effort, and cost of testing the same materials themselves.

—Christopher Maines, [c-maines@nga.gov](mailto:c-maines@nga.gov)

Corrugated Archival Board	MICROCHEMICAL					ODDY		GCMS	
	Institution	pH pen	Surface pH	LC Modified TAPPI	Beilstein test for chloride	Pb acetate paper test for sulfur	IMA/Win	Met	SPME
1							TEMP	PASS	PASS
2							Pending	Pending	
3	NEUTRL/ALK	Pending	Pending	NEGATIVE	NEGATIVE	Pending		PASS	Pending
4								PASS	Pending
5	NEUTRL/ALK	NEUTRL/ALK	NEUTRL/ALK	NEGATIVE	NEGATIVE		Pending		
6	NEUTRL/ALK	NEUTRL/ALK	NEUTRL/ALK	Inconclusive	NEGATIVE	PASS			
7		Pending		NEGATIVE	NEGATIVE	PASS		Pending	PASS
8						TEMP			
9								PASS	PASS
10							TEMP		
11				NEGATIVE	NEGATIVE	PASS		Pending	PASS
12	Pending			NEGATIVE					
AVERAGE RESULT	GREEN			GREEN	GREEN	GREEN	YELLOW	GREEN	GREEN

**Table 1. Results summary for microchemical, Oddy, and GCMS tests conducted by twelve institutions on a corrugated archival cardboard. A few tests, marked as Pending, had not been completed by the November 2019 meeting. Only the Metropolitan Museum variant of the Oddy test protocol classifies the material as temporary. All other test protocols, on average, classify the material for long-term use. Color coding of GREEN=Long-term artwork use, YELLOW=Temporary artwork use, and RED=Do not use with artwork.**

## Conservation & Art Materials Encyclopedia Online (CAMEO), Museum of Fine Arts

Volunteers are needed to help provide information on mounting, packing, and storing materials. As recommended by the Materials Working Group, the following new fields have been added to CAMEO records: Applications; Museum risks; Working properties; and Forms/sizes.

We need your support! Help us by providing and/or entering information into the CAMEO records, especially related to materials that are commonly used for mounting, packing, and storing.

If you are interested, please contact Michele Derrick at [mderrick@mfa.org](mailto:mderrick@mfa.org). All information added to CAMEO will be appropriately credited to the providing person or institution.

# New Publications

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Baggio, Monica, Elisa Bernard, Monica Salvadori, and Luca Zamparo, editors. *Anthropology of Forgery: A Multidisciplinary Approach to the Study of Archaeological Fakes*. Padova: Padova UP, 2019. ISBN: 9788869381546. This volume in the “Antenor Quaderni” series opens with a historical overview of restoration and reproduction methods between the 16th and 19th centuries, followed by a series of recent case studies that describe some authentication methods. The book continues with a collection of essays that aim to reevaluate the fake object as a document for the history of culture, and it closes with some remarks on the legislation on counterfeiting and on the antiquities market.

Clarricoates, Rhiannon, Helen Dowding, and Adèle Wright, editors. *Interactions of Water with Paintings*. London: Archetype Publications in association with the Icon Paintings Group, 2019. ISBN: 9781909492691. The papers in this volume were presented at the Icon Paintings Group Conference: “Wet Paint: Interactions between Water and Paintings,” held at the National Museums of Scotland on October 12, 2018.

Hackney, Stephen. *On Canvas: Preserving the Structure of Paintings*. Los Angeles: Getty Conservation Institute, 2020. ISBN: 9781606066263. This book provides an overview of the basic issues involved in the structural conservation of paintings on canvas and presents a survey of recent scientific research that underlies current conservation practice.

Morphy, Howard. *Museums, Infinity and the Culture of Protocols: Ethnographic Collections and Source Communities*. Abingdon, Oxon: Routledge, Taylor & Francis Group, 2020. ISBN: 9781138565593. In this volume in the “Routledge Museums in Focus” series, the author discusses issues related to ethnographic collections in museums and their relationship with source communities, among them repatriation and digital access to collections.

Neumeister, Mirjam, and Bernhard Maaz. *Van Dyck: Gemälde von Anthonis van Dyck: Bayerische Staatsgemäldesammlungen, München*. München: Alte Pinakothek: Hirmer, 2019. ISBN: 9783777433363. This catalog was published to accompany an exhibition held at Bayerische Staatsgemäldesammlungen, Alte Pinakothek, October 25, 2019 – February 2, 2020. It includes the results of technical research carried out on 54 paintings in the collections of the Bayerische Staatsgemäldesammlungen that have been attributed either to the artist himself or to his workshop.

Nevin, Austin, and Malgorzata Sawicki, editors. *Heritage Wood: Investigation and Conservation of Art on Wood*. Cham: Springer, 2019. ISBN: 9783030110536. This book publishes 11 case studies that showcase new methods for the technical study of polychromy on wood.

Pastan, Elizabeth Carson, and Brigitte Kurmann-Schwarz, editors. *Investigations in Medieval Stained Glass: Materials, Methods, and Expressions*. Leiden: Brill, 2019. ISBN: 9789004395725. The essays in this anthology were selected by the editors, among other criteria, to represent the diversity of approaches taken by contemporary scholars to the study of stained glass. It is a volume in the “Reading Medieval Sources” series.

Saunders, David. *Museum Lighting: A Guide for Conservators and Curators*. Los Angeles: The Getty Conservation Institute, 2020. ISBN: 9781606066379. This book provides practical information to assist curators, conservators, and other museum professionals in making critical decisions about the display and preservation of objects in their collections.

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



# People

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**Emily Brown** recently joined the John F. and Herta Cuneo Conservation Lab at The Ringling Museum of Art in Sarasota, Florida, as the first Conservator of Sculpture and Decorative Arts in the history of the institution. Working alongside conservators Barbara A. Ramsay and Megan Salazar-Walsh, Emily is excited about establishing objects conservation at The Ringling and continuing to promote the growth of the department. Previously, Emily was Mellon Fellow of Decorative Arts and Sculpture Conservation at The Philadelphia Museum of Art. She can be reached at [emily.brown@ringling.org](mailto:emily.brown@ringling.org).

**Sarah Casto** has joined the George Eastman Museum as Assistant Conservator. Most recently, Sarah completed a postgraduate fellowship in photograph conservation at the Amon Carter Museum of American Art in Fort Worth, Texas, where she participated in a museum-wide renovation and expansion the cool and cold photography vaults. Sarah can be reached at [scasto@eastman.org](mailto:scasto@eastman.org).

**Daisy Craddock** is retiring and wishes to thank the many esteemed colleagues who both mentored and collaborated with her over thirty-five years in private practice. Daisy apprenticed with Rustin Levenson and Harriet Irgang in the mid 1980s. With a specialty in early modern and contemporary painting, she continued to work as an Associate Conservator for RLACA until 1995. Daisy then worked with Dana Cranmer at Cranmer Art Conservation for the next ten years before establishing her own private practice in 2005. Daisy was a frequent collaborator with allied colleagues in the field on the aesthetic reintegration of both paintings, murals, and painted works on paper. In recent years she enjoyed collaborating with daughter Georgia Elrod, a decorative painter and artist, on the conservation treatment of historic finishes. Daisy is a Professional Associate of AIC and served on the Board of Conservators in Private Practice (CIPP) for four years. With over thirty-five one-person exhibitions of her own paintings and works on paper to date, Daisy has retired to the Hudson Valley to finally paint full time. She can be reached via [www.daisycraddock.com](http://www.daisycraddock.com).

**Jonathan Farbowitz** recently joined the Metropolitan Museum of Art as the institution's first Associate Conservator of Time-Based Media. Previously, Jonathan was a Fellow in the Conservation of Computer-Based Art at the Solomon R. Guggenheim Museum. He can be reached at [jonathan.farbowitz@metmuseum.org](mailto:jonathan.farbowitz@metmuseum.org).

**Alison Gilchrest** recently joined the staff of the Institute for the Preservation of Cultural Heritage at Yale University as the inaugural Director of Applied Research and Outreach after 15 years at the Andrew W. Mellon Foundation. She can now be reached at [alison.gilchrest@yale.edu](mailto:alison.gilchrest@yale.edu).

**Emilie van der Hoorn** has joined the team at Preservation Arts and is now the senior paper conservator in this multidisciplinary conservation studio in Oakland, California. She previously had her own paper conservation and preservation studio in San Francisco, working and consulting with galleries and private collections across the Bay Area. Alongside the rest of the Preservation Arts team Emilie will continue to provide conservation and preservation services to public and private collections, focusing on paper and mixed media pieces. Emilie can be reached at [emilie@preservation-arts.com](mailto:emilie@preservation-arts.com).



## Making Changes?

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

Email us at [carmina@culturalheritage.org](mailto:carmina@culturalheritage.org)

# In Memoriam

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## Dean Koga (1950 – 2019)

**D**ean Koga, Architect, former Director of Technical Services at Building Conservation Associates, Inc. (BCA) and past President of the Association for Preservation Technology International (APTI), died on August 31, 2019, following complications from a fall while restoring his family's cabin in Connecticut. He was 68.

With degrees in chemistry and architecture, as well as coming from a family of wood workers, the field of architectural conservation was the perfect fit; Dean was among the first generation of architects who specifically adapted their practice to the science of materials conservation. He was able to seamlessly merge architecture, engineering, and conservation in order to develop appropriate treatment strategies for every aspect of our built heritage—from individual pieces of architectural sculpture to large-scale modern curtain wall construction.

After graduating with a degree in chemistry from Temple University (1971), Dean received his professional architectural education at Pratt Institute (1981). He began his career in historic preservation at Robert Meadows, Architect, a noted New York City restoration architect, and from 1994 to 2016 he worked for BCA.

During his productive career spanning four decades, Dean was instrumental in designing the restorations of hundreds of historic buildings, including Radio City Music Hall, St. Patrick's Cathedral, Grand Central Terminal, Saint John the Divine, and the General Assembly Building of the United Nations. He was a true pioneer in the field of preservation technology, embracing, amongst other things, digital tools for a wide variety of applications. He helped to develop the practical use of digital databases associated with computer-aided design, now a common practice. He also worked with APTI to create the Building Technology Heritage Library, which provides free digital access to important out-of-print materials such as trade catalogues related to historic building technology and construction. His technical expertise spanned a wide range of building materials—from masonry to plaster to wood—and a wide range of construction technologies from the 18th to the 20th centuries. Dean constantly strove to enhance his knowledge and to also improve the practice of preservation technology.

In addition to his contributions to the built environment, Dean had a profound impact on the professional preservation field. He helped to nurture numerous practitioners, mentoring them early and throughout their careers. I was one of the many architectural conservators who was fortunate enough to work closely with Dean, learning from his vast knowledge and experience. Dean had a way of simultaneously challenging and supporting you when working through tough technical problems—a unique trait that I think helped to build confidence and acumen in many current day architectural conservators, restoration architects, and preservation engineers.

Dean was extraordinarily committed to what he called the “community of practice,” referring to those of us who work on and make decisions about heritage structures. His decades-long involvement with APTI as a board member and more recently President as well as with AIC (member of since 2000) illustrate how important contributing to the professional world and building a community of peers was to Dean. In particular, he felt strongly that it is important to share technical preservation knowledge. He did this through attending conferences, publishing in professional journals, collaborating with other preservation professionals, and in his day-to-day work on historic buildings. A project site visit or meeting with Dean always resulted in new technical insights or a new way of problem-solving.

As a BCA colleague, I was fortunate to have worked closely with Dean for nearly fifteen years. During this time, I was frequently impressed by his technical expertise and his dedication to the field of technical building preservation. He was incredibly generous with his knowledge and loved collaboration. He served as a mentor to

many of BCA's staff including myself, inspiring professionalism, collegiality and technical excellence.

I think those of us who worked with or knew Dean in a professional capacity should honor his legacy by continuing to strive for the same technical excellence, professionalism, and collegial spirit that Dean exhibited throughout his long and significant career.

—Dorothy Krotzer, Director, Building Conservation Associates, Inc,  
[dkrotzer@bcausa.com](mailto:dkrotzer@bcausa.com)

## P. Andrew Lins (1945–2019)

Andrew Lins lived a full and exemplary life, and it is with sadness that we share the news of his death on Christmas Day at age 74. Andrew was a conservator of decorative arts and sculpture at the Philadelphia Museum of Art (PMA) from 1979 and chair of the Conservation Division from 1997 until his retirement in 2015. Under his leadership, the department underwent several expansions, significantly increased its focus on scholarly research, and established what became a state-of-the-art scientific research laboratory. As an internationally recognized expert in metals and corrosion, Andrew consulted on numerous important restorations of historical landmarks in Philadelphia and beyond, such as the Liberty Bell Center and Lincoln Memorial. He was beloved by many conservators and scientists for his warmth, integrity, and generosity.

Born in Manhattan, Andrew graduated from Hotchkiss School, and received his BA from the University of Pennsylvania, MA and Diploma in Conservation from NYU, and MSc from Sir John Cass College, London Polytechnic. His strong academic background was combined with full-time study in studio arts at the Pennsylvania Academy of Fine Arts. In the first decade of his career, Andrew was an archaeological conservator at Sardis, Turkey; a Kress Foundation Fellow at the British Museum Research Laboratory and conservation laboratories, working with Andrew Oddy, Hannah Lane, and Janet Lang; and also served as a UNESCO Mission conservator in Iran. He was a conservator at Winterthur Museum, partnering with Don Heller, and an adjunct professor under Peter Sparks at the University of Delaware in the early years of the WUDPAC program. In 1979, he became the first dedicated objects conservator at the PMA.

Andrew fostered an expanded role for the Conservation Division within the PMA, encouraging a range of activities to support the care of collections. Among his earliest contributions were re-housing over 200 carpets and tapestries into a rolled storage system as well as researching treatments and developing a safe environment for silver objects. He had a deep appreciation for the artist's hand and was respected by curators, conservators, and scientists for his exceptional knowledge of materials, manufacture, and studio techniques, and his skills in conservation treatment.

Andrew's advocacy led to the establishment of the PMA Scientific Research Laboratory. Together with Beth Price, who he hired as a scientist in 1990, Andrew oversaw the development of the laboratory, which opened the door for significant collaborations with other museums, academic institutions, and industrial partners. With Andrew's unwavering support, the PMA became a leader in the growth of the Infrared & Raman Users Group (IRUG), a worldwide organization committed to the sharing of scientific data for the preservation of cultural heritage.

With boundless energy and enthusiasm, Andrew effectively led the expanding Conservation Division while remaining an active researcher and scientist. He was intellectually rigorous and was equally at home in an archive as in a laboratory. He worked in close partnership with others to realize insightful publications on mercury gilding and laser cleaning, as well as on artworks by Houdon, Saint Gaudens, Rodin, and Duchamp. Beyond these formal publications, Andrew responded each year to countless inquiries about silver cleaning, Brancusi sculptures, architectural

metals, storage, and innumerable other topics, and also served as a panelist for IMLS, NEA, and NEH. He seemed to have a photographic memory and infinite information at his fingertips.

He perhaps was best known as a pioneer and leader in outdoor sculpture conservation, and his impact on the cultural landscape of Philadelphia is truly immeasurable. In 1987, he became part of the first Conservation Advisory Committee for the City of Philadelphia and remained a dedicated leader within this group through the fall of 2019. The sculpture of William Penn on City Hall and the bronze sculptures below are reminders of Andrew's enthusiastic and innovative thinking: he spoke with animation about the remarkable grain size of the cast bronze, the demonstrable efficacy of ultra-high pressure water to remove corrosion from pits, the evaluation almost in real time of laser cleaning, and the promise of new fluorocarbon coating technologies.

For those who interacted with Andrew, as interns or fellows, staff, students, collaborators, and colleagues, Andrew was much more than a sum of achievements. He valued hard work and was a critical thinker, never complacent in his knowledge or his accomplishments and always aware of both an arc of history as well as the possibilities for the future. He had an inherent courtesy and appreciated others on their own terms and for their own abilities. He was always private yet conveyed a profound love for his family. In the notes and calls received from many, Andrew is remembered most often for his integrity and his laughter. He listened thoughtfully, spoke carefully, and shared his smile and laughter generously.

Andrew is survived by Judith, his wife of 42 years; children Christopher and Katherine; two sisters; and two nieces. Andrew's family encourages those who wish to make a gift in his memory to support the charities of their choice.

—Sally Malenka, [sdmalenka@philamuseum.org](mailto:sdmalenka@philamuseum.org); Robert Silverman and Beth Price, [bprice@philamuseum.org](mailto:bprice@philamuseum.org); Melissa Meighan, [mmeighan@philamuseum.org](mailto:mmeighan@philamuseum.org); Adam Jenkins, [spalted@hotmail.com](mailto:spalted@hotmail.com); Kate Cuffari, [kcuffari@philamuseum.org](mailto:kcuffari@philamuseum.org); and Margot Berg, [margot.berg@phila.gov](mailto:margot.berg@phila.gov)

## Andrea Venosa (1970 – 2019)

Andrea Venosa, our kind and generous colleague, passed away in August 2019.

Andrea joined the Image Permanence Institute (IPI) at Rochester Institute of Technology in 2004 to develop and implement studies on the lightfastness of digital hardcopy and photographic materials. For many years she served as IPI's primary contact for material testing services, including administering the Photographic Activity Test (PAT). Recently, Andrea wrote a short reference guide about the international standards requirements for testing "photo-safe" materials. She also realized a long-time goal to translate IPI resources by collaborating with colleagues from APOYO to successfully translate the reference into both Spanish and Portuguese. This effort built upon her work assisting JAIC with Spanish abstracts.

Andrea is survived by her husband and two sons. We miss collaborating with her in our work at IPI and are grateful to have worked with her and for her positive contributions to IPI and the field.

—Jae Gutierrez, Executive Director, IPI, [jjgpph@rit.edu](mailto:jjgpph@rit.edu)



# Worth Noting



## HP History Project Team

Working group members include Maria Gonzalez, Maddie Hagerman, Debra Hess Norris, and Joyce Hill Stoner.

## Heritage Preservation History Website

Thanks to support from Heritage Preservation (HP) and the University of Delaware Department of Art Conservation, a website dedicated to the history of the Heritage Preservation organization has been established and can be accessed at [www.heritagepreservation.info](http://www.heritagepreservation.info). The development of the website was guided by a working group which established the framework and commissioned content and continues to develop its content.



The idea of publishing an online history of HP that begins with the establishment of its predecessor, the National Conservation Advisory Council (NCAC) and follows it through its termination on June 30, 2015, was suggested as the organization was being formally dissolved. The site aims to clarify organizational history through review of its changing goals and structure, its structure, and issues regarding its funding and fiscal sustainability. A working group of individuals concerned with conservation history realized that a website could serve as an expanding repository for articles, personal essays, oral histories, documents, and images of the National Institute for the Conservation of Cultural Property (NIC) established in 1982, and Heritage Preservation dating from 1997-2015.

In 1973 the NCAC was established with the goals of identifying major national needs and problems in conservation and offering recommendations for their eventual solutions, working towards a coordinated national plan for the conservation of cultural property in the US, and considering the advisability of creating a national institute for conservation. The advisory council aimed to involve as many conservation professionals as possible in the planning; members included national organizations, regional conservation centers, museums with conservation and research laboratories, conservation training programs, private conservators, and professional organizations. When HP was dissolved forty-two years later, the organization had assisted the museums, libraries, archives, and individuals that care for the US's endangered heritage by identifying risks, developing innovative programs, and providing broad public access to expert advice.

Because the history of HP has many facets, the website will be most useful if the addition of new material is a collective undertaking. The working group welcomes contributions from anyone who had a connection with the organization or benefited from its programs.

For more information or to discuss submissions of essays, documents, or personal histories, please contact Rebecca Rushfield, Coordinator of the Heritage Preservation History Initiative, at [wittert@juno.com](mailto:wittert@juno.com).

—Rebecca Rushfield, Coordinator of the Heritage Preservation History Initiative,  
[wittert@juno.com](mailto:wittert@juno.com)

# Grants & Fellowships

## Bank of America Grant Proposals for Art Conservation Now Accepted

Proposals are now being accepted for the 2020 Bank of America Art Conservation Project. Nonprofit cultural institutions with artwork requiring much-needed conservation are welcome and encouraged to apply at [www.bankofamerica.com/artconservation](http://www.bankofamerica.com/artconservation). All proposals must be submitted before Thursday, April 30, to be eligible for funding in 2020.

The Bank of America Art Conservation Project provides grants to nonprofit museums throughout the world to conserve historically or culturally significant works of art that are in danger of deterioration, including objects that have been designated as national treasures. This year marks the 10<sup>th</sup> anniversary of the program, which began in 2010 when the first 14 grants were made to institutions throughout Europe and the Middle East. Projects that year included “Winged Victory of Samothrace” at the Musée du Louvre in Paris, Picasso’s “Woman in Blue” at the Museo Nacional Centro de Arte Reina Sofia in Madrid, Maclise’s “The Marriage of Strongbow and Aoife” at the National Gallery of Ireland, and the Cosmati Pavement at Westminster Abbey in London.

For more details, visit [newsroom.bankofamerica.com/press-releases/corporate-philanthropy/bank-america-grant-proposals-now-being-accepted-2020-art](http://newsroom.bankofamerica.com/press-releases/corporate-philanthropy/bank-america-grant-proposals-now-being-accepted-2020-art).

## Our External Funding Page to be Updated

In addition to our FAIC scholarships, fellowships, and other funding opportunities, we also keep track of external funding opportunities. Student Sydney Sanderson of the George Washington University Museum Studies Program has volunteered to expand and update this page to offer more information to those seeking funding for conservation projects, individual study or research, or formal education and training. The page was updated last May by Elana Oser, a recent graduate of the GWU program. Thanks go to Mary Coughlin for connecting us to these volunteers.

Visit [www.culturalheritage.org/resources/funding/outside-funding-sources](http://www.culturalheritage.org/resources/funding/outside-funding-sources) now and bookmark the page to visit later in spring.



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# Conservation Graduate Programs

## Winterthur/University of Delaware Program in Art Conservation (WUDPAC)

Materials Research Projects for the Class of 2021:

NAME	RESEARCH PROJECT
Katerina Acuna	Technical Examination of a Negidal Fish Skin Bag
Emily Brzezinski	The Effects of Cleaning on Plasticizer Migration in Plasticized Polyvinyl Chloride (PVC)
Maddie Cooper	Analytical Investigation of Dartek C-917 and its Suitability for Long-term Collections Storage Applications
Marie Desrochers	Materials Testing for Collections Storage: Evaluating Locally-sourced Plastic and Fabric Housing Materials at the Iraqi Institute for the Conservation of Antiquities and Heritage
Amanda Kasman	Technical Examination of "Still Life with Flowers" to Determine the Presence of a White Lead Adhesive Lining and to Distinguish Restoration Campaigns from Original Paint
Isaac Messina	Technical Examination of a <i>Crucifixion</i> Panel Painting from Bryn Mawr College with Proposed Attribution to 15th century Italy
Laura McNulty	How Deep Does It Go? An Examination of the Penetration of Klucel-G into Leather and its Effects on Leather's Physical and Mechanical Properties
Yungjin Shin	Technical Study on Three Books from the Last Generation of Traditional Korean Bindings
Jonathan Stevens	Technical Study of an 18th century British or British-America Giltwood Looking Glass
Sarah Towers	Technical Examination of an 1833 John Eriksen Helland Hardanger Fiddle ( <i>Hardingfele</i> )

## University of Pennsylvania Stuart Weitzman School of Design

The School of Design presents these student thesis titles:

STUDENT	THESIS
Di Sung	Preservation v. Sustainability, Reconfiguring the Processes and Decisions of the Richards Medical Laboratories Renovation as a Case Study
Joseph Bacci	Influence of Heat and Water on Lime-based Mortars
Héctor J. Berdecía-Hernández	Concrete Surface Assessment and Cleaning Strategies for the Parroquia Nuestra Señora del Carmen in Cataño, Puerto Rico
Elizabeth Sexton	John Byers and the Adobe Revival in Southern California: Style, Tradition, and Appropriate Technology
Chongke Wu	Moisture Studies of Adobe Walls Using IR Thermography and RFID
Zhen Ni	A Comparable study of Wood Field Diagnostics at Taliesin West
Mónica P. Ortiz Cortes	Documentation of Design and Construction at Frank Lloyd Wright's Office and Studio at Taliesin West
Noah Yoder	Documentation Analysis + Recommendations for Condition of the John Moulton House

# Specialty Group & Network Columns

## Architecture Specialty Group (ASG)

### 2020 AIC Annual Meeting

ASG programming at the upcoming conference in Salt Lake City promises an exciting array of talks and we hope to see you there!

- › ASG's sessions will start on Thursday afternoon, May 21, with a joint Objects Specialty Group session exploring the challenges of conservation at historic homes.
- › Friday, May 22, will include a trio of presentations exploring history, theory, and reality in architecture conservation followed by a trio of case studies.
- › Saturday, May 23, will be devoted to new research in architecture conservation.
- › Be sure to buy your ticket for the ASG reception on Friday evening. We will be enjoying drinks and dinner at the historic Alta Club in downtown Salt Lake City. The current Alta Club building was designed by regionally prominent architect Frederick Albert Hale and opened in 1898. Watch for details online.

We hope you'll join us to catch up with ASG friends, enjoy dinner, and check out the historic Alta Club interiors.

### Call for Papers

The Association for Preservation Technology International (APTI) and the National Trust for Canada, in association with the Canadian Association of Heritage Professionals, have put out a call for papers for the annual APT 2020 Conference in Edmonton, Canada, to be held October 3-7, 2020. This year's theme is: "Hindsight 2020: Conservation, Disruption, and the Future of Heritage." Architects, engineers, planners, craftspeople, policy makers, preservationists, and heritage volunteers will come together to share the best in technology, policy, and techniques for conserving and renewing heritage buildings, communities, engineering works, and landscapes.

The five conference tracks are:

- › Picturing the Past: Heritage Documentation, Diagnostics, and Modelling
- › Materials Conservation for the Future: Tradition, Sustainability, and Innovation
- › Climate and Heritage in Crisis: Integrating Old and New in Buildings and Communities
- › Radical Regeneration: Business, Policy and Practice in Urban and Rural Communities
- › New Heritage Imperatives: Inclusion, Renewal, and Expanding Relevance

### SUBMISSION DEADLINE: MARCH 31, 2020

- › Submission guidelines: <https://www.conferenceabstracts.com/uploads/HelpAssets/settingsHelp/ScorecardLink-10149-%282%29.pdf>
- › To submit an abstract: <https://www.abstractscorecard.com/cfp/submit/login.asp?EventKey=EWPVAXJK>

Student submissions: Students from all areas of study in historic preservation and conservation are encouraged to apply for an APT Student Scholarship to participate in the APT/NTC Edmonton 2020 conference. Applications are accepted by submitting an abstract that summarizes research and/or a project that addresses the 2020 conference theme and tracks.

—Helen M. Thomas-Haney, ASG Chair, [hthomas-haney@jbconservation.com](mailto:hthomas-haney@jbconservation.com)



### ASG Online

Find ASG information at [www.culturalheritage.org/architecture-group](http://www.culturalheritage.org/architecture-group)



# Book and Paper Group (BPG)



## BPG Online

Find BPG information at  
[www.culturalheritage.org/  
book-and-paper-group](http://www.culturalheritage.org/book-and-paper-group)

## Introduction

An apology to the membership and the BPG Publications Committee; I have never been more happy to be so wrong! The recent *AIC News* article in January 2020 Vol. 45 (2) that discussed the ad hoc Financial Committee's work included an error when the article shared that the BPG section of the *AIC Wiki* has had more than 95,000 hits. That was just for the front page. *Instead, the whole BPG Wiki has had more than 1.5 MILLION hits and that number grows larger by the day!!*

Kudos to all of the past and current wiki editors and contributors for making this invaluable resource so informative and vibrant. In particular, let's applaud the efforts of Katherine Kelly whose energy and diligence these last few years has collaboratively led a team of contributors to invigorate the wiki and make it the envy of our AIC colleagues.

## Nominating Committee

Thanks to the efforts of the 2019-2020 Nominating Committee (Whitney Baker, Ken Grant, and Amelia Sorensen) we will soon have a full ballot for the upcoming elections. The ballot will be distributed to all eligible voting members on the BPG Member Community platform sometime in March or early April. In this year's election, the BPG membership will choose the next BPG Chair and BPG Assistant Program Chair positions to join Saira Haqqi, BPG Secretary-Treasurer, and Andrea Knowlton, soon to advance to BPG Program Chair on the 2020-2021 BPG Executive Council. Having contested elections is important and we thank all candidates for running.

If you missed the open call for elected positions this fall and you think you'd be interested in running for election in the future, please contact current Nominating Committee Chair Whitney Baker at [bpg.whitneybaker@gmail.com](mailto:bpg.whitneybaker@gmail.com) who can pass it along to the next Nominating Committee. For more information, see the [BPG website](#) (About > BPG Officers > Responsibilities).

## Get Involved: Volunteer!

BPG also has several appointed and volunteer roles that will be opening this spring as rotating terms of service for different positions conclude. These are great ways to be involved in helping the BPG in all kinds of ways, gain new skills, and get to know more of your colleagues. One of the key positions soon to be posted on the listserv will be Website Coordinator.

## BPG PubComm

Volume 38 of the *BPG Annual* is in the mail! Congratulations to Managing Editor Justin Johnson and Assistant Editor Kimberly Kwan for their hard work, and thanks to all of the authors and contributors. For the first time we have included an advertisement, this year from Foster & Freeman, to help offset other expenses. With this financial support, the *BPG Annual* came in \$1,000 under budget.

## 2020 AIC Annual Meeting: Salt Lake City

The next AIC meeting is fast approaching and we hope you are excited to visit the Beehive State! In addition to the 17 BPG talks scheduled for this year's annual meeting, here is a highlight of selected offerings from the BPG program or related to the interests of our members:

- › All are invited to join the **BPG Wiki Discussion Session** (Friday, May 22, from 12:00 to 1:00 p.m.) with editors Katherine Kelly and Diane Knauf, to hear about developments the BPG Wiki has made over the year and contribute to identifying future topics.

- › **Art on Paper Discussion Group — Imaging in Practice: Techniques for the Examination of Works of Art on Paper** (Saturday, May 23, 10:30 a.m. to 12:00 p.m.)
- › Register now for a **special lunch and panel session (Saturday, May 23, from 12:00 to 2:00 p.m.) on Varnished Wall Maps**. Organized by members from BPG and Conservators in Private Practice (CIPP), this panel will discuss the treatment and ethical considerations of varnished wall maps, a complex medium found in virtually every archive, library, and private collection in the United States. The panel will provide practitioners with greater direction and a range of treatment approaches.
- › **BPG/Photographic Materials Group (PMG) Tips Session** (Saturday, May 23, 2:00 to 3:00 p.m.), an opportunity for BPG and PMG members to share tips across our specialties. See the call for participants on the listserv to share a tip!
- › **Library Collections Conservation Discussion Group (LCCDG): When Damage Has Meaning** (Saturday, May 23, 3:00 to 4:30 p.m.) to contemplate the practical and ethical decisions required when historic damage interferes with the usability of an item.

Looking forward to seeing you in Salt Lake City in May!

—Sarah Reidell, BPG Chair, [sarah.reidell@gmail.com](mailto:sarah.reidell@gmail.com)

## Collection Care Network (CCN)

### 2020 AIC Annual Meeting

Join CCN colleagues in Salt Lake City during programs offered at the annual meeting:

- › **Preventive Conservation Lunch: Collection Storage, May 21.**  
Listen to subject experts present key insights centered around the main sections of the newly published *Preventive Conservation: Collection Storage*. Topics will include: Fundamentals of Collection Storage, Assessment and Planning, Creating and Renovating Storage Facilities, Facility Management, Specialized Collection Environments and Care, Storage Equipment and Materials and Storage at a Glance.
- › **Research & Technical Studies and Collections Care Joint Session on Materials, May 21.**  
Presentations will range from climate change and its effect on heritage, measuring and assessing pollutant levels, analysis of various sorbents and microclimates for display cases, to a study of data resulting in guidelines for care of archaeological metals.
- › **Collection Care Sessions / STASH Flash, May 22-23**  
Informative topics include data driven decision-making, sustainable practice, use of plastics in storage, and innovative housing techniques during the STASH Flash session on May 22. Sessions focus on creative and cost-effective collaboration in preparing for disasters on May 23.
- › **CCN Idea Fair, May 23**  
Gather informally to meet CCN leadership and learn about preventive conservation resources and volunteer opportunities with Connecting to Collection Care, Materials Working Group, and the AIC Wiki.

### CCN Leadership Seeking New Officers

Have you been looking for a way to get more involved in a leadership role in AIC? CCN is currently seeking individuals to fill two officer positions:

- › **Editor** — The Editor will be responsible for providing oversight on content produced by the CCN. The CCN Editor will work with AIC's editors (*JAIC*, *AIC News*, and e-Editor) to ensure appropriate dissemination on AIC's print and/



#### CCN Online

Find CCN information at  
[www.culturalheritage.org/collection-care-network](http://www.culturalheritage.org/collection-care-network)

or electronic platforms. S/he contributes regular update reports to the AIC newsletter and oversees a yearly review of CCN webpages to make sure they are up to date. The Editor will represent the CCN on AIC's Publications Committee and liaise with the editorial committees for STASHc. <http://stashc.com/>

- › **Social Media Chair** — The Social Media Chair should have extensive knowledge of the audience, purpose, and general outcomes for various social media platforms. Work includes developing strategies and workflow for feeding content to CCN social media sites that adhere to AIC social media policy; contributing and managing contributions from others to CCN social media sites; and communicating social media outcomes to fellow CCN Officers that might lead to potential CCN projects.

All applicants should have a strong interest in furthering preventive conservation and collection care and excellent writing and organizational skills. The CCN officers meet once a month via conference call, as well as at the annual meeting in May. For further information or to discuss a position, contact Mary Coughlin, CCN Chair, at 202.994.9936 or [coughlin@gwu.edu](mailto:coughlin@gwu.edu). To apply, please send a letter of interest and CV to Mary Coughlin by March 15, 2020.

CCN is an AIC board-appointed network. Leadership in a network is by application and selection with final approval by the AIC Board. Every effort is made to ensure that the officers represent CCN's intended demographic, wide-geographic representation, and balanced representation from conservators and allied professionals.

—Dawn K. Kimbrel, CCN Editor, [dawn\\_kimbrel@brown.edu](mailto:dawn_kimbrel@brown.edu)

## Emerging Conservation Professionals Network (ECPN)

### Berger Family Foundation Programming

ECPN partnered with the Atlanta University Center Collective for the Study of Art History & Curatorial Studies (AUC Art Collective) to organize a full-day programming event on January 24, 2020, entitled: "To Preserve A Legacy: Art Conservation at the Atlanta University Center." The goal of the program was to inform students, staff, and faculty about art conservation and the importance of preserving cultural heritage. The program was well attended by students, emerging conservation professionals, and established local conservators. The full program can be found here (click "view details" on the upper right for details).

Grant funds supported two guest speakers, Shannon A. Brogdon-Grantham and LaStarsha McGarity, to share their journey into the conservation profession. Two local emerging conservators, Ephranette Brown and Kaitlyn Wright (current ECPN Regional Liaison for Atlanta), were invited to speak at specific sessions. This program was generously supported by a grant to FAIC from the Berger Family Foundation, as part of their initiative to support activities relating 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."

### Specialty Group Interview Series

By interviewing individuals working in various conservation sub-specializations, ECPN aims to promote awareness and a clearer understanding of different pathways into the field. Two sub-specializations have been recently featured in this interview series: Libraries & Archives and Photographic Materials.

- › The Libraries & Archives series consists of four interviews and is now complete. The two most recent interviews were with Laura McNulty (Graduate Fellow, Winterthur/University of Delaware Program in Art Conservation) and Morgan Adams (Mellon Conservator for Special Collections, Columbia University Libraries).



#### ECPN Online

Find ECPN information at [www.culturalheritage.org/emerging](http://www.culturalheritage.org/emerging)

- › The Photographic Materials series began in January, and the first interview was with Courtney Helion (Assistant Conservator, Gawain Weaver Art Conservation).

These interviews can be found on the Emerging Professional Community online platform at [www.culturalheritage.org/ecpn-community](http://www.culturalheritage.org/ecpn-community).

## International Education Interview Series

By interviewing graduates of international training programs, ECPN aims to introduce pre-program students to various perspectives about programs abroad as well as to bring awareness to US conservators about overseas conservation education. So far, this series has highlighted nine different training programs based in the United Kingdom, France, Germany, and Canada. The latest interviews have been with Kelly Conlin (Queen's University) and Diana Jaskierny (The Courtauld Institute of Art). These interviews can be found on the Emerging Professional Community online platform.

## 2020 AIC Annual Meeting

ECPN is excited to announce four events at AIC's 48th Annual Meeting in Salt Lake City. Join us as we work to develop new skills and network with our colleagues at the annual meeting.

- › **Making the Ask: Developing Negotiation Tactics in the Field of Conservation (Workshop).**

Wednesday, May 20, 1:00 - 5:00 p.m. Cost: \$29.

Facilitators: Ariel O'Connor, Smithsonian American Art Museum and the American Association of University Women (AAUW).

Join ECPN for this half-day workshop to develop the skill set to confidently approach the negotiation table to advocate for conservation within museum settings and private practice. This workshop is being generously supported by FAIC.

- › **Networking Happy Hour**

Wednesday, May 20, 8:00 - 9:30 p.m. Cost: Free.

Kick off the conference by connecting with peers and networking with established professionals at ECPN's annual Happy Hour.

- › **Conservation: Past, Present, Future (Moderated Panel with Lunch)**

Thursday, May 21, 12:00 - 1:30 p.m. Cost: \$29/\$19 for Student and Post-Graduate Members

As the field of conservation continues to grow, so too are the conversations surrounding social engagement, equity and inclusion, and salary transparency in the field of conservation. As these conversations increase, they encourage us to reflect on the origin and future of the conservation. Join ECPN as we discuss many of the changes our field is seeing. Panel members will include:

- Glenn Wharton (UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials)
- Sanchita Balachandran (Johns Hopkins Archaeological Museum and Johns Hopkins University)
- Melissa Tedone (WUDPAC)
- Joy Bloser (Museum of Modern Art)
- With contributing comments by Cybele Tom (The Art Institute of Chicago)

- › **ECPN Informational Session**

Thursday, May 21, 1:30 - 2:00 p.m. Cost: Free.

All are welcome to attend the ECPN Information Session. It is an opportunity to meet the current ECPN officers, hear about our recent and upcoming initiatives, and learn how to get involved. Conference attendees at any career stage are welcome and encouraged to attend.

Please see full event descriptions and RSVP, or register for ticketed events [here](#).



## ECPN Leadership Positions

ECPN is seeking volunteers for the following positions (all have 2-year terms):

- › **Communications Co-officer:** Act as the secretary and a lead editor, communicate with other AIC committees and specialty groups, and serve as ECPN liaison to AIC Publications Committee. [More details here.](#)
- › **Digital Platforms Co-officer:** Oversee updates across all ECPN web-based platforms, create a network digital archive, manage the ECPN Wiki, and coordinate and develop at least 2 webinars or web-based programs per year. [More details here.](#)
- › **Outreach Co-officer:** Oversee ECPN Liaison Program, raise awareness of ECPN to attract new, active membership, write blog posts, and encourage dialogue about the profession on social media. [More details here.](#)
- › **Vice Chair:** Propose and support ECPN projects, develop and coordinate ECPN programming at AIC Annual Meeting, serve as chair following vice chair term. [More details here.](#)

[Apply via our online application portal.](#)

—Eve Mayberger, Chair, [ecpn.chair@culturalheritage.org](mailto:ecpn.chair@culturalheritage.org)

## Electronic Media Group (EMG)

### Announcing TechFocus IV

AIC's Electronic Media Group is pleased to announce **TechFocus IV: Caring for 3D Printed Art**, taking place on October 5-6, 2020, at the San Francisco Museum of Modern Art (SFMOMA) in San Francisco, California.

3D printing, also known as rapid prototyping or additive manufacturing, is being utilized by architects, designers, artists, and consumers, and is becoming increasingly common and technically sophisticated. 3D printed artworks are now progressively entering collections.

This two-day program will address caretakers and creators alike and help them understand these objects' technology, risks, and requirements. In this way, the conference will serve as a platform to develop guidelines within the community towards developing long-term stewardship of both the printed object and accompanying digital files. The two-day program will include a basic introduction on the first day and more intermediate level lectures and hands-on demonstrations on the second day.

Please save the date! Additional program information will be available in Spring 2020. The program is supported by the Foundation for Advancement in Conservation (FAIC) and a grant from the National Endowment for the Arts (NEA).

### EMG Officers

Elections are right around the corner for the positions that are opening up this year on the EMG Board for 2-year terms:

- › **Chair**
- › **Webmaster**
- › **Assistant Program Chair**

Thanks to the EMG Nominating Committee for working hard to find new candidates. If you are interested in running for a position, please contact any of your officers by mid-March. Voting is in April.

### 2020 AIC Annual Meeting

We are excited to see you at the annual meeting; join us for a rich program of EMG programming on May 21-23.

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



#### EMG Online

Find EMG information at [www.culturalheritage.org/electronic-media-group](http://www.culturalheritage.org/electronic-media-group)

## Objects Specialty Group (OSG)

### 2020 AIC Annual Meeting: OSG's Tip Session

Hello Objects Specialty Group Members!

A note about OSG's programming at the 2020 Annual Meeting; this year, the **Tip Session** will be held during the regular OSG session (not during lunch) on Saturday, May 23rd, from 3:15-4:30 p.m. We are trying this out as an alternative to a ticketed lunch event in the hopes of making the session accessible to more attendees.

OSG will be soliciting tips in the coming months as the meeting approaches, so start brainstorming now! Presentations are 5 minutes long and can include a Power-Point, in person samples, or even be off-the-cuff.

Any questions? Please be in touch with OSG Program Chair Fran Ritchie ([franritchie@gmail.com](mailto:franritchie@gmail.com)) or me.

—Jessie Arista, OSG Chair, [jarista@getty.edu](mailto:jarista@getty.edu)



#### OSG Online

Find OSG information at [www.culturalheritage.org/objects-group](http://www.culturalheritage.org/objects-group)

## Paintings Specialty Group (PSG)

### Changes to the Rules of Order

The PSG is updating their Rules of Order. The most significant changes are the addition of two new elected positions:

- › The **Publications Committee Chair** is an entirely new position that will oversee the PSG Publications Committee. With assistance from Publications Committee members, they will manage all publications and communications for the PSG, including online forums, website, wiki, journal, and social media publications, among others.
- › We will also be formalizing the **Wiki Chief Editor** position by changing it from an appointed to an elected position. This will help give the position more authority and ensures the ongoing development of the PSG catalog on the AIC Wiki.

The updated PSG Rules of Order will be submitted for a membership vote online in the near future.

### PSG Leadership: Elections

PSG needs your help! Please consider running for an open officer position. Elections will take place in spring of 2020 and the PSG nominating committee is searching for candidates for the following open positions:

- › Chair
- › Secretary/Treasurer
- › Assistant Program Chair
- › Publications Committee Chair
- › Wiki Chief Editor

If you are interested in serving in any of these positions please contact Gwen Manthey ([gwenmanthey@gmail.com](mailto:gwenmanthey@gmail.com)) for more information.

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



#### PSG Online

Find PSG information at [www.culturalheritage.org/paintings-group](http://www.culturalheritage.org/paintings-group)

## Research & Technical Studies (RATS)

### RATS Postprints

I am very happy to report that RATS has published its first set of postprints in several years. This contains the proceedings from the RATS sessions of AIC's 47th Annual Meeting in New England, including a joint session with the Objects Specialty Group (OSG). The postprints are available to anyone interested.



#### RATS Online

Find RATS information at [www.culturalheritage.org/research-technical-studies](http://www.culturalheritage.org/research-technical-studies)

## RATS Name

On the RATS online community, we have been discussing the RATS name, its acronym, and how to best serve as a vital bridge between conservators and scientists. Our specialty group (SG) composition is overwhelmingly composed of conservators, and we would welcome for more to join as well as more scientists. Could our name better reflect our goals as a group? Discussion will continue about whether our SG name should change (and to what), as will how to better reach out to both conservators and scientists. If you want to share your thoughts, feel free to contact me directly.

—Matthew Clarke, RATS chair, [clarkem@si.edu](mailto:clarkem@si.edu)

## Textiles Specialty Group (TSG)

### 2020 AIC Annual Meeting

The 2020 meeting in Salt Lake City is fast approaching. The standard rate is only until March 5th, so please make sure that you are registered!

Program Chair Ann Frisina has put together a great program including a joint session with the Wooden Artifacts Group (WAG) on historic interiors. Presentations scheduled for the TSG sessions include a variety of talks that reflect the conference theme of "Conservation: Reactive and Proactive." Speakers will present on diverse topics which include upholstery, biohazard remediation, reproduction in fashion conservation, dolls, and innovative treatments.

The TSG sessions are scheduled to span three days:

- › Thursday, May 21 in the afternoon
- › Friday, May 22 in the morning, after the TSG business meeting
- › Saturday, May 23 in the morning

Please plan to register to attend the TSG reception, which this year will be held jointly with WAG at the Utah Museum of Fine Arts on the evening of May 22nd. Come meet with colleagues, catch up with old friends, and make some new ones.

The full program and registration details can be found on the [AIC website](#).

### TSG Scholarship Committee

This is the second year that TSG can award money to TSG members through the scholarship committee. Unfortunately, we did not award funds as no applications were received.

TSG was granted a scholarship for three years; due to this limited time and changes in AIC's structure, 2021 will be the final year for this committee. AIC has agreed to roll over the unallocated funds – doubling the available award amount to \$3,000.

Look for announcements with information about the applications process, award amounts, and deadlines this summer. Applications will open October 15th and the deadline is December 15th. Feel free to start planning now!

If you have any questions or thoughts, please email the current Chair Denise Migdail at [dmigdail@asianart.org](mailto:dmigdail@asianart.org).

### TSG Archives

Melanie Sanford (Chair Emerita), Kirsten Schoonmaker (Secretary), and Julia Carlson (TSG Chair) are working on compiling, completing, and organizing the TSG archives. We need your help; if you were previously an officer and have any binders or other TSG materials, please contact Melanie ([info@conservingthread.com](mailto:info@conservingthread.com)), Kirsten ([Kirsten.schoonmaker@gmail.com](mailto:Kirsten.schoonmaker@gmail.com)), or myself. Our goal is to have all the relevant resources available to future officers.

—Julia Carlson, TSG Chair, [thejgcarlson@gmail.com](mailto:thejgcarlson@gmail.com)



### TSG Online

Find TSG information at [www.culturalheritage.org/textiles-group](http://www.culturalheritage.org/textiles-group)

## Wooden Artifacts Group (WAG)

### Speaker Stipends for the Wooden Artifacts Sessions

Luke Addington and Yuqi Chock are the recipients of the newly established speaker stipend for early career professionals and graduate students, with each receiving \$1,000 to support their attendance at the upcoming 2020 AIC Annual Meeting in Salt Lake City. The speaker stipend was put in place as a temporary replacement for the pre-program scholarship that WAG offered in previous years.

- › Luke will present his work on novel approaches to the cleaning of ancient matte paint and the identification of binding media on a painted wooden coffin from the Eleventh Dynasty (2120-1981 B.C.) in Egypt.
- › Yuqi's topic is the conservation of a 20th century gilded rampant lion, including the surface cleaning of the gilding, the testing process with volatile binding media, and the creation of paper-based molded removable fills.

If you are unable to attend the conference in May, both recipients will summarize their conference experience for WAG, and we will publish part of those reports here, in future editions of this newsletter, so please keep an eye out for them.

And finally, thank you to all our members for supporting this program and the previous scholarship with your membership contributions!

—Christine Storti, WAG Chair, [cstorti@mfa.org](mailto:cstorti@mfa.org)

Note: CIPP, PMG, & CAN! did not submit columns for this issue.



WAG Online

Find WAG information at  
[www.culturalheritage.org/  
wooden-artifacts-group](http://www.culturalheritage.org/wooden-artifacts-group)



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# Positions, Internships, and Fellowships



## Post a Job Ad!

Reach your fellow members with a position announcement, and we will also share with our 30,000 social media followers, blog subscribers, and website visitors. Fee: \$150.

See our ad rate page at [www.culturalheritage.org/advertise](http://www.culturalheritage.org/advertise).

For information, email [advertise@culturalheritage.org](mailto:advertise@culturalheritage.org).

Internships are posted for free.

## **Public Art Collections Manager - Project Manager**

The Phoenix Office of Arts and Culture is seeking a Public Art Collections Manager (project manager). The project manager manages the maintenance and conservation of the city's Municipal Art Collection, which includes approximately 200 works of major outdoor public art projects and 1,000 works of indoor portable works. The project manager should have experience in managing the care and conservation of public-art or fine-art collections, museum studies, or a related field.

## **Conservator for Special Collections**

Cornell University Library invites applications for our academic position as Conservator for Special Collections. Reporting to the Head Conservator, the Conservator for Special Collections, with a focus on the conservation of bound material, will contribute to the preventive care and conservation treatment of the special collection holdings of Cornell University Library, including the Rare and Manuscripts Collection, Kroch Library, the Kheel Center for Labor Management Documentation and Archives and the Albert R. Mann Library for Agriculture and Life Sciences, and other special collections at unit libraries.

## **Assistant Conservator in Preventive Conservation**

The Midwest Art Conservation Center (MACC) is seeking an Assistant Conservator for the department of Preventive Conservation. This is a full-time, two-year position with frequent regional travel beginning in the spring of 2020. The position is responsible for training, preventive research, publishing technical leaflets, and site assessments. Activities include conducting assessment surveys; assisting in the development and presentation of educational workshops; consulting on collections care, preservation planning, disaster preparedness and other related subjects; writing articles and other technical materials; on-site disaster response and collections salvage; and assisting in preservation grant applications.

## **Associate Objects Conservator or Objects Conservator (Updated)**

The Midwest Art Conservation Center (MACC) is seeking an Associate Objects Conservator or Objects Conservator. This is a full-time position with regional travel. As an active member of the Objects lab, the conservator will design and complete in-depth assessments and conservation treatments for three-dimensional objects of various material types. The focus of work is highly variable at MACC, including historical and mixed collections, ethnographic objects, decorative arts, large-scale outdoor sculpture, modern and contemporary artworks, and opportunities to work with living artists.

## **Conservator and Preventive Conservation Specialist**

The Conservation Center for Art & Historic Artifacts (CCAHA) is seeking a full-time Conservator and Preventive Conservation Specialist with a specialization in paper, photograph, or book conservation. This position is based out of Miami, FL, and will primarily work with our clients in the Southeastern United States. This is a grant-funded position, which CCAHA expects will become a permanent position at the end of the grant period.

## **Associate Conservator, Variable Media Art**

M+ is a museum dedicated to collecting, exhibiting, and interpreting visual art, design and architecture, moving image, and Hong Kong visual culture of the twentieth and twenty-first centuries. In Hong Kong's West Kowloon Cultural District, we are building one of the largest museums of modern and contemporary visual culture in the world, with a bold ambition to establish ourselves as one of the world's leading cultural institutions. Our aim is to create a new kind of museum that reflects our unique time and place, a museum that builds on Hong Kong's historic balance of the local and international to define a distinctive and innovative voice for Asia's twenty-first century.



### Associate Conservator of Paintings

The Warhol is one of the four Carnegie Museums of Pittsburgh, and a collaborative project between Carnegie Institute, Dia Art Foundation, and The Andy Warhol Foundation for the Visual Arts, Inc. Carnegie Museums of Pittsburgh is interested in candidates who, through their experience and collaborations, will contribute to diversity and excellence of the Carnegie Museums community.

### Conservation Resident (Evanston, IL, USA)

Northwestern University Libraries offer an advanced post-graduate conservation residency (previously called a fellowship) for a two-year appointment, September 1, 2020 – August 31, 2022. The conservation residency provides practical experience in a busy academic library conservation lab balancing treatment responsibilities with professional research activities. There will be the opportunity to gain bench experience, develop skills in treatment decision making, and research a topic of interest.

### Head of Paper Conservation

ICA seeks a full time mid- to senior-level paper conservator to head its expanding paper conservation laboratory. The lab is part of a vibrant nonprofit, regional conservation center in Cleveland, Ohio. The ICA conservation facility resides in a restored warehouse building in a revitalized area adjacent to downtown on Lake Erie. With support from the Andrew W. Mellon Foundation, ICA will be enlarging and improving the paper conservation laboratory in the coming months. The incumbent will head the paper conservation laboratory, supervise two paper conservation assistants, and participate in establishing the new expanded laboratory.

# Preservation Metrics



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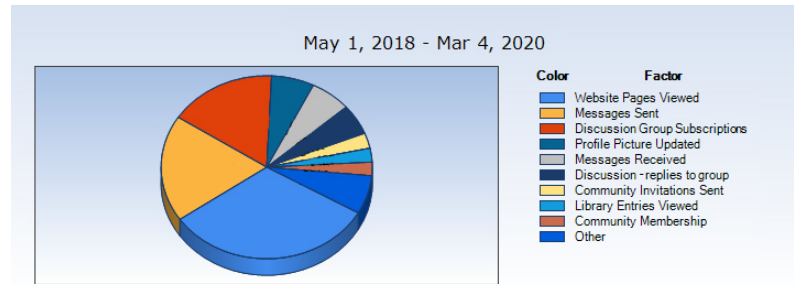
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# The Back Page

## AIC and FAIC Online Community Milestones

THE ONLINE COMMUNITY LAUNCHED IN APRIL 2018. SINCE THEN, WE HAVE MARKED THESE MILESTONES:

- › 8,097 Users Logged in Directly
- › 159 Communities
- › 35,792 Community Members
- › 3,414 Connections Made
- › 18,563 Content Contributions (libraries, blog posts, discussions, etc.)
- › 30,525 Profiles Created
- › 199,185 Total Logins



OUR LARGEST COMMUNITIES ARE (AS OF MARCH 4, 2020):

- › 7,634 members – Global Conservation Forum (open; supported by FAIC, Tru Vue, and donations)
- › 3,986 members – Emerging Conservation Professionals (open; supported by AIC)
- › 3,055 members – AIC Member Community (member restricted)
- › 2,639 members – Connecting to Collections Care (open; supported by FAIC and IMLS)

Beyond these four groups, our next largest communities are the annual meeting and specialty group/network communities.

WITHIN OUR 159 COMMUNITIES, WE HAVE POSTED:

- › 4,265 Threads (Topic and Responses)
- › 9,850 Discussion Posts
- › 283 Blog Posts

VISITS TO THE COMMUNITY WEBSITE IN THE PAST 30 DAYS (FEBRUARY 2 THROUGH MARCH 4):

- › 12,382 blog page views
- › 6,698 community homepage visitors
- › 1,366 visits to the member search page
- › 29,947 visits to discussion posts online

We hope you continue to find the online community useful!

