



AIC News

May 2020

Volume 45(3)

A graffiti covered wall at 5 Pointz, June 2011. Photo by Petter Lindgren, Wikimedia.

Contemporary
Art Network
(CAN!)

VARA and the Conservation Profession

By Christopher J. Robinson for CAN!

The Visual Artist Rights Act (VARA), codified as part of the Copyright Act, 17 USC § 106A *et seq.*, (effective 1990), provides moral rights protections to artists for their paintings and drawings, and limited-edition prints, sculptures and photographs. Because of the power of its remedies, all conservators should be aware of the act's provisions, not just to protect themselves against disputes with artists, but also on behalf of collectors, galleries, auction houses, and insurance companies, whose property may be seriously impacted by a conservator's work.

There are two basic rights. First, a right of **attribution** which protects artists' right to have their name associated with their works, and to disassociate or disavow works that are not by them.¹ Second, a right of **integrity** which allows the artist to prevent, or obtain damages for, the intentional distortion, mutilation, or other modification of a work by the artist or the intentional or grossly negligent destruction of a work of recognized stature.² Unlike copyright, the rights are personal to the artist and so expire on the artist's death. And unlike copyright, they apply only to the original physical work of art, not to any copy or reproduction of it. VARA does not protect a work for hire, nor any work created before 1990, unless the earlier work is still in the possession of the artist. It can be waived subject to strict written requirements. The remedies are the same as those under the copyright act – statutory or actual damages, injunctions, and attorney's fees to the prevailing party.

VARA and the Conservation Profession continues on page 5



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**Preserving Cultural
Heritage**

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Deadline for July editorial submissions: June 1, 2020.
Submit to carmina@culturalheritage.org.

We reserve the right to edit for brevity and clarity.

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In This Issue

- 1,5 VARA and the Conservation Profession
- 4 From the Executive Director
- 8 Association News
- 10 Annual Meeting News
- 11 Foundation News
- 15 JAIC News
- 16 Allied Organizations
- 17 Health & Safety
- 19 New Publications
- 20 People
- 21 In Memoriam
- 23 Worth Noting
- 24 Conservation Graduate Programs
- 26 Specialty Group & Network Columns
- 32 The Back Page

AIC News
May 2020
Volume 45(3)

Preservation Based on Data

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Quatrefoil, Museum of Boulder

From the Executive Director

As I sit at home and contemplate the extraordinary turn our lives have taken in the midst of a world pandemic, my mind reels from anxiety to hope and back again. But I take comfort in knowing that we all are capable of adapting to new ways of living and being productive, and I am inspired by the resiliency and creativity of our species.

While negotiations with our three primary partners in Salt Lake City took longer than anticipated, we are relieved that the agreement made to amend the contract dates to 2024 was settled without penalties. Still, we face costs that cannot be retrieved; the loss of both short-term and long-term meeting revenue is being projected and decisions are being made about how we can take advantage of all the planning that has already gone into the in-person meeting. I am impressed by all those who are willing and able to help us create online annual meeting programming and am gratified by the response that will result in many hours of content being offered in the coming months.

Though the long-term impact of closures and financial losses to cultural institutions and conservation businesses is not yet known, the immediate loss of jobs and income is devastating. As we find a path forward, my hope is for a greater recognition of the value of our heritage, a recognition that our cultural heritage informs understanding of our common humanity. With this must come appreciation of the specialized skills and knowledge of the conservation community, as well as an understanding of the essential role of conservation and preservation professionals in opening our collecting institutions and keeping people as well as collections safe.

The National Endowment for the Humanities (NEH) has recently embarked on a major initiative, *A More Perfect Union*, advancing civic education and commemorating the Nation's 250th anniversary. As part of this initiative, FAIC is honored to partner with NEH on *Held in Trust: A National Convening on Conservation and Preservation*. The overarching goals of the *Held in Trust* events and products are to evaluate current national infrastructure and challenges in conservation, establish a forward-looking vision for the preservation of our nation's cultural heritage, and identify future directions and resource priorities to reach that vision. Ultimately, *Held in Trust* will help demonstrate the vital role that cultural heritage plays in our democracy and the steps needed to preserve these resources. (Please read the announcement in our Foundation News column on page 11.)

Even as I struggle to respond to the impact of the pandemic on our organization and field, I am grateful to NEH for giving us reason to be hopeful and to our members for their continued support and engagement.

You are all in my thoughts. Please stay safe and well!

—Eryl Wentworth, Executive Director, ewentworth@culturalheritage.org



Eryl Wentworth,
Executive Director

VARA and the Conservation Profession

Continued from cover

Conservators may be implicated in VARA disputes in several ways.

To begin, conservation may be implicated in the determination of whether a work has been effectively destroyed or merely modified or damaged. Conservators are used to preparing reports on the amount and reversibility of damage to artwork for use in an insurance claim or to assess the amount of damages in a negligence dispute. Note that these reports apply to moral rights cases as well. When the City of Los Angeles whitewashed Kent Twitchell's iconic mural of the *Old Lady of the Freeway* in 1986, the US\$175,000 settlement under the state moral rights precursor to VARA was tied in part to the estimated cost to repair the work.³

But in VARA litigation, the conservator's estimate of the scope of the damage and possible remediation may also determine whether the plaintiff has any claim at all. Under the statute, a plaintiff claiming that a work of art has been destroyed must establish that it had "recognized stature" (i.e., had merit that was recognized by members of the artworld or the relevant community), whereas a plaintiff claiming that the work was merely damaged or altered in some way has no such burden. We can see the unexpected impact of this distinction in the 2004 *Scott v. Dixon* decision.⁴ Linda Scott, the sculptor of the well-known *Stargazer Deer* on the east end of Long Island, sued the owners of Scott's smaller replica of that work alleging that they had violated her right of integrity under VARA by damaging the work in moving it from their garden and storing it improperly. Plaintiff's expert, evidently hoping to maximize damages, testified that the rust and malformation of the metal sculpture could not be reversed and thus the work was destroyed. Defendant's expert testified that any damage could be repaired. Unfortunately, because the judge credited the plaintiff's expert, plaintiff was then required to show that the destroyed sculpture had recognized stature, which she could not. Accordingly, judgment was granted to the defendant and the plaintiff got nothing.

Elsewhere in VARA, condition and conservation are explicitly addressed. Key exceptions to VARA rights are those for general wear and tear and for damage in conservation. 17 USC § 106A(c) states that:

(1) The modification of a work of visual art which is a result of the passage of time or the inherent nature of the materials is not a distortion, mutilation, or other modification described in subsection (a)(3)(A).

(2) The modification of a work of visual art which is the result of conservation, or of the public presentation, including lighting and placement, of the work is not a destruction, distortion, mutilation, or other modification described in subsection (a)(3) unless the modification is caused by gross negligence.

Thus, the fact that a work requires conservation because of general wear and tear or the inherent nature of the materials used does not give rise to any VARA liability on anyone's part for the work's physical condition. Similarly, no change to the work in the course of conservation (including any damage or even destruction) can support a claim under the right of integrity unless it were caused by gross negligence. Note that the statute is deliberately silent as to whose gross negligence counts – if the restorer were grossly negligent, then the restorer may be liable. But the owner of the work may be

Notes

These are expanded upon in the References section.

¹ 17 USC § 106A(a) (1) and (2).

² 17 USC § 106A(a)(3).

³ [Latimes.com/archives/la-xpm-1992-03-20-ca-4301-story.html](https://www.latimes.com/archives/la-xpm-1992-03-20-ca-4301-story.html)

⁴ 309 F.Supp.2d (EDNY 2004)

liable independently if his choice of conservator were grossly negligent or if the misguided restoration work was done at the specific direction of the owner.

This was the situation in a 2001 case *Flack v. Friends of Queen Catherine Inc.*⁵ Flack had been hired by the Friends group to design a monumental sculpture of Queen Catherine of Braganza for a site in Queens on the East River overlooking Manhattan. The Friends contracted with a foundry, Tallix, to create four progressively larger bronze sculptures culminating in the 35 ft. tall figure for the site. The work stalled, and when revived it was discovered that the huge clay model for the head of the sculpture had been damaged by exposure to the elements on the foundry grounds. Although Flack offered to repair the clay head for an additional fee, Tallix at the Friends suggestion hired one of Flack's assistants (David Simon) to do the work. But that assistant was not up to the task and, having no training in conservation, allegedly botched the job.

Flack sued the Friends organization, its president, and Tallix, but notably not the assistant who had done the "conservation" work itself. Flack's theory was that hiring Simon was grossly negligent because the defendants knew that Simon worked only as her assistant, had never undertaken any significant work without her supervision, had no experience in dealing with the special difficulties of sculpting a monumental work designed to be seen from below, and had no conservation training at all. The defendants countered that they had hired Simon only to repair the face, and any modification that took place as a result was exempt from VARA under the preservation exception. On an early motion to dismiss, the Court agreed that Simon's work was primarily one of conservation, but found that the complaint alleged sufficient facts that, if true, stated a claim for violation of Flack's VARA right of integrity for gross negligence. The case was then settled before the issue could be litigated further. Although Simon was not a named defendant in the case, conservators would be wise to include in their contracts indemnification for claims under the VARA integrity right unless the conservators specifically were adjudged to have been grossly negligent in carrying out their assignment.

It is often forgotten, however, that the wear and tear and conservation exceptions are only to VARA's right of **integrity**, 17 USC. § 106A(a)(3). They do not apply to the right of **attribution** under 17 USC. § 106A(a)(1) and (2). A work therefore may have degraded through no fault of the owner simply because of the inherent nature of the materials used by the artist.

In such a case an artist may invoke their attribution right and claim that the work is so changed as to be no longer a work by them. Similarly, conservators should be aware that the work they do to restore or preserve a painting, drawing, sculpture, print or photograph, may prompt the artist to disavow the work completely on the grounds that it has been modified or distorted such that its very existence is injurious to the artist's reputation. Though the conservator acting under a client's instructions may evade liability, the owners of the work may find themselves with a completely unmarketable work of art.

Relatively few artists have gone so far as to disavow their own work, but this is a problem that has the potential to seriously undermine the contemporary and modern art market.⁶ No work of art is entirely stable, and at what point does the fading of a pigment or the crumbling of organic matter in a sculpture become so pronounced that the artist may exercise his VARA disavowal right and the work's value essentially plummets to zero? However talented a restorer may be, many significant artists will only permit restoration work to be carried out by a particular practitioner authorized by the artist or the artist's gallery. While this may help prevent some of the worst restoration abuses that provide fodder for the internet, it also creates monopolies that raise costs and stifle opportunities for talented newcomers. While it may give the artists comfort that their works are being cared for by expert restorers who have gained extensive expertise in particular art practices specific to the individual artist, it removes the benefit of that experience from others.

Notes

These are expanded upon in the References section.

⁵ 139 F. Supp.2d (S.D.N.Y. 2001).

⁶ Insurance companies are already having to deal with the loss in value of damaged works due to the **potential** of disavowal by the artist

The problem impacts not only collectors and restorers, it occurs in other parts of the artworld, for example the auction world and in real estate.

When Sotheby's was consigned a Cady Noland work on aluminum, the artist objected to its sale based on damage to the corners and threatened to exercise her VARA rights and disavow it. Sotheby's invoked its standard consignment terms which permitted it to withdraw from a sale any work where in its discretion "there is doubt as to the [work's] authenticity or attribution." The consignor sued both Sotheby's and Noland, arguing that the damage was minimal and that the artist's mere assertion was insufficient to cancel the sale. But he lost in the lower court and on appeal on contractual grounds – the artist's assertion and the threat of litigation was sufficient for Sotheby's to justify the withdrawal under its consignment contract, without examination of the merits of the artist's claim.⁷

Another intersection of VARA with the conservation profession is in the statutory provisions for works of art incorporated into buildings. Under the buildings exception,⁸ the creator of any work of visual art that is incorporated into the fabric of a building (for example, a mural or sculpture) has no VARA right of integrity in that work of art if its removal may damage or destroy it and the artist and building owner have acknowledged that fact in a signed writing. If the work of art **can** be removed without damaging it, the building owner may still go ahead and destroy it without liability only if he makes reasonable efforts to give the artist 90 days' notice of removal and permit the artist, at the artist's expense, to reclaim it. Thus, a case may turn on whether an incorporated work may or may not be removed without damaging or destroying it.

This scenario arose in the recent 5Pointz case, where a group of graffiti or aerosol artists sued a developer who wished to demolish an old factory complex in Queens, New York, to build a large residential development. There was testimony that the works could have been safely removed, but building owner failed to give the artists the 90 days' notice they were entitled to before whitewashing them, resulting in a US\$6.7 million judgment against him.⁹ These days most artworks can be successfully, if expensively, removed from the fabric of a building, but such a determination typically requires expert testimony from a conservator that removal is possible (or would have been possible if the work is already destroyed).

Although VARA is a narrow statute, it packs a punch. Conservators of fine art take note.

—Christopher J. Robinson, Rottenberg Lipman Rich, P.C., crobinson@rlrpclaw.com

References, Cases, and Relevant US Code

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17 USC § 113(d) <https://www.govinfo.gov/app/details/USCODE-2011-title17/USCODE-2011-title17-chap1-sec113>

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<https://casetext.com/case/marc-jancou-fine-art-ltd-v-sothebys-inc>

Castillo v. G&M Realty L.P., 950 F.3d 155 (2d Cir. 2020)
<https://casetext.com/case/cohen-v-gm-realty-lp-6>

Notes

These are expanded upon in the References section.

⁷ *Marc Jancou Fine Art Ltd v. Sotheby's et al.*, 2012 NY Slip Op 33163(U) (NY Co. Nov. 13, 2012); aff'd, 107 A.D.3d 637 (1st Dept. 2013).

⁸ 17 USC § 113(d) <https://www.govinfo.gov/app/details/USCODE-2011-title17/USCODE-2011-title17-chap1-sec113>

⁹ See *Castillo v. G&M Realty L.P.*, 950 F.3d 155 (2d Cir. 2020)

Association News

Join Our Virtual Member Business Meeting

The member business meeting is a key organizational part of our annual meeting. This year **all members** can participate; now that the annual meeting is going online, we are hosting our 2020 AIC Member Business Meeting via webinar. Please save the date and plan to join us for presentations and conversation on Friday, May 22, 2020, from 1:00–3:00 p.m. EDT. You do not need to be registered for the annual meeting to attend!

You can expect to learn about election results, meeting planning, member designation recommendations, and financial status at the business meeting, among other topics. You should have received an invitation to register for the meeting on our Learning platform, where you can find the agenda and speakers. If you plan to join us, please RSVP using the Register button so we can ensure our virtual meeting room is large enough for all to attend. We look forward to sharing these vital organizational updates with all members.

Please join in!

Call for Volunteer Members: Health & Safety

AIC's Health & Safety Committee is seeking three new members and one student member to serve beginning in July 2020. Health & Safety is a very active committee, with members and outside collaborators contributing articles and safety guides to the *AIC News* and our Health & Safety Wiki (under renovation); presenting lectures and posters at national and international conferences; hosting an informational booth and respiratory protection workshops at the annual meeting; and regularly interacting with other specialty groups, committees, and networks to address questions related to health and safety in our field. See application instructions to the right.



RSVP for the Business Meeting

You may register for the member business meeting and review the agenda at learning.culturalheritage.org/products/aic-member-business-meeting.



Join the H&S Committee

Submit a resume or CV, a statement of interest, and preference of position (if you have one), by May 30, 2020, to Health & Safety at health-safety@culturalheritage.org

Committee	Position	Term	Commitment & Duties	Additional Requirements
Health & Safety	Communications Coordinator	4 years	Monitors specialty groups e-lists and responses in topics related to H&S, posts network announcements, and writes blog posts; sends out monthly "e-blasts" to promote publications and work of the network.	
Health & Safety	Website/Wiki Coordinator	4 years	Oversees general content, maintenance, and postings on the H&S webpages and AIC Wiki; updates information on website and wiki, as necessary.	Experience with content management systems necessary. This is a good position for those who cannot attend the AIC Annual Meeting.
Health & Safety	AIC H&S Booth Coordinator	4 years	Manages the H&S Exhibit Booth and Respirator Fit Testing crates, housed at the AIC office in Washington, DC; checks the contents of crates and create lists of materials for ordering and replenishing; assists and coordinates AIC booth set-up; works with Allied Professionals — such as Industrial Hygienists — to coordinate.	Position requires AIC Annual Meeting attendance; location near or accessible to Washington, DC, preferred.
Health & Safety	Student Member	2 years	A conservation student, who serves a non-renewable two-year term, 50% of which must be in school and/or internship	

Newly Elected Fellows

Please join us in celebrating our new Fellows, approved in the January cycle. Fellows are eligible to run for the highest elected offices in our organization. We congratulate them and look forward to their continued participation in AIC!

ELIZABETH “BETSY” ALLAIRE

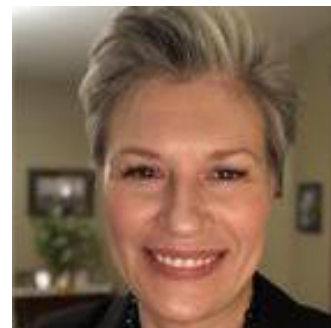
Betsy Allaire is an Objects Conservator in private practice in Cincinnati, Ohio. A 2001 graduate of State University of New York College at Buffalo, Betsy has worked in Exhibitions and Objects conservation at the Field Museum and the Cincinnati Art Museum. Her business, Allaire Fine Art Conservation, LLC, provides conservation services to both private and institutional clients throughout the Midwest.



Betsy Allaire

AMY LUBICK

Amy Lubick has been a Supervisory Conservator at the National Archives and Records Administration (NARA) since 2015 and has worked at NARA since 2006, holding several positions including Senior Conservator, NARA's first Conservation Digitization Coordinator, Acting Director of Conservation and Acting Director of Preservation Programs. She received an M.A. and Certificate of Advanced Study in art conservation with a specialization in paper and a B.A. in art history from the State University of New York College at Buffalo. Amy completed her third-year internship at NARA with additional time spent at the Freer Gallery of Art. Amy was a contract conservator at the Walters Art Museum in Baltimore, Maryland, and completed post-graduate internships with the National Park Service and White House Archives prior to joining NARA. She has presented papers at NARA's 20th and 23rd annual National Archives Preservation Conferences and AIC's 40th Annual Meeting. She currently serves as the AIC Archives Conservation Discussion Group Co-Chair (since 2019).



Amy Lubick

Please Take This Survey!

The member survey on the effects of COVID-19 on your personal and professional life is open until May 15. We will be sending out shorter follow-up “pulse” surveys every 4 to 6 weeks to document how our lives are changing.

<https://www.surveymonkey.com/r/D6QSFDH>



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Annual Meeting News

2020 Virtual Meeting

We are replacing our in-person annual meeting with virtual programming, as previously announced via emails. While nothing can replicate the vitality of our face-to-face meetings, we are committed to providing an extensive virtual program, thanks to a group of dedicated AIC volunteer leaders and staff.

SCHEDULE

The virtual meeting will consist of annual meeting presentations, accompanied by occasional exhibitor “meet and greets,” that will appear in two-hour programming slots currently scheduled to begin during the week of May 18th. We are excited to announce a keynote presentation by NEH Chairman Jon Parish Peede on Thursday, May 22nd at 1:00 pm EDT to kick off the virtual conference.

Talks will continue through late summer with two-hour sessions offered three days a week from 1:00 to 3:00 p.m. Eastern time. The “live” sessions will include the option to ask questions via a chat feature, and we will record all sessions to allow attendees to access programs as time permits. While not every speaker will be able to present online, we estimate between 50-74 hours of programming. Because no sessions will run concurrently, you will have the opportunity to attend more sessions than would have otherwise been possible during the in-person meeting and thereby access a range of high caliber continuing professional development.

As we work with speakers to build out the online schedule, we aim to have a draft schedule available soon.

REGISTRATION OPEN

For anyone who did not register for our 48th Annual Meeting in Salt Lake City, registration for the virtual meeting is now open. This is an excellent opportunity to experience our annual meeting from your own home.

You can register for the virtual program at \$175 for AIC members, \$275 for non-members, and \$100 for student members. We based this value on the reduced cost of presenting the meeting online rather than in-person, as well as lost networking opportunities; the member cost is half of the standard early-bird rate of \$349. All student members should have received the student discount code via email.

REGISTERED ATTENDEES

Those who registered for the 2020 Annual Meeting and selected refund options 1, 2, or 3 (as per member email) or who take no action by May 15 will be registered for the virtual meeting automatically. You don't need to register a second time, and you should receive a reminder with login details.

THANK YOU!

By participating in our virtual meeting, you support your colleagues in these difficult times.

Please stay safe!

—Ruth Seyler, Meetings & Advocacy Director, rseyler@culturalheritage.org
and Eryl Wentworth, Executive Director, ewentworth@culturalheritage.org



Join the Business Meeting

The AIC Member Business Meeting will be held May 22 and is open to all members, regardless of meeting registration status. See the Association News column on page 8 for details.



Register for the Virtual Meeting

Learn more and register for the virtual meeting at www.culturalheritage.org/meeting.

FAIC Receives Funding from NEH for *Held in Trust: A National Convening on Conservation and Preservation*

The Foundation for Advancement in Conservation (FAIC) has been awarded a three-year cooperative agreement totaling \$500,000 from the National Endowment for the Humanities (NEH) to evaluate current national infrastructure in conservation and make recommendations to strengthen preservation of cultural heritage for present and future generations. The *Held in Trust* project will assess the current state of, and challenges facing, the preservation of the cultural heritage of our nation as it approaches its 250th anniversary in 2026.

Held in Trust is part of a major NEH initiative, *A More Perfect Union: NEH Special Initiative Advancing Civic Education and Commemorating the Nation's 250th Anniversary*. "Our nation's cultural heritage collections—the records and writings that document both the momentous acts and private thoughts of the past; the artifacts, artwork, and ephemera left to us from previous eras—are foundational to our understanding of our shared American history," said NEH Chairman Jon Parrish Peede. "The FAIC *Held in Trust* project will create a roadmap to equip conservation professionals with the skills and resources they need to safeguard these national treasures so that they remain available for future generations to study, appreciate, and admire. NEH is pleased to support FAIC in this urgently important undertaking."

Guided by a steering committee and an advisory council and in collaboration with NEH staff, the project will comprise three years of research, discussion, and dissemination activities. "We are thrilled to partner with NEH to highlight the crucial role conservation plays in preserving America's primary source materials that are integral for humanities scholarship and dissemination," said FAIC Executive Director Eryl Wentworth, "as well to have the opportunity to address societal and environmental challenges currently facing our nation that directly impact the conservation profession and collections care."

A core activity will be a national convening to take place in Washington, DC, in 2021, followed by a one-day program to be held at FAIC's 50th anniversary meeting in Los Angeles in 2022. These sessions will summarize progress made to date on identified action items and focus on project outcomes, long-term impacts, and next steps. The *Held in Trust* final report will serve as a roadmap for the field and will guide and shape future activities.

The Foundation for Advancement in Conservation's mission is to save cultural heritage for future generations, protecting it from decay and destruction. We advance research and education, lead treatment and collection care initiatives, and deploy conservation expertise to where it is most urgently needed. Our work empowers conservation professionals, strengthens cultural institutions, and engages stakeholders, including public audiences, as we work together to protect cultural heritage for humanity.

Note: This Press Release was issued by FAIC on April 9, 2020.

Eryl Wentworth, FAIC Executive Director, ewentworth@culturalheritage.org



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

FAIC Welcomes New Emergency Programs Coordinator

We are excited to introduce our new Emergency Programs Coordinator, Elaina Gregg. Elaina has most recently served as Collections Care Specialist at Vizcaya Museum and Gardens in Miami, where she was the museum's lead for disaster-related objectives. Her experience navigating the institutional and regional recovery from Hurricane Irma in 2017 helped shape her desire to focus on emergency preparedness and response, and she subsequently received an MA in Disaster Management. She has coordinated trainings, risk assessments, and plan preparation. She also served on a task force responsible for implementing FEMA-reimbursable recovery and mitigation projects. She recently became a Reservist for FEMA's Office of Historic Preservation in order to become more familiar with the environmental and historic preservation laws that guide rebuilding efforts post-disaster. Elaina will be working with the National Heritage Responders, Alliance for Response, the MayDay initiative, and other emergency programs. She will serve as the FAIC staff liaison for the Heritage Emergency National Task Force, National Voluntary Organizations Active in Disaster, and AIC's Emergency Committee.



Elaina Gregg

MayDay 2020 Campaign

The COVID-19 crisis has shown the importance of emergency planning for any collecting institution. In the midst of this nationwide emergency, we are continuing our annual MayDay campaign. Building on the tradition started with the Society of American Archivists in 2006, we are encouraging collecting institutions to do one thing for emergency preparedness during the month of May. Now is a great time to make notes about how your emergency plan functions during a pandemic, so that you can make any needed improvements at a later date. You might also ask colleagues to view an emergency preparedness webinar and then come together for a videoconference discussion afterward. Search the hashtag #MayDayPrep on social media pages to explore additional resources and activity ideas.

Share your MayDay activities with us at www.culturalheritage.org/MayDay by May 31st for a chance to win one of three \$100 gift certificates generously donated by Gaylord Archival. You can use the gift certificate to shop Gaylord's array of emergency supplies in order to further boost your preparedness.



Seventy-five Museums Selected for 2020 CAP Program

FAIC and Institute of Museum and Library Services (IMLS) have announced the seventy-five institutions from across the country that have been selected to participate in the 2020 Collections Assessment for Preservation (CAP) program. Successful applicants represent 33 states and a broad range of collections types. A full list of participating museums can be found at <https://www.culturalheritage.org/resources/collections-care-for-institutions/cap/participating-museums>.

Through a cooperative agreement between FAIC and IMLS, the CAP program supports general conservation assessments to help small and mid-sized museums prioritize their collections care efforts in the coming years.

Collections care and building conservation professionals interested in serving as assessors can learn more at <https://www.culturalheritage.org/resources/collections-care-for-institutions/cap/assessors>.

May 15 Deadline for FAIC Grant and Scholarship Applications

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.



Funding must typically be spent within one year of the award, but extensions might be available for events that are postponed or cancelled due to the COVID-19 crisis. Please contact funding@culturalheritage.org for additional information.

Recent FAIC Scholarship Awards

KRESS CONSERVATION FELLOWSHIPS

Academy Foundation, Margaret Herrick Library	Paper	Los Angeles, CA, USA
Colonial Williamsburg Foundation	Archaeological objects	Williamsburg, VA, USA
Mariner's Museum	Archaeological waterlogged wood	Newport News, VA, USA
National Museum of Natural History	Preventive conservation	Washington, DC, USA
New York University	Plastic objects	New York, NY, USA
Toledo Museum of Art	Textiles/mixed media	Toledo, OH, USA

FAIC/TRU VUE INDIVIDUAL INTERNATIONAL SCHOLARSHIPS

Gabrielle Crowther	Plastics in Peril Conference	Cambridge, UK
Paula Zyats	Care and Conservation of Manuscripts	Copenhagen, Denmark

FAIC/NEH INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Viviana Van Vliet	Photograph Conservation Basics	New York, NY, USA
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FAIC INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Erin Hammeke	Papyrus Conservation Summer Seminar	Ann Arbor, MI, USA
Andrea Knowlton	Care and Conservation of Manuscripts	Copenhagen, Denmark
Hamada Kotb	Identification of Dyes in Coptic Dyeing Workshop	Athribis, Egypt
Rebecca Torsell	Introduction to Paper Conservation	Morrow, GA, USA

Advanced Inkjet Preservation Workshop

FAIC is excited to present the Advanced Inkjet Preservation Workshop as the next Collaborative Workshop in Photograph Conservation. This two-day workshop will be offered twice at the Image Permanence Institute (IPI) in Rochester, New York, on October 12 – 13 and October 16 – 17, 2020. The workshop will be led by Daniel Burge from Image Permanence Institute and Ryan Boatright from Atelier Boba.

The workshop is designed to provide an advanced, in-depth discussion of fine-art inkjet prints in museum collections. The first day will focus on the contemporary state of the fine-art inkjet print. Inkjet has been a constantly evolving set of technologies and materials, and in recent years new variations have entered the market and are therefore also entering into collections. The second day will include a review of inkjet print naming conventions as well as how to carefully and effectively document works during acquisition. A new inkjet print information form, built on previous scholarly work, will be presented, discussed, and practiced. Additionally, the day will include an in-depth exploration of inkjet water emergency preparation, response, and recovery techniques.

This advanced workshop is intended for those who have taken previous digital print preservation workshops. Participants must already be knowledgeable on and comfortable with aqueous inkjet print identification and care. Interested individuals must apply to participate by June 15, 2020. International applicants are eligible to apply for an FAIC/Mellon Photograph Workshop Professional Development Scholarship. Scholarship applications are due May 15, 2020.

FAIC and IPI are closely monitoring the COVID-19 situation. We hope to be able to move forward with the workshops in October and encourage you to apply to participate. The situation will be reevaluated in June and notifications being made to applicants by July 1, 2020.



External Funding Resources

Our resource page for Grant and Fellowship Opportunities is being updated, thanks to Sydney Sanderson, Museum Studies Student, with help and support from Mary Coughlin, Associate Professor in Museum Studies, head of Museum Collections Management & Care Online Program - The George Washington University, Washington, DC. Please visit at <https://www.cultural-heritage.org/resources/funding/outside-funding-sources>.

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/.

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

Photographic Chemistry for Preservation Series

Self-study online

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

Photograph Conservation Basics - **Postponed!**

New Dates TBD, New York City Municipal Archives, New York, NY

Supported by a grant from the National Endowment for the Humanities

Rigging Basics - **Postponed!**

New Dates TBD, Penn Museum, Philadelphia, PA

Supported by a grant from the National Endowment for the Humanities

Emergency Planning

September 14 - November 20, 2020, online

Supported by a grant from the National Endowment for the Humanities

Inkjet Materials - **apply to participate by June 15, 2020**

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

November 4 - 6, 2020, Seattle Art Museum, Seattle, WA

Supported by a grant from the National Endowment for the Humanities

TechFocus IV: Caring for 3-D Printed Art - **Postponed!**

2021 Dates TBD, SFMOMA, San Francisco, CA

Supported by a grant from the National Endowment for the Arts

JAIC Session at the AIC Annual Meeting

As we continue to experience changes like postponement of AIC's Annual Meeting due to the COVID-19/coronavirus pandemic, I am pleased to share that the pre-session entitled "Scholarly Writing: Presentation to Publication," planned for the 2020 AIC Annual Meeting in Salt Lake City, Utah, will now be a virtual presentation as part of the content planned for this year's virtual meeting. Stay tuned for more information about the JAIC session in the upcoming weeks!

Our aim is to convey to our participants why peer reviewed publishing is an essential part of communicating research and is so important for professional development. This year's session will include presentations on the mechanics of writing and how to structure your paper by Robin Hanson and Catherine Stephens, respectively. Afterwards, George Cooper from Taylor & Francis will present on how to publish a paper with impact. The final two presentations will touch on ethics of authorship, acknowledgements, and credit issues and will be given by Suzanne Davis and Corina Rogge.

Taylor & Francis Halt Print Publishing

During this period of pandemic, we were notified by our publisher Taylor & Francis that they have suspended print editions of all their journals from April 10 until mid-May. Online access to journal content is not affected and print issues of the journal will be sent to AIC members once printing resumes. Please update your address so the journal can reach you when it mails close to June.

—Julio M. del Hoyo-Meléndez, JAIC Editor-in-Chief, jdelhoyo@mnk.pl

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The advertisement features a collage of archival storage products including file folders, document cases, storage cartons, and boxes, along with a QR code and various text labels highlighting their features and uses.

Allied Organizations

Association of Heritage Preservation of the Americas (APOYOnline)

APOYOnline has received a two-year US\$100,000 grant from The Andrew W. Mellon Foundation to support capacity building and programming.

Over the past thirty years APOYOnline has demonstrated how the preservation community has grown and come together in Latin America. Their recent conferences and workshops have shown the importance of continuing to provide knowledge and networking opportunities to these colleagues. This recently awarded grant funding will support capacity building, strategic planning, board development and training, and hiring part-time staff. In addition, it includes partial funding for programming vital to fulfill their core mission, such as outreach, translation of technical publications into Spanish and Portuguese, and the implementation of a distance learning initiative that will greatly expand the reach of APOYOnline's activities, particularly for individuals in small or remote institutions. The grant will also partially support the organization of the first-ever preservation of cultural heritage student regional conference in Latin America.

"This funding is recognition of the work we have done together with our partners, sponsors, volunteers, and the Latin American community. We cannot thank The Andrew W. Mellon Foundation enough for believing in APOYOnline's mission," note founders Beatriz Haspo and Amparo Rueda. "We are thrilled to be part of the Mellon grantee family and will continue strengthening the network in the Americas and in Portuguese and Spanish speaking countries."

—Beatriz Haspo, Executive Director, beatriz.haspo@apoyonline.org;
and Amparo Rueda, Vice-president, amparo.rueda@apoyonline.org

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Health & Safety

COVID-19 Information Sources

While there will continue to be online COVID-19 conversations in the AIC Member Community, FAIC's Global Conservation Forum and Connecting to Collections Care community, and within the specialty group discussion lists, the Health and Safety Committee would like to provide you with some other ways to get information on COVID-19.

Centers for Disease Control and Prevention (CDC) Coronavirus (COVID-19)

<https://www.cdc.gov/coronavirus/2019-nCoV/index.html>

List of CDC Accredited Public Health Departments

<https://www.cdc.gov/publichealthgateway/accreditation/departments.html>

The National Governors Association – information about individual state responses.

<https://www.nga.org/coronavirus/>

Johns Hopkins University COVID-19 Map

<https://coronavirus.jhu.edu/us-map>

Mayo Clinic News Network

<https://newsnetwork.mayoclinic.org/category/covid-19/>

Healthcare Triage (YouTube)

Flattening the Curve <https://youtu.be/S3aT6hIGFw0>

Coronavirus Update March 7, 2020 <https://youtu.be/aHXNVN7vQbg>

Your Coronavirus Questions Answered March 18, 2020 <https://www.youtube.com/watch?v=YlTMCPGFZs>

More Coronavirus Questions Answered April 1, 2020 <https://www.youtube.com/watch?v=s-UgauaPKLk>

Coronavirus Questions Answered April 8, 2020 <https://www.youtube.com/watch?v=JKeSTx6Uh9o>

Coronavirus Questions Answered April 15, 2020 <https://youtu.be/FVZxBouJ5Ns>

Public Health On Call (Podcast)

<https://www.jhsph.edu/podcasts/public-health-on-call/>

Podcast by experts from the Johns Hopkins Bloomberg School of Public Health with several COVID-19 episodes

This Podcast Will Kill You (Podcast by epidemiologists)

<http://thispodcastwillkillyou.com/2020/02/04/episode-43-m-m-m-my-coronaviruses/>

Episodes 43, 49 - 54, 56, 57, 59 are about Coronavirus and COVID-19. Despite the name, this podcast has excellent general information about coronaviruses by trained epidemiologists.

Compressed Gas Safety

Compressed gases are used in conservation practice for treatment, to create modified atmospheric conditions, and to power equipment used for specific tools. Compressed gas is also an integral part of scientific equipment utilized by conservation scientists for various types of microscopy and other analytical equipment. Some examples of compressed gas use in treatment and analysis include:

- › Use of carbon dioxide, nitrogen, or argon for creating modified environments
- › Use of carbon dioxide in dry ice treatments
- › Use of propane in cleaning outdoor monuments
- › Use of nitrogen for SEM or other enhanced forms of microscopy
- › Use of helium, nitrogen, or argon for GC-MS or other analytical equipment

Before discussing safety precautions when dealing with a compressed gas, one must start with its definition. A compressed gas can be:

- › a gas or mixture of gases in a container and having an absolute pressure exceeding 40 psi at 70°F
- › a gas or mixture of gases in a container and having an absolute pressure exceeding 104 psi at 130°F or regardless of the pressure at 70°F
- › a liquid having a vapor pressure exceeding 40 psi at 100°F

Just like any chemical, compressed gases have their hazards. The container is the most

obvious hazard when dealing with pressurized gas; these can be very heavy, and difficult or awkward to move. Without the proper equipment, they can tip over and cause harm to the mover or those around them. If improperly handled, they can cause back strain or other physical injury. If a container falls and a valve is damaged or broken off, significant harm can befall those in the immediate area because the container becomes mobile once the pressure is allowed to release. Compressed gases are under pressure and can release with great force, becoming “rockets” that can injure people and damage facilities.

In addition, escaped gases can pose health risks that can endanger those within the immediate vicinity. If inert gases escape in an uncontrolled fashion without proper precautions, they can displace oxygen in the room quickly. Toxic gases can poison the air near the container. Oxidizers and flammable gases can cause fires and explosions if handled improperly.

To avoid these situations, conservators can take steps to handle and store their compressed gases properly to create a safer environment for staff and facilities. A Standard Operating Procedure (SOP) should be developed for every use of compressed gases and all those using them should be trained in using this SOP before they are cleared to handle or use compressed gases. Compressed gases, as with any other chemical, should be considered during the development of emergency procedures or disaster plans. Health and safety protocols for pressurized gases fall into four categories: storage, handling/moving, use, and disposal. Safety procedures start when the container is first accepted by staff.

- › Make sure that there is no visible damage to the tank, the valve, or any other part of the container. Also, make sure that the gas inside is properly identified with the name of the chemical and all safety warnings and labels.
- › Once accepted and installed, the container must be chained or strapped to a wall or put within an immovable restraint to prevent it from rocketing if it becomes damaged. All compressed gas containers should be stored upright and supported in one of three ways: a wall or bench-mounted bracket for gas cylinders; chains or belts mounted to walls or benches; or freestanding cylinder dollies that are designed for gas canisters and have belts or chains for support.
- › Containers should be separated by hazard and kept away from heat, flames, and the sun.
- › When not in use, the cylinder should have valve protection caps in place.
- › Pressurized gas tanks should not be stored near exits.
- › If tanks need to be moved, a gas cylinder dolly should be used, especially for tanks weighing more than 50 pounds. Moving tanks is usually a two-person job, so make sure that personnel are available, and that the path is clear. Make sure the person moving the tanks is strong enough to do so safely and has no back issues.
- › The area must be properly ventilated for the type of gas in use or storage.
- › Be sure to wear personal protective equipment (PPE) as necessary during installation and use of compressed gases.
- › Every time a compressed gas container is used, check it for leaks, damage, or corrosion on the valve. If you see something concerning on the container, call the vendor or the manufacturer to determine next steps.
- › If a tank is actively leaking, it should be moved to a safe, well-ventilated area, and staff or emergency personnel who are trained in proper removal of compressed gases should be contacted and made aware of the situation (including the identity of the gas itself).
- › When possible, work with suppliers who provide returnable gas containers, so you are simply swapping for a new container.
- › Federal guidelines govern disposal of these containers and this can be very expensive; keeping up to date on federal and state regulations is key in safe compliance.
- › Conservators should not have more compressed gas in their labs than is strictly necessary; the hazard is not worth the risk.

For more information, consult the OSHA website. This site has great information and can help with understanding 29 CFR 1910, which is the federal regulations code that includes compressed gases. Please note that twenty-eight states have OSHA-approved health and safety plans that might include more stringent rules; check your state regulations for more information.

—Katherine Ridgeway, State Archaeological Conservator, Virginia Department of Historic Resources, katherine.ridgeway@dhr.virginia.gov

New Publications

Brigden, Tom. *The Protected Vista: An Intellectual and Cultural History*. Abingdon, Oxon; New York, NY: Routledge, 2019. ISBN: 9781138502642. This book examines the intellectual construction of the protected vista and the shifting values embedded within familiar views. It is included in the [Routledge Research in Architectural Conservation and Historic Preservation](#) series.

Buccellati, Giorgio. *A Critique of Archaeological Reason: Structural, Digital and Philosophical Aspects of the Excavated Record*. Cambridge, UK; New York, NY: Cambridge University Press, 2017. ISBN: 9781107046535. The author uses the site of Urkesh in Syria, where he has worked for decades, as a case study to demonstrate his theory of excavation. Among other topics, he focuses on the role of digital data in shaping meaning and understanding in archaeological excavation.

Covington, Tony, and William R. Wise. *Tanning Chemistry: The Science of Leather*. 2nd edition. London, UK: Royal Society of Chemistry, 2020. ISBN: 9781788012041. This second edition of Covington's *Tanning Chemistry* (first published in 2009) is a revision, update, and extension in collaboration with a new co-author. The update reflects the advances made in the past decade and includes five new chapters.

D'Alessandro, Stephanie. *Matisse: Paintings, Works on Paper, Sculpture, and Textiles at the Art Institute of Chicago*. Chicago: The Art Institute of Chicago, 2019. ISBN: 9780865593022. This online catalog examines the ten paintings, five bronzes, forty-one works on paper, and one textile by Henri Matisse in the museum's collection. Entries include technical reports and information on treatment history and condition. Available online at <https://www.artic.edu/digital-publications/matisse-at-the-art-institute-of-chicago>.

Debaene, Marjan. *Borman: A Family of Northern Renaissance Sculptors*. London: Harvey Miller/Brepols, 2019. ISBN: 9781912554416. This book was published on the occasion of the exhibition *Borman and Sons: The best sculptors* (Museum Leuven, September 20, 2019 – January 26, 2020). It includes chapters on techniques and attribution and presents a summary catalogue of all works attributed to the Borman family.

Mason, Randall, and Max Page. *Giving Preservation a History: Histories of Historic Preservation in the United States*. 2nd edition. New York, NY: Routledge, 2020. ISBN: 9780367025816. This book includes several new essays that reflect the broadening range of scholarship on historic preservation generated since the publication of the first edition in 2004. These authors address the intersection of historic preservation with economic development, sustainability, and cultural difference.

Ortiz Calderón, Pilar, et al. *Science and Digital Technology for Cultural Heritage: Interdisciplinary Approach to Diagnosis, Vulnerability, Risk Assessment and Graphic Information Models. Proceedings of the 4th International Congress on Science and Technology for the Conservation of Cultural Heritage (TechnoHeritage 2019), Seville, Spain, March 26–30, 2019*. Leiden, The Netherlands; Boca Raton: CRC Press, 2020. ISBN: 9780367363680. This volume publishes the papers from the fourth international congress hosted by the TechnoHeritage Network, an organization dedicated to the study of digital technologies and their role in the knowledge, maintenance, management, and dissemination of cultural heritage.

Sterling, Colin. *Heritage, Photography, and the Affective Past*. London; New York: Routledge, 2020. ISBN: 9780367135577. The author explores the role photography has played in shaping the experiences and conceptualizations of heritage, drawing on two international cases studies, Angkor in Cambodia and the town of Famagusta, Cyprus. It is included in the University College London Institute of Archaeology Critical Cultural Heritage Series that covers critical perspectives on cultural heritage.

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

People

Miriam Gillman is now Assistant Conservator of Paintings at the Barnes Foundation. Miriam completed a postgraduate degree at the Courtauld Institute of Art in the Conservation of Easel Paintings. She held positions at the Houses of Parliament and the National Maritime Museum, and has worked in private conservation studios in both London and Philadelphia. After graduation, she returned to Philadelphia and began an internship at the Barnes Foundation focused on the paintings of Chaim Soutine. She then spent the following year dividing her time between freelance work and a contract conservation position at Drexel University. In her current role, she looks forward to continuing her work on Soutine, in addition to technical research projects focusing on paintings by Amedeo Modigliani and Pablo Picasso. She can be reached at: mgillman@barnesfoundation.org.

Amber Kehoe has been appointed Photograph Conservator at the Harry Ransom Center, The University of Texas at Austin. In 2019, Amber received an MS from the Winterthur/University of Delaware Program in Art Conservation, where she majored in photographic materials and minored in preventive conservation. Prior to her current appointment, she was the Suzanne Deal Booth Post-Graduate Fellow in Photograph Conservation at the Ransom Center. Amber completed several graduate internships, including at the Museum of Modern Art, the Midwest Art Conservation Center, and Heugh-Edmondson Conservation Services, LLC.



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In Memoriam

Robert E. Child (1951 – 2019)

Robert E. (Bob) Child passed away in December of 2019, a great loss to the museum community and the MuseumPest group. Bob served as the Chief Conservator for the National Museum and Galleries of Wales for many years. His intimate working knowledge with collections and conservation led him to become a champion for integrated pest management (IPM) in museums and historic houses.

Bob received his bachelor's degrees from the University of Exeter in geology and chemistry. He was first employed as a research chemist for the oil industry. During his career as a conservator, he was a fellow of the International Institute for Conservation and a fellow of the Society of Antiquaries. He was a visiting lecturer at the University of Wales, University of Durham, the Institute of Archaeology, ICCROM, and the Science Museum.

Through his collections care work, Bob gained respect and a wealth of knowledge on pest-related issues in museums; he served as an advisor on pest control to the National Trust and on preventive conservation to English Heritage. Bob worked closely with entomologist Dave Pinniger on many different museum pest studies over the years. His company Historyonics allowed him to continue consulting with a wide range of institutions following his career at the National Museum and Galleries of Wales. He freely shared his knowledge on pest related issues with the museum community through workshops and lectures at all of the large international IPM conferences such as 2001 & 2010: A Pest Odyssey, the 2004 Fumigants & Pheromones Conference in Copenhagen, and the IPM 2016 in Paris; most recently, Bob shared his insight on pesticide regulations with the group during the IPM 2019 in Stockholm.

Bob Child was known to be an industry leader in museum IPM, and his keen sense of humor and quick wit made him a joy to listen to during his presentations as well as when sharing a pint in a pub after a conference. He consulted around the world, providing preventive conservation services in Guatemala, Cairo, Bosnia, and Herzegovina. He also lectured several times in Austin and Fort Meyers, Texas.

Bob is survived by his wife Valentine Walsh and his children, Daniel, Rachel, and Sam. He will be missed by all, but we thank him for all that he has done for the preventive care community.

Before his passing, Bob asked that donations in his memory be used to fund cushions in the church that hosted his last marriage and funeral, at: <http://www.bmgparishes.org.uk/our-churches/our-churches.php>, and US checks can be sent to Valentine Walsh at Trewyn House, Trewyn, Monmouthshire, NP7 7PG, UK.

Reprinted in part from *MuseumPests.net* posting of December 18, 2019.

—Pat Kelley, President, *Insects Limited*, p.kelley@insectslimited.com

Tim Padfield (1938 – 2020)

Tim Padfield, conservation scientist, passed away at the end of February 2020 following a short period of illness. He was 82.

After finishing his studies in chemistry at Oxford University in 1961, Tim was employed at the Conservation Department, Victoria and Albert Museum in London and later at the Conservation Analytical Laboratory, Smithsonian Institution, in Washington, DC. Not long after entering the field of heritage, he published the first articles in what would later be termed conservation science in the proceedings of an IIC Congress in Delft.

In the 1980s, Tim was appointed head of the laboratory in the Department of Conservation at the National Museum of Denmark. About the same time Tim began

lecturing regularly at the School of Conservation, at the Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation.

At the National Museum of Denmark, Tim combined his work on the influence of climate on heritage objects with research into the response by building structures in a symbiosis when he pioneered the design of low energy storage facilities to be used by museums and archives. Tim was a first mover on numerous issues. As an early adopter of the internet and the World Wide Web he not only created his own repository of information on conservation physics but also increased the visibility and raised the profile of other organizations. As an example, Tim coded and was the first webmaster of the IIC website. His precious legacy to the international conservation profession is collected on <https://conservationphysics.org>.

As a colleague, research partner, and a teacher and mentor, Tim was considered everything from a challenge to a revelation. His astute ability to analyze a problem, to investigate alternative solutions (often before returning to the first proposal after several weeks), discuss results, and formulate conclusions were colorful, elegant and sometimes surprising. He will be greatly missed and remembered for his active mind, talent for drawing and painting, his passion for sea kayaking, for interesting and challenging discussions, for his generosity, kindness, and his very Englishness – for being Tim.

—Mikkel Scharff, Morten Rhyll-Svendsen, Yvonne Shashoua
(yvonne.shashoua@natmus.dk)

Peter Barstow Rockwell (1937 – 2020)

Peter Rockwell, a sculptor and the youngest of three sons of artist Norman Rockwell, died at his home in Danvers, Massachusetts, on February 6, 2020. Although predominantly known as an artist who worked in stone, Peter was also a renowned expert and scholar in the historical techniques of stone sculpting from antiquity to the modern era. He lived most of his professional life in Rome where he maintained a studio and taught at various schools, including the *Istituto Centrale per il Restauro* where he lectured on stone carving/sculpting techniques. Peter also taught for the ICCROM/UNESCO/GCI stone conservation courses in Venice and then in Rome, which included field trips to Carrara where he had apprenticed and worked. He was a frequent consultant on conservation projects, such as the Column of Trajan in the 1980s during which he was responsible for documenting the ancient stone carving and finishing techniques. Peter consulted internationally on issues related to the material art history of sculpture from India to Europe (especially Italy) and the USA. All who were fortunate enough to attend any of his many lectures and classes will attest to his enthusiasm, insight, breadth of knowledge, and humor. His contributions added significantly to the profession's understanding of how stone cutters and sculptors achieved their end products. Peter's output, including his books *The Art of Stoneworking: A Reference Guide* and *The Unfinished: The Stone Carvers at Work in the Indian Subcontinent*, co-authored with Vidya Dehelia, will continue to prove invaluable to conservators around the world.

He is survived by his daughter and three sons. Peter's wife of many years, Cynthia, worked for ICCROM in Rome and developed a specialization in translating works about restoration including Cesare Brandi's important *Theory of Restoration*, published by Nardini Editore in 2005. Cynthia died in 2013.

Reprinted in part from *News in Conservation* https://www.iiconservation.org/system/files/publications/journal/2020/b2020_2.pdf (Issue 77)

—Jerry Podany, jerrypodany@gmail.com, and Thomas Roby, TRoby@getty.edu

Worth Noting

AATA Web Redesign

AATA Online has been an important online resource for the conservation field for decades, with over 150,000 abstracts of literature related to the preservation and conservation of material cultural heritage. Before that, AATA was a print resource whose origins date to 1932 and the Fogg Museum of Art's publication *Technical Studies in the Field of the Fine Arts*. Published by the Getty Conservation Institute (GCI) since 1985, the GCI launched AATA as an online resource in 2002.

On April 1, the GCI released a redesign of the website that includes a cleaner, easy-to-use interface, enhanced functions, and more.

WHAT'S NEW:

- › AATA will have a more intuitive look and feel, offering easier navigation for users around the world
- › Linked author names and indexing terms

WHAT YOU CAN FIND:

- › Literature related to the preservation and conservation of material cultural heritage
- › Original and author abstracts edited for consistency and clarity
- › International coverage vetted by subject experts
- › Standardized indexing using Getty Vocabularies
- › Subject-specific bibliographies
- › Variety of resource formats

WHAT YOU CAN DO:

- › Advanced search
- › Refine results
- › Sort records
- › Link to select full-text articles
- › Create on-the-fly citations
- › Export records to reference management software programs
- › Email records to yourself and colleagues
- › Save records and search history per session

AATA receives about 200 volunteer abstracts per year, but we are always looking for more. Anyone interested in volunteering abstracts, or those with general questions about the redesign, can contact aata@getty.edu.

—Lynda Bunting, AATA Online Managing Editor, Getty Conservation Institute,
lbunting@getty.edu



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www.culturalheritage.org/allied-organizations-events.

Conservation Graduate Programs

Report on Conservation Center of the Institute of Fine Arts, NYU

Spring semester 2020 has been unlike any other for all of the graduate programs in art conservation and is felt especially keenly in New York. Terms like COVID-19, N95, shelter-in-place, and remote teaching have entered our everyday vocabulary while we go about social distancing, meeting by Zoom, and debating the effectiveness of homemade fabric masks. Our cherished hours spent in the three-dimensional company of fellow professors, students, staff, and great works of art have been replaced with a two-dimensional world of virtual contact and digital images.

This change, so abrupt for us all, has been managed with grace, but virtual communications are not nearly as satisfying as normal academic life so replete with personal interactions. Concentrating is hard and reading and writing require acts of will. We are challenged by loss of access to our labs, research projects, and libraries, to the many objects at the Conservation Center that our students were studying and conserving, and to our wonderful museum colleagues who are now working from home or are furloughed. We are heartened, however, to see our faculty respond with humor and creative alternatives to teaching in person, like the “virtual lab” Research Professor Marco Leona has designed for his students in the advanced analytical methods course. Our students demonstrate resiliency and flexibility in the face of uncertainty and rapidly changing rules. In their spare time they are making fabric masks to distribute to friends and family in the New York area; they are ferrying medications and groceries where needed and bartering goods to keep our community afloat. We were all gratified to deliver the Center’s store of N95 masks and vinyl gloves to the health care staff of Schafler House, a residence for developmentally disabled adults on NYC’s East Side, where personal protective equipment (PPE) was greatly needed (thank you Peggy Ellis!). Never before have the meanings of *community* and *service* been so clear. We are grateful that our students continue to lead as emerging conservation professionals, for it sustains our hopes for the future.

The coronavirus outbreak has been so intense in NYC that it is difficult to think of anything else, but we have had several events we are pleased to report to the AIC membership.

The end of spring semester 2019 saw a milestone at the Conservation Center; the retirement of Dr. Norbert S. Baer, Hagop Kevorkian Professor of Conservation, after fifty years of distinguished teaching and scholarship at NYU. In addition to a remarkable series of courses on the preservation of global heritage, Dr. Baer taught material science, risk analysis and decision making to generations of Conservation Center students. His scholarship is renowned for its breadth and prescience; he published on methods of analysis that became widespread in the field (such as analytical pyrolysis), edited important volumes on stone and brick structures, and authored over 130 other publications on subjects including library and archives preservation, the impact of air pollution on collections, risk analysis and decision making, disaster preparedness, and the characterization of artists’ materials. Dr. Baer also served in several administrative capacities at NYU, including as Acting Director of the Institute of Fine Arts (IFA) in 1978–79. We celebrated his eminent career on May 9, 2019, with a remarkable retirement party attending by many alumni, colleagues, and current students. We shared memories, enjoyed poetic renditions of his CV, German *Lieder*, and an astonishing interpretive dance of a piece of paper undergoing a MIT Folding Endurance Test! Our hopes had been to hire a junior professor with an expertise in conservation imaging for the tenure line left open by Dr. Baer’s retirement, but just as we moved to make the appointment, New York University announced a hiring freeze due to budget restrictions brought on by the pandemic. We look forward to the time when hiring becomes possible again!

Michele Marincola’s book on the conservation of medieval polychrome wood sculpture, co-authored with Lucretia Kargère ‘96, is still on track to appear from Getty Publications this summer. See: https://www.getty.edu/publications/pdfs/getty_spring_2020_catalog.pdf.

The Archaeological Field School at the Conservation Center

To better prepare students for site work, the Conservation Center established an annual, intensive one-week, non-credit course in archaeological conservation practice in 2003, taught by Kent Severson and other experts in the field. The course, which typically takes place in mid-May after the end of the semester, is now organized by Anna Serotta and reviews the types of materials and conditions found on each site and provides the necessary literature and protocols for working at each excavation. Students are introduced to the basics of life as a conservation student on site: assisting the archaeologists, working in the lab, and adapting local materials to best conservation practice. They practice lifting objects from a trench by safe methods, and learn about methods of handling and storage, preventive care, cleaning and consolidation, as well as assembling pot shards into vessels.

For the last several years we have invited conservation students from all of the graduate programs in the United States and Canada to send a student, at no charge, and several have taken advantage of this. More recently, we have opened the course to Institute of Fine Arts' archaeology students who are planning to work on site, so that they become more familiar with conservation concerns and methodologies. The Field School was cancelled in 2020, but we look forward to offering it again in the future.

Our Praska Distinguished Visiting Professors in Conservation and Technical Studies for 2019–2020 were: Dr. Yvonne Shashoua, Senior Researcher, National Museum of Denmark (Fall 2019), an expert in plastics research; and Lucy Commoner, Conservator Emerita, Cooper Hewitt, Smithsonian Design Museum (Spring 2020), a senior textile conservator and former Head of Conservation. Each visiting professor taught one graduate-level course and gave a public lecture; Yvonne taught a course on the conservation science of plastics, and Lucy taught a course for art history students on textiles in the museum context. While most of our Spring 2020 events were postponed until the fall, we hosted Lucy Commoner's Praska Lecture in April as live-stream event, with a far larger audience than our Lecture Hall in the Duke House would fit. Most of our public lectures are available in our video archive, including our series on "Topics in Time-based Media Art Conservation," funded by The Andrew W. Mellon Foundation, offering valuable resources for all of us working now from home. You can read more here: <https://www.nyu.edu/gsas/dept/fineart/events/time-based-media.htm>.

Since April of 2019, the Conservation Center has been awarded five grants totaling \$1.5 million, including two new grants not previously awarded to the Institute of Fine Arts. The areas of greatest need included student support and practical training for archaeological excavations. The Center attained two new awards from The Gladys Krieble Delmas Foundation and The J.M. Kaplan Fund.

- › The Delmas Foundation pledged \$25,000 in support of a student fellowship in conservation.
- › The Kaplan Fund donated \$20,000 in support of the Center's annual Archaeological Field School, which students from all of the art conservation graduate programs attend. (The Field School for 2020 has been postponed on account of COVID-19 until 2021.)

In October 2019 the Center celebrated twenty years of productive partnership with the Dedalus Foundation through the Fellowship in Modern and Contemporary Art Conservation; a lively symposium featuring present and former Dedalus Fellows was well-attended and made available online. See more at: https://www.nyu.edu/gsas/dept/fineart/pdfs/publications/Newsgram45_DedalusFellowships.pdf.

Generous gifts from friends and alumni supported student summer work placements and travel to New York University Florence to complete object-based research for the Acton Collection Research Project, now on hold. The Conservation Center also continued productive partnerships with the Samuel H. Kress Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Humanities. These important sponsors become even more critical as we look ahead to the challenging times facing the sector of cultural heritage preservation. We thank them, one and all.

—Michele Marincola, Chair, Academic Year 2019–2020, Sherman Fairchild Distinguished Professor of Conservation, michele.marincola@nyu.edu

Specialty Group & Network Columns

Book and Paper Group (BPG)

Dear BPG,

In recent weeks and months so many things in the world have changed and continue to evolve at a rapid rate. The health and well-being of family, loved ones, friends, and colleagues are at the top of everyone's minds. While AIC wrestles with very complex issues about the annual meeting, I urge everyone to be patient and kind to each other. Many things remain uncertain, but the strength and creativity of our community remains and the work of BPG continues.

COVID-19 Resources

BPG has compiled the new shared GoogleSheet document Conservation & Working From Home (WFH), at <https://sites.google.com/view/conservationworkingfromhome>, that gathers resources and ideas to support our community's remote work and research during COVID-19 quarantines. Use it to find new and interesting webinars, online workshops, professional development ideas, contribute to shared projects, find learning opportunities, enhance technical skills, and more.

BPG Wiki

The BPG Wiki steadily grows under the leadership of the coordinators and the phenomenal input of contributors, compilers, and editors. Check the BPG Help Wanted page on the Wiki, at https://www.conservation-wiki.com/wiki/BPG_Help_Wanted, to discover short-term projects and consider what you can contribute to our excellent shared knowledge base.

Thank you!

Many thanks to the Nominating Committee (Whitney Baker, Ken Grant, and Amelia Sorenson) for the excellent slate of candidates who volunteered to run in the 2020 AIC elections.

It was a quick and eventful year and suddenly this is my last *AIC News* column as BPG Chair. It was a pleasure to serve as interim Chair and to work with the wonderful 2019-2020 Executive Council. I will post to the BPG Community with a more thorough note of appreciation and full list of officers and volunteers who are completing their terms of service.

Thank you,
Sarah

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

Collection Care Network (CCN)

Leadership

CCN is pleased to announce the appointment of new officers for 2020-2023.

Editor: Kelly Krish is the Preventive Conservation Specialist at the Image Permanence Institute (IPI) where she works with various institutions on collections environments to improve preservation and mechanical system efficiency for sustainability. She also designs laboratory and field experiments to research topics relevant to preventive con-



BPG Online

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



CCN Online

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

servation. Kelly has been involved on AIC's Sustainability Committee, volunteered as the Emerging Conservation Professional Network (ECPN) liaison to C2CCare's Outreach Working Group, and, as Wiki Chair, developed a framework and served as point of contact for volunteers for this project. Kelly is excited to continue working with a variety of specialty groups and allied professionals who support preventive conservation.

Social Media: Colleen Grant is the Collection Manager in the Preservation and Collection Processing division at the New York Public Library (NYPL) Research Libraries, where she created and oversees her department's Instagram account. The content demonstrates that preventive conservation and collection care are vital to preserving and safeguarding cultural heritage. Colleen has been an Associate member of AIC since 2018 and looks forward to building on the CCN social media program to promote events and highlight collection care projects.

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

Emerging Conservation Professionals Network (ECPN)

COVID-19 Global Pandemic

I hope this message finds you healthy and adjusting to our new isolated reality in these uncertain times. Now more than ever it is important to remember that ECPN is a community and I hope people will continue to rely on each other in the weeks/months ahead.

AIC 2020 Annual Meeting

Due to the practical reality of the COVID-19 global pandemic, ECPN has been working with AIC to create alternate possibilities to present our annual meeting programming events. We will be sure to update our ECPN community as our programming plan solidifies. Please refer to AIC's Annual Meeting webpage for the most up-to-date information.

Spring Podcast

ECPN will release a series of podcasts beginning in May 2020 that discuss the urgent threat of climate change to the cultural heritage community. The programming will highlight examples of emerging conservators taking action through educational initiatives, sustainability in the laboratory, and community activism. Guest speakers have diverse backgrounds and include current students, climate activists, and mid-career professionals. The result is a podcast series relevant for conservation professionals at any stage of their career who are interested in learning ways to combat the climate crisis. An introductory episode introducing the series was released on Earth Day (April 22, 2020) on all ECPN digital platforms.

ECPN-CIPP Mentorship Program

ECPN is excited to announce that after reviewing feedback from the participants in our pilot program, we are going to be formally establishing an ECPN-CIPP mentorship program. ECPN is collaborating with CIPP leadership to facilitate a mentorship program designed to connect emerging conservators interested in private practice with established private practice conservators. This iteration of the mentorship program is planned to run from July 2020 to May 2021. More information about participating in the upcoming program will be forthcoming.



ECPN Online

Find ECPN information at
www.culturalheritage.org/emerging

Specialty Group Interviews

Members of the Photographic Materials Group (PMG) have been asked to share some thoughts about their career paths, which we hope will inspire emerging conservation professionals and provide valuable insight into these areas of our professional field. The PMG series consists of three interviews with a fourth and final interview forthcoming. The three completed interviews include:

- › Courtney Helion, Assistant Conservator, Gawain Weaver Art Conservation
- › Colette Hardman-Peavy, Postgraduate Photographic Research Fellow, Yale Institute for the Preservation of Cultural Heritage
- › Amber Kehoe, Photograph Conservator, The Harry Ransom Center, University of Texas at Austin

The next group of interviews will be with members of the Architecture Specialty Group (ASG).

Pre-Program Interview Series

In the coming months, ECPN will begin an interview series focused on pre-program experiences, which will include interviews with pre-program mentors and current students. As a part of this initiative, we are actively collecting compensation information and resources for emerging conservation professionals at all levels. More information about ECPN's compensation resources can be found [here](#).

End of Term

As the 2019-20 ECPN term finishes at the end of May, I would like to express my heartfelt thanks to all the ECPN officers and liaisons for their hard work and dedication this past year. I have been honored to serve AIC and the emerging conservation community over the past four years and to see the impact of ECPN's programming and resources. I have great confidence that this network will continue to be a vibrant force in our field.

It will be my great privilege to reveal the incoming 2020-21 ECPN officers in the coming weeks. Keep an eye out for an announcement on ECPN digital platforms.

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

Electronic Media Group (EMG)

What a strange time to be writing my last column as chair of AIC's Electronic Media Group. I know that all of our routines are changing and that these uncertain times are causing us to shift priorities and find new ways to collaborate, communicate, and create, while also taking care of ourselves and our families.

As I reach out to you from my own home, I am bolstered by the work being done by so many to support each other in this field. EMG committee members are working diligently to get more research up on the Electronic Media Review site, open to all; BPG shared their "Conservation & Working from Home Resource" Google doc; and colleagues from around the world are connecting through our Friday EMG Video Chats. We will continue to find new ways to share resources and support each other until this crisis is over.

During the course of my four years as your chair, I have learned so much from all of you – from the generosity and passion of all the speakers, volunteers, officers, committee members, etc., to shared research in this field during our annual meeting and beyond – to the important situating of the care of technology-based media artworks inside the larger framework of art conservation practices, ethics, and theory.

But mostly I have come to more fully understand that EMG is its members. EMG is here for you to do with as you want, to support you in your initiatives and collabora-



EMG Online

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

tions and research. So, please, reach out to your officers, join a committee, attend a networking event, post your ideas and questions on the EMG community, start a new initiative! This is all yours for the taking.

Here are some specifics:

- › 2020 AIC Annual Meeting planning changes are in process. We are still planning to provide opportunities this year for sharing the research and papers already accepted, and I am sure we will find ways to gather and network! We will be sure your new officers are introduced and the transition is smooth. A huge hug to our Programming Committee and all the work they are doing to shift plans as necessary.
- › Tech Focus IV, scheduled for October 2020, is being rescheduled for 2021. More specifics are forthcoming, but a tremendous thanks to our TF Programming Committee, NEA officers, and AIC staff for their flexibility and hard work. <https://learning.culturalheritage.org/products/techfocus-iv-caring-for-3d-printed-art>
- › Here is an easy link to the *Electronic Media Review* for research to dig into! A massive hug to our committee for continuing work to get papers edited and published at this time. resources.culturalheritage.org/emg-review
- › EMG Video Chats are on Teams at 12:00 p.m. EST every Friday until... Reach out for the link. You do not have to be a member to join us! (And you can just say "Hi" and show us your pets/plants.)
- › Very excited that BPG has shared their Conservation & Working From Home Resource list, sites.google.com/view/conservationworkingfromhome
- › Feel free to use the listserv to connect with your peers at this time. You can log in through the Online Community, or you can send an email to conservationus-electronicmedia@ConnectedCommunity.org to start a new discussion.

I hope that you all are staying safe and healthy at this time. I won't see you in person this May, but I will see you again in the future, maybe on the video chat! Keep going. Stay in touch.

Thank you,

—Crystal Sanchez, EMG Chair, sanchezca@si.edu, [@cristalyze](https://twitter.com/cristalyze)

Photographic Materials Group (PMG)

I will start by thanking Marie-Lou Beauchamp for her great work compiling *Topics in Photographic Preservation* (Volume 18) which you should have already received and hopefully read. I would also like to thank our nominations committee, Barbara Lemmen, Tatiana Cole, and Saori Lewis, for finding amazing candidates for the new PMG Secretary Treasurer and for our first Assistant Program Chair who will take office next summer. The Assistant Program Chair will collaborate with our current Program Chair, Katherine Sanderson, for one year and will become Program Chair the following year (in 2021).

I am very happy to announce the initiative of translating the PMG Wiki into Spanish language thanks to the incredible work of our Mexican colleagues led by PMCC/Wiki Contributor Cecilia Salgado. All translations are reviewed by several Spanish speaking conservators of photographs including myself for accuracy and fluency. PMCC/Wiki Chair, Stephanie Watkins, is coordinating the work and considering possible ways to add the translations into our Wiki platform.

—Fernanda Valverde, PMG Chair, chair.pmg@gmail.com



PMG Online

Find PMG information at
[www.culturalheritage.org/
photographic-materials
-group](https://www.culturalheritage.org/photographic-materials-group)

Paintings Specialty Group (PSG)

2020 AIC Annual Meeting

Usually for the May issue of *AIC News*, I would be encouraging you all to attend the many PSG sessions and events we have planned for the annual meeting. The text would go something like this: Our speakers will be great, the reception is going to be such fun, and please come to the early morning business meeting—there will be free food! However, this year we won't be able to have an in-person annual meeting, and I know many of you must be feeling the same disappointment I am.

My favorite part of attending the annual meetings is reconnecting with colleagues. There is something very energizing about “geeking out” over conservation with like-minded professionals. I always return from the meeting with a reinvigorated excitement for my work, inspired by my colleagues to learn, innovate, and explore.

We are currently planning to host a virtual annual meeting. I know the organizers will make a concerted effort to recreate the dynamic and personal experience we've all come to expect from the AIC annual meetings. But this will only be successful if you also make an effort from home to jump in and participate in the virtual platform. Ask questions of the speakers, participate in online discussions, “meet” someone new virtually by sending them an introductory message.

Virtual Communications

Let's make an effort as a community to remain engaged with each other beyond the usual in-person annual meeting events. Like many of you, I've been working from home and living in isolation, but have actually reconnected with a lot of old friends during this time. I want to encourage you to use this opportunity to reconnect with colleagues as well, perhaps people who you only see every few years at a meeting. Here are some suggestions:

- › Send an email to someone on the periphery of your professional circle and ask what they are working on. Do they have a new treatment underway? Are they trying out a new solvent or resin? Have they found a great project to work on from home?
- › Watch a webinar together or read the same article and discuss with a few colleagues afterwards.
- › Take advantage of the PSG online community on Higher Logic, make a phone call or use video conferencing platforms.
- › Send a letter through the mail; who doesn't love receiving a hand-written note?

These are just a few ideas to get you started. If you have other suggestions for remote connections, share them with your fellow PSG members. Please don't allow social distancing to become social isolation, let's work together to keep our community engaged. Stay safe and healthy, and I hope to see you all—virtually—very soon!

—Megan Salazar-Walsh, PSG Chair, psgchair1@gmail.com

Textile Specialty Group (TSG)

2020 AIC Annual Meeting

Usually at this time, TSG would want AIC members to read about the program and all the exciting textile-related activities at the upcoming conference. Unfortunately, we are in uncharted territory right now; I can only provide updates on ongoing projects and position change-over. My hope is that they provide a sense of normalcy in the difficult months ahead.



PSG Online

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



TSG Online

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

TSG Leadership

- › **Treasurer:** Rebecca Beyth Stern will be the TSG Treasurer for a second two-year term.
- › **ECPN:** Kris Cnossen will be the new TSG ECPN liaison. Thank you to Kaelyn Garcia, who is cycling out of the liaison position.

Postprints

The 2019 TSG Postprints are in the final editing phase with our outside company. They are on track to be complete by mid-May. Alison Castaneda will stay on as lead editor for another year. Any questions or interest in joining the editing team can be directed to Alison, alison_castaneda@fitnyc.edu, or myself, thejgcarlson@gmail.com.

TSG Wiki Project

Outlines have been created for the several new wiki sections, "Tapestry Conservation," "Removal of Previous Repairs" and "Bibliographic References" are being assembled. Members with content or other resources to share are encouraged to contact wiki editor Jennifer Cruise (jlc@textilisconservation.com), Tapestry section compiler Jackie Peterson-Grace (jmpeterson8@gmail.com), or Repairs section compiler Heather Hodge (heatherbhodge@gmail.com). A tapestry playlist has also been created within the TSG video collection on YouTube, <https://www.youtube.com/playlist?list=PLH0WXctI2nogL-CBNzVL1Ksb8ZPcwIMfl>.

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

Wooden Artifacts Group (WAG)

WAG Leadership

ADDITIONAL OFFICER'S ROLE IN WAG

If you've been following the AIC's annual election process, you might have noticed the new role of Assistant Program Chair. We created this role with the hope of flattening the learning curve of the main Program Chair. Our intent is that the Assistant Program Chair will assume the role of Program Chair for a period of one year, upon completion of the current Program Chair's term.

Online Archive for WAG

Over the past weeks, I have approached many of our group's former officers about possibly creating an online archive. The archive will allow future officers to find all our resources in one place, which is critical given the turnover (many of our officers are asked to serve only for a year or two). So far found: Former officers submitted relevant documents and a box full of papers discovered in someone's home. I will begin sorting and organizing this treasure trove in the coming weeks. More to come!

—Christine Storti, WAG Chair, christinestorti@gmail.com

NOTE: ASG, CAN!, CIPP, OSG, AND RATS 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)



Job ads will be back!

Though our paid ads were not enough to create a news section this issue, our job ads and member-submitted positions can always be found at
[https://community.
culturalheritage.org/
news/jobs](https://community.culturalheritage.org/news/jobs).

Exploring our Online Communities

There are many ways for both members and nonmembers to interact with and benefit from our AIC/FAIC Online Community platform. Some include:

- › The community as the email digest that lands in your inbox each morning
- › A portal for essential volunteer work within your officer community
- › A communication portal for the member directory, a way to read or post blog articles, or find job postings
- › A calendar for sharing information about a new event

We currently have 80 active communities in 7 categories. The wide variety of communities used as communication portals can be described by thinking of them as fitting within these seven categories:

Administrative communities are for specific leadership topics, such as outreach, positions, and IAG discussions.

Event communities include a specific-year annual meeting community, usually only active for one year, and communities for workshop participants to learn, discuss, and share as part of the course.

General communities are membership-based for dues-paying members.

Specialty communities are for specialty groups and networks that charge fees in addition to our base membership rate.

Leadership communities support officers, groups, committees, and working groups as they plan and move forward with activities and publications; they also contain libraries with their archives.

Professional Interest communities are our most public type.

- › *Connecting to Collections Care (C2C Care)*, the grant-supported forum that is managed by a contracted C2C Care coordinator – now Robin Bauer Kilgo – with assistance from volunteers in an advisory group: This community is part of FAIC's cooperative agreement with IMLS to serve the small and mid-size museum and is just one part of the larger C2C Care project, hosted at <https://www.connectingtocollections.org/>. C2C Care hosts courses and webinars, a resource area, and the forum.

The coordinator works closely with volunteer moderators—many of whom are ECPN members—to outsource advice in support of approximately 2,700 individuals working and caring for small collections, such as historic homes or small community collections.

While AIC members may join any of the free communities, they should direct their C2C Care advice to the coordinator at c2cc@culturalheritage.org before posting to this community.

- › The *Global Conservation Forum* (Forum), supported by FAIC and sponsored by Tru Vue, replaced the ConsDistList that was hosted on CoOL: Scott Devine moderates this community, following the guidelines created by Walter Henry with a few modern tweaks. The Forum now has nearly 8,000 subscribers with

a strongly international presence. Digests are daily rather than twice weekly, and conversations flow smoothly between users. Every post is moderated and typically will be approved by the evening for distribution the next morning. **All are welcome to join and participate in this dialogue; it is not part of AIC membership but supports FAIC's mission to "empower conservation professionals, strengthen cultural institutions, and engage stakeholders."**

- › The *Emerging Conservation Professionals Community*, run by ECPN: This Online Community is intended to provide a forum for discussion amongst network members and the interested public. While all AIC members who indicate interest in ECPN, whether as early career professionals or those who mentor and work with them, are invited to participate in this community, it is also open to anyone with an interest in a career in conservation.
- › FAIC projects are also supported by these communities and include our efforts to bring together emergency responders and cultural heritage professionals at the local level to prepare in advance for emergencies.
- › Other professional interest-based communities include our member-only writing support group, online teaching group, and the open-to-all Equity & Inclusion and Website Testing Group communities.

Publications & Resources community types are for those working on postprints and the AIC wiki, and help coordinate these efforts.

We are grateful to The Andrew W. Mellon Foundation's COHI grant, which gave FAIC the opportunity to expand our communication platforms by jointly funding (with AIC) the implementation of the Higher Logic platform in 2018. Luckily, both organizations are able to benefit from this online tool.

We recognize that membership use of these communities has exploded into a diverse and vocal forum for discussion; thinking about the wide array of platforms within these categories can help you figure out where to direct your conversations. We hope you gain insight and connection both locally and across the globe with our community platform.