



AIC News

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Image courtesy Eric Long

Emerging Conservation Professionals Network (ECPN)

About ECPN

ECPN assists with the transition from pre-program candidacy to graduate school and through to early career stages. We do this by producing targeted programming and resources, fostering a professional community for ECPs through local networks and online platforms, and connecting ECPs with educational and professional development opportunities. Learn more at www.culturalheritage.org/ecpn.

ECPN Reflects on a Field in Flux

By Caitlin Richeson, Jessica Betz Abel, Ashley Stanford, Héctor J. Berdecía-Hernández, and Keara Teeter for ECPN

Introduction

2020 was a year like no other. Over the past year, we have experienced dramatic changes to the field of conservation, from the economic and social effects of COVID-19 to the acknowledgement that conservation is not neutral. The sweeping waves of social justice in the United States have forced us all to recognize our personal and professional privilege and biases. Throughout all of this change and uncertainty, a pervasive level of anxiety for emerging conservation professionals (ECPs) has been growing with pre-program students reconsidering the field they are joining and emerging conservators looking closely to our recent history in trying to navigate a field in flux.

The Emerging Conservation Professionals Network (ECPN) last contributed to the lead article for [AIC News](#) in 2016. At that time, the authors wrote about the current trends and reflections of emerging conservation professionals (ECPs). Four years later, ECPs report similar concerns which are further exacerbated by the effects of the pandemic. When I became Vice Chair and Chair in 2019 and 2020 respectively, ECPs were still concerned about increased minimum qualifications paired with strong competition for fellowships and entry-level positions, as well as low salaries in the field. My leadership goals included creating resources to address these concerns. Instead, the pandemic has led us to discuss how the field

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We reserve the right to edit for brevity and clarity.

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From the Board President

As we emerge from the pandemic, I would direct our sights to an important event on the horizon; one that will provide an unparalleled opportunity for AIC members to proactively shape the future of cultural heritage conservation in America: **Held in Trust: A National Convening on Conservation and Preservation.**

First, some background. To commemorate the 250th anniversary of the signing of the Declaration of Independence, the National Endowment for the Humanities (NEH) will organize and host in 2026 *A More Perfect Union*, which is intended to celebrate and advance civic education across the country as part of a broader initiative, *America 250*. (Read more at www.neh.gov/250.)

As a preliminary and integral phase of *A More Perfect Union* and, more importantly, to inform and guide its programming, *Held in Trust* presents an unparalleled opportunity for the conservation profession today.

To this end, the Foundation for Advancement in Conservation (FAIC) was awarded a three-year cooperative agreement totaling \$500,000 to evaluate the state of our current national infrastructure for cultural heritage preservation, evaluate future directions, and make recommendations to strengthen preservation of cultural heritage for present and future generations.

Topics will include, among others, the current state and challenges we face at the intersection of cultural heritage preservation with issues of sustainability, social and racial justice, equity and diversity, climate change, and environmental resource preservation. As Dr. Peede expressed confidently at the time of the award in April 2020, “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.” We are grateful for the NEH’s endorsement of the FAIC’s steady record of advancing cultural heritage conservation.

Leading this potentially transformative endeavor as Project Coordinator is AIC’s own Pam Hatchfield, who served on the AIC Board of Directors first as Director of Public Information (1992–1995), and then Vice President (2009–2013), and President (2013–2017). Pam also has extensive volunteer leadership experience with the Objects Specialty Group and various committees. Recently retired, Pam is the Robert P. and Carol T. Henderson Head of Objects Conservation Emerita at the Museum of Fine Arts, Boston. Drawing upon her deep and sustained organizational experience and wide-ranging network of conservation professionals, Pam, with the assistance of Katelin Lee, FAIC Outreach Coordinator, Eric Pourchot, Institutional Advancement Director, and Eryl Wentworth, Executive Director, has already begun to design a strategy to host an impactful national convocation that promises to make a difference in the future of cultural heritage conservation.

First steps include the formation of two key valuable groups: *A Held in Trust* Advisory Council and a Steering Committee, the latter with associated working groups addressing a wide range of issues. Pam shares her current thoughts about each group:

“The **Advisory Council** is intended to be a high-level group to provide perspective and commentary. It will be comprised primarily of organizations already allied with the conservation field, but it will also include new collaborators in areas such as racial justice and environmental resource preservation. We will rely on Advisory Council members to help disseminate the final products to their members and audiences.

“In addition, a **Steering Committee** of individuals will develop working groups on specific topic areas, bringing their subject matter expertise, skills, knowledge, and contacts to bear in the process. This committee will



Margaret Holben Ellis,
AIC Board President

provide support in the development of reports and white papers. As it develops, information will be posted at www.culturalheritage.org/hit."

The *Held in Trust* team is working closely with dedicated NEH staff, whose expertise and knowledge will help to guide the project.

Also, critical to the success of the initiative is a National Convening that will represent the state of our profession and effectively communicate pressing issues. The National Convening will take place in Washington, DC, in early 2022, and will culminate in events and programming associated with AIC's 50th anniversary meeting in Los Angeles, California, in 2022.

All told, the *Held in Trust* project will require three years of research, discussion, and dissemination activities. The *Held in Trust* final report will summarize progress made to date on identified action items and will focus on project outcomes, long-term impacts, and next steps. Furthermore, the report will serve as a roadmap for the field, providing guidance and shape for national and local preservation policies and practices. Further programming, advocacy, and national and grass-roots initiatives will support *A More Perfect Union* and *America 250* initiatives through 2026.

As Pam sums up:

"*Held in Trust* is a seminal moment for the field of conservation to assess its capabilities, goals, and ambitions, and how we align with other issues of critical and urgent importance in the world today like climate change, sustainability, and racial justice."

I hope that you will support Pam in this undertaking that promises so many positive outcomes for AIC members. Stay tuned for upcoming opportunities to get involved.

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



Held in Trust Updates

Keep up to date with *Held in Trust* activities at culturalheritage.org/hit.



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ECPN Reflects on a Field in Flux

Continued from cover

can support ECPs and what the role of a conservator is, when defined by essential tasks and social justice.

Not everything in 2020 was catastrophic; emerging and established conservators came together to adapt, support, and grow our community in virtual platforms. Still, a sense of unease remains. What follows are the reflections of conservators entering the field in an unprecedented time.

—Caitlin Richeson, ECPN Chair 2020–21, caitlin.richeson@gmail.com

Conservation in a Pandemic

At the beginning of the pandemic as labs closed and lockdowns began, ECPs across the country began expressing concerns about their futures due to canceled internships and in-person classes, and the greatly reduced ability to network and connect with others. One of the first effects of COVID-19 was the loss of opportunities for many pre-program and graduate students as classes and internships were abruptly canceled. Graduate programs have made significant efforts to adapt and support their students, transitioning from in-person classes to Zoom lectures and creating take-home exercises to provide hands-on learning. Graduate school, in the best of times, can take its toll on a student's mental health. In addition to their normal workload, graduate students now have to grapple with Zoom burnout, and the stress and anxiety surrounding a global pandemic. Despite trying to make the best of their circumstances, there is an overwhelming sense of anxiety and loss amongst graduate students.

"The greatest fear for conservation students from all cohorts affected by COVID restrictions is lacking the technical experience required to secure a job in the conservation field following graduation. Faculty are currently working to compensate for this with small-group workshops, but our inability to perform meaningful site work is frustrating. The reason many of us selected this program was for such site-based opportunities locally, domestically, and internationally."
—Meris Westberg, UPenn, 2021

"I feel very fortunate that the WUDPAC program has ample lab space, allowing us to still come in and do treatment that could not be completed at home. My concern however is the workload, in that it seems we are expected to produce the same amount of work in incredibly stressful and mentally taxing times."
—Nylah Byrd, WUDPAC 2022

The pandemic has challenged the entire field with widespread layoffs and furloughs, the reduction of in-person opportunities, and an increased demand for online resources and communication. ECPN was challenged to engage with ECPs virtually. Thankfully, this challenge was met with enthusiasm by the large liaison program.



"[I]t seems we are expected to produce the same amount of work in incredibly stressful and mentally taxing times."

—Nylah Byrd,
WUDPAC 2022

RESOURCES FOR ECPs NAVIGATING THE PANDEMIC

- [Preparing for Graduate School While Sheltering in Place: Suggestions from the Association for North American Graduate Programs in Art Conservation \(Spanish version\)](#)
- [ECPN Blog: ANAGPiC COVID-19 Response](#)
- [ECPN Blog: Resources for Emerging Conservation Professionals during COVID-19 \(login required\)](#)
- [Impact of COVID-19 on Conservators in Private Practice, AIC News Vol. 45\(6\)](#)
- [Teaching Via Zoom: Crash Course from WUDPAC, AIC News Vol. 45\(4\), p.42](#)

At a time when formal internships and opportunities disappeared, the ECPN Liaison Program expanded to six new regions. These liaisons helped create dynamic virtual programming and expand ECPN resources. Events held in the virtual space fostered collaboration between networks and cities. Liaisons across the country used a new ECPN Zoom account to host art making nights, meet and greets, podcast discussions, portfolio reviews, lab tours, and the opportunity to support friends and colleagues during these difficult times. Virtual programming became available like never before and offered ECPs greater access to labs, learning opportunities, graduate programs, other ECPs, and mentors that they may not have had access to previously due to location or cost.

If the pandemic has taught us anything, it is that being isolated at home still allows us to explore professional development opportunities and form connections with others. With the loss of in-person opportunities, San Francisco Regional Liaisons Laura García-Vedrenne and Clair Emma Smith recognized that the ECPs in their area would greatly benefit from a mentorship program with local conservators. They worked closely with Justine Wuebold (former ECPN Regional Liaison and current Member at Large of the Bay Area Art Conservation Guild) and Michelle Barger (Head of Conservation at SFMOMA) to match each interested ECP with a conservation mentor.

"We both personally know how much (having) the support of the conservation community can make all the difference in finding future internship opportunities as well as clearing the hurdles necessary to get into a graduate program.... One of the important things we learned early on from starting this [mentorship] program was that each relationship was never going to be one size fits all. Everyone has their own ideas and ways of doing things, so we left it up to the mentor/mentee to figure out how best to be in contact and accomplish goals. Right now, these mentorships range from email correspondence and furthered networking to virtual meetings on conservation ethics, at home exercises, and reviewing of applications." —Laura García-Vedrenne and Clair Emma Smith

ECPs are hopeful that the influx and availability of virtual resources will last beyond the pandemic. We hope these types of connections will continue into the future as ECPN continues to provide support to emerging conservation professionals.



"We both personally know how much (having) the support of the conservation community can make all the difference in finding future [...] opportunities"

—Laura García-Vedrenne
and Clair Emma Smith

Equity, Diversity, and Access

ECPN is fully committed to supporting concrete actions for a more diverse and equitable field. As we seek to develop initiatives and spaces to create a more equitable and accessible field, we are working closely with the Equity and Inclusion Committee (EIC) on different initiatives while developing and using these available online resources.

AIC's EQUITY & INCLUSION COMMITTEE: RESOURCES

- › [Recommendations for Advancing Equity and Inclusion in the American Institute for Conservation Report](#)
- › [Equity and Inclusion Working Group Report - Board Endorsement](#)
- › [Equity and Inclusion Committee Strategic Plan 2020-2025](#)

ECPN and FAIC have sponsored and organized the [Social Justice in Conservation](#) series featuring the following three panels and low-cost workshop:

- › [Contested Monuments](#)
- › [Decolonizing Collections and Prioritizing Community Partnerships](#)
- › [Conservation is Not Neutral: Emotion and Bias in our Work](#)
- › [Creating a 21st Century Conservation Ethics Framework](#)

The confluence of last year's extraordinary events, including the pandemic, the nation's political instability, and the civil rights revolution has inspired our community to think deeply about how the field of conservation and cultural heritage institutions can meaningfully engage and support a broader demographic. The social effects of 2020 led to discussions about the role cultural heritage institutions play in upholding colonial and white-supremacist values. Accessibility of conservation education, training, resources, and mentorship continue to be a concern for black, indigenous, and people of color (BIPOC) emerging conservators.

"Many BIPOC students from my pre-program days weighed the difficulty of getting opportunities, even volunteering, and the gauntlet of the grad program admissions, before entering a field with suppressed salaries. If we can make training more accessible and push for better compensation, it will make it easier for BIPOC conservators to exist in the field." —LaStarsha McGarrity, SUNY Buffalo State College, 2019

While the field in general has been more open to discussions about systemic barriers preventing diversity, the suspension of "business as usual" caused by the pandemic left room for ECPs to reflect on what is necessary to address these issues. Rio Lopez, SUNY Buffalo State College, 2022, believes that "this sort of change requires a unified front and one that has to happen from the top in order to allow for any sort of lasting change. For example, an increase of more permanent and paid opportunities in the field." Funding is often cited as the primary barrier to increasing diversity within the field. Many cannot afford unpaid internships or to live in urban centers on suppressed salaries and are therefore unable to pursue a career in conservation. Complex issues of systemic and institutional racism mean that this factor disproportionately affects BIPOC students. These contributing factors mean that increased accountability is necessary if the field is truly committed to creating a more diverse and equitable community.

In the wake of the repeated acts of violence against BIPOC communities across the country which sparked massive demonstrations and "Black Lives Matter" protests this past summer, many people and institutions in the United States launched open recognition and discussion about the effects of systemic racism. Similarly, conservators began to examine their own roles in upholding racist and colonial systems within the field. BIPOC ECPs have often led the discussion on this topic, expressing a need for the field to rethink current methodologies and pedagogy. BIPOC affinity groups were formed to support and celebrate our colleagues. Ultimately, the field must recognize that conservation is not neutral, that conservators bring their own bias to preservation, and we have historically held a role in upholding colonial practice in museums. We can learn so much more by collaborating with artists and source communities, which in turn will help us build trust and hopefully become more accessible and welcoming to the public and BIPOC communities.

There is a strong desire for changes that will expand access, create equitable pay practices, and incorporate ethics that support decolonization. The scope of desired change is large and there are valid concerns among ECPs that these conversations will fade with time, resulting in no real change and the reinforcement of the status quo. Commitment to progress requires sustained work in analyzing and unpacking the fundamental structure of cultural heritage institutions and our own individual bias.

ECPN is committed to supporting BIPOC community members who hope the conversations continue as we work towards real tangible change.

Compensation

In the preceding years, compensation was central to ECPN programming. Our focus on pay transparency and equitable compensation is a direct reflection of our community's concern about this matter. The pandemic has exacerbated these compensation concerns, specifically:

- › how lay-offs and furloughs will impact future wages in the job market,



"If we can make training more accessible and push for better compensation, it will make it easier for BIPOC conservators to exist in the field."

— LaStarsha McGarrity

- › how the current economy could intensify an already fierce competition among job applicants,
- › other short- and long-term costs associated with continuing to search for work in the field under the extenuating circumstances caused by the pandemic.

During the 2020 ECPN Virtual Town Hall, a number of ECPs brought forward these points. Following this session, in an effort to address the anxiety of our community, ECPN created a survey to capture ECP experiences from the 2008 Great Recession. We expect to post a summary of these survey responses on our blog for public dissemination in 2021. ECPN hopes that this summary will provide current ECPs with a better understanding of how economic circumstances from over a decade ago have continued to affect the conservation community. Using these new insights, we hope current ECPs will be better able to anticipate what might await them as they begin their careers.

“Personally, I am looking for a reason to hope that things will get better... I look forward to hearing more from '08 graduates regarding what they chose to do if they were unable to find work in conservation, as well as if/how they were able to return to the field.” —Anonymous

Throughout the pandemic, ECPN has continued to provide resources to support compensation literacy, negotiation confidence, and equity. The workshop Making the Ask: Developing Negotiation Tactics in the Field of Conservation was first presented at AIC’s 48th (Virtual) Annual Meeting and is now a free self-study course provided by FAIC. In partnership with the Philadelphia Area Conservation Association (PACA), two webinars were shared on Professional Advocacy through Museum Unionization. ECPN officers have also continued adding to the ECPN Fellowship and Internship Compensation Spreadsheets, which contain a compilation of data from years of public advertisements. As ECPN reflects on the current usefulness of our compensation resources, we hope to improve and expand our program offerings moving forward.

ECPN COMPENSATION SPREADSHEETS

Since 2015, ECPN has been compiling compensation data on fellowships and internships to supplement the overview report for the 2014 AIC/FAIC Conservation Compensation Research Survey. The purpose of collecting this data is two-fold: To increase transparency about typical fellowship/internship earnings and to provide a useful resource for early-career professionals. To request a copy of the compensation spreadsheets, please email the ECPN Chair at ecpn.chair@culturalheritage.org.



“I am looking for a reason to hope that things will get better.”

— Anonymous

Conclusion

Despite this being a year full of unprecedented firsts, many of the ECPN concerns surrounding access to the field and career opportunities echo those cited in the 2016 AIC News article. While the pandemic has addressed some of these issues by increasing access to educational online conservation content and fostering an environment where virtual networking can thrive, not all of these concerns have gained positive momentum.

As compared to the state of ECPN in 2016, I think a clearer and more comprehensive understanding now exists about systemic policies that prevent access, equity, and diversity in the field for ECPs. ECPs are challenging long-standing norms, such as requiring ECPs to relocate for unpaid or low paying opportunities or asking them to invest in extra classes to acquire new skills and gain a competitive edge. The pandemic has exacerbated financial instability and given us space to challenge these norms more fully. How do we relocate during a global pandemic? How do we gain experience when we are bound to our current geographic location? These

questions illuminate the field we have cultivated, one which requires deep economic security to move from city to city and pay for extra education. These norms result in systemic barriers that limit diversity and equality in our chosen field. The pandemic has forced us all to become flexible and creative; perhaps it can also help us examine our field more closely and encourage long-lasting change. It is the goal of ECPN in the coming years to continue these important conversations through our programming and to help our members identify actionable changes. Ultimately, ECPN provides many emerging conservators around the world with a network they can use for support as we seek to explore, pursue, and succeed in the field of conservation. We are a resilient group, and we will continue to represent the needs of emerging professionals and support each other in a world that is currently full of much uncertainty.

—Jessica Betz Abel, Chair 2021-22, jesbetzabel@gmail.com,
collaborating with Stakeholder Communities Session

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Friends Products Available in AIC Store

Have you been recommending to your friends and family that they support conservation by being part of **Friends of Conservation**?

The Friends program helps provide information about the field and helpful preventive tips (perfect for those who still struggle a little bit to grasp what you do!) and supports FAIC—which supports you. Encourage them to join at culturalheritage.org/friends.

Interested in picking up some fun swag for yourself to show your commitment to conservation? You can now purchase our Friends promotional items in our store! These purchases benefit FAIC directly, so it's swag you can feel good about. **Visit store.culturalheritage.org to purchase.**



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Association News

AIC Board of Directors Election: Voting Opens March 12

The board election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), runs from Friday, March 12, to Tuesday, April 13.

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

The slate of candidates for the AIC Board of Directors election includes:

PRESIDENT (2-YEAR TERM)

- › Suzanne Davis

VICE PRESIDENT (2-YEAR TERM)

- › Sarah Reidell
- › Corina Rogge

DIRECTOR, COMMITTEES & NETWORKS (3-YEAR TERM)

- › Sarah Norris
- › Samantha Springer

All ballots, electronic or paper, must be cast or received by 5:00 p.m. ET on Tuesday, April 13. The election results will be announced on Friday, May 14, during the Member Business Meeting.

AIC Nominating Committee Position Election—Voting Opens March 12

The Nominating Committee election, open to all AIC members with voting rights (Fellows, Professional Associates, and Associates), runs from Friday, March 12, to Tuesday, April 13.

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

The slate of candidates for the **Nominating Committee** position includes:

- › Renée Stein

All ballots, electronic or paper, must be cast or received by 5:00 p.m. ET on Tuesday, April 13. The election results will be announced on Friday, May 14, during the Member Business Meeting.

Committee Updates

EQUITY & INCLUSION COMMITTEE

The Equity and Inclusion Committee (EIC) has continued efforts towards increasing diversity, equity, inclusion, and accessibility in our organization and field, but also took a much-appreciated break between the holidays to rest and recharge. We hope that many of our fellow AIC colleagues were able to find some time to do the same.



AIC Member Business Meeting

Our 2021 business meeting will take place on Friday, May 14, at 12:00 p.m. ET via Zoom.

We will share the link for this meeting in April and hope you will attend.



Save on Books

Visit our online store to use your 15%-member discount. AIC items support specialty groups and the organization. Use the code 2021-MEMBER on the checkout page.

Note that income from FAIC items directly support our programs and may not allow a discount.

Of our committee's efforts currently underway, we launched the *AIC Accessibility Survey of Continuing Education in the Field of Cultural Heritage Conservation Accessibility* on January 11th, which closed on February 5th. At the time of this writing, we had over 400 responses and hoped to gather more before the survey closing date so as to fully represent accessibility needs and challenges of our profession in accessing continuing education resources.

Work has also been underway on the formation of two affinity groups (for BIPOC and LGBTQIA+ identifying members). Soon, the Equity and Inclusion Committee's Resources webpage will have a landing page for all affinity groups, with these two as the first to form. This landing page will share basic information on joining or creating an affinity group, basic code of conduct, group management, and more. We hope to post this information in March.

The Committee hosted an open "Meet and Greet" via Zoom on Wednesday, January 13th, with an attendance of over 70 people. Committee members presented on many of our current projects and held an open discussion which touched on topics of hiring practices, salary transparency, and mentoring. In response, we will work towards making some of the information already present on these topics easier to find on our website as well as further discuss how the AIC might better provide guidance for successful mentoring relationships.

The second and third webinars in the FAIC Social Justice and Conservation series (co-sponsored by EIC and ECPN) were recorded and are now available for viewing via the FAIC Learning Platform or on YouTube. The webinar topics were: *Decolonization and Prioritizing Community Partnerships* and *Conservation is Not Neutral: Emotion and Bias in our Work*.

Looking ahead, we hope that many members applied to attend the upcoming final program in the series: *Creating a 21st Century Conservation Ethics Framework*, taking place online on March 11th.

Lastly, we are looking for volunteers! Check out the requirements listed in the **Call for Volunteers** following this article in the newsletter, as well as on www.culturalheritage.org/volunteer-opportunities.

—Jennifer Hain Teper (she/her), Professor and Head, Preservation Services,
University of Illinois, jhain@illinois.edu

Call for Volunteers

We rely on the work of hundreds of volunteers who support our organizations. Volunteering is a great way to become engaged in the conservation community and give back to the field. Below are the current non-elected volunteer opportunities available, with expanded descriptions at www.culturalheritage.org/volunteer-opportunities. Note that elected volunteer positions will be included in the ballot and are not listed here.

All positions begin in conjunction with the AIC Annual Meeting (you don't need to participate in the meeting to fill these positions). Please submit your application(s) by April 1st for consideration. All applicants must be current AIC members. Apply for these roles using our online application portal.

Committee openings are listed first, then network positions, in the two following charts.



EIC Online

Learn more about the Equity & Inclusion Committee and their activities:

- › [Committee & Roster](#)
- › [Resources & Activities](#)



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COMMITTEE VOLUNTEER OPENINGS

Committee	Position	Term	Commitment & Duties	Requirements
Collaborative Workshops in Photograph Conservation Advisory Committee	Committee member	2 years with possible renewal (up to six years total)	Commit to monthly calls. Provide input, ideas, and advice regarding workshop topics, speakers, and content. Contribute to special projects as assigned, including acting as the committee liaison for a workshop.	Experience with photographic materials. Interest in training and education, public engagement and outreach, or mentorship. Preference may be given to applicants whose geographic locations, employment type, professional background, or experience diversify the current committee demographics.
Communications Committee – Publications Subcommittee	Committee Member, 2-3 open positions	2 years with possible renewal	Commit to bimonthly calls. Assist in creating guiding documents.	Open to all with interest in and/or familiarity with AIC publications, including <i>JAIC</i> , <i>AIC News</i> , AIC Wiki, blogs, etc. Student members and members with an interest in making our publications more inclusive are encouraged to apply.
Education & Training Committee	Committee Member	3 years with possible 2-year renewal	Commit to monthly calls. Review scholarship and grant applications at least one cycle each year. Evaluate and comment on workshop topics and proposals. Contribute to special projects as assigned.	Preference may be given to applicants whose professional background or experience diversify the current committee demographics, including from book and paper, research and technical studies, textile, or photographic material specialties. People who identify as BIPOC, LGBTQ+ are encouraged to apply.
Emergency Committee	Committee Member (3 available)	3 years with possible 1-year renewal	Serve on a subcommittee (Programming, Annual Meeting, Social Media, AIC News, Wiki) with a fellow committee member. Report out on progress during monthly calls.	None
Equity & Inclusion Committee	Committee Member	3 years	Review documents/guidelines for other AIC committees with an inclusive lens. Members also serve as leaders of projects and help plan programming.	Strong commitment to diversity, equity, inclusion, and accessibility in conservation. We are particularly looking for members with a diverse background or experience to complement the current committee members.
JAIC	Associate Editors in imaging technologies; archaeology/stone/site conservation; electronic media conservation; time-based media and conceptual artwork conservation; book and/or paper conservation; photography conservation/conservation science.	none	Review papers, offer feedback, and monitor reviewers' progress. Encourage high-quality submissions, at times through special issues. Participate in two annual conference calls and share expertise at our annual meeting publication pre-session; attend annual in-person meeting when possible. Commitment to promote the journal's activities and interests.	Be (or become) a member of AIC. Have published an article and/or have gone through the peer review process. Strong command of the English language.

NETWORK VOLUNTEER OPENINGS

Network	Position	Term	Commitment & Duties	Requirements
Collection Care Network	Program Chair	3 years	Responsible for network program-ming for the Annual Meeting: identifying themes, developing calls for papers, supervising the review of abstracts, attending planning sessions, identifying moderators, and organizing joint sessions and/or workshops.	None
	Editor	3 years	Responsible for providing oversight on content produced by the network and works with other editors to ensure appropriate dissemination on organizational platforms, contributes regularly to member newsletter and organizes the network's lead article (every few years).	Extensive knowledge of the audience, purpose, and general outcomes for various social media platforms
	Outreach Officer	3 years	Serves as point of contact for other groups in the organization and maintains connections to network initiatives such as the Materials Working Group (MWG) and Promoting Exhibit Access and Security (PEAS), helps cultivate external partnerships with allied professional groups through Annual Meeting program-ming resources, and social media.	None
Emerging Conservation Professionals Network	Communications Co-officer	2 years	Act as the secretary and a lead editor, communicate with other AIC committees and specialty groups, and serve as ECPN liaison to AIC Communications Committee.	Applicants will be evaluated on their statement of interest, related experience, and the representation of under-represented demographics.
	Digital Platforms Co-officer	2 years	Oversee updates across all ECPN web-based platforms, create a network digital archive, manage the ECPN Wiki, and coordinate and develop at least 2 webinars or web-based programs per year.	Applicants will be evaluated on their statement of interest, related experience, and the representation of under-represented demographics.
	Outreach Co-officer	2 years	Oversee ECPN Liaison Program, raise awareness of ECPN to attract new, active membership, write blog posts, and encourage dialogue about the profession on social media.	Applicants will be evaluated on their statement of interest, related experience, and the representation of under-represented demographics.
	Professional Education and Training Co-officer	2 years	Advocate for support of career development initiatives for emerging conservation professionals, help to develop a diverse programming that addresses each demographic of the Network, including pre-program, graduate student, and early-career professional, manage ongoing blogpost interview series.	Applicants will be evaluated on their statement of interest, related experience, and the representation of under-represented demographics.
	Vice Chair	1 year as Vice Chair, 1 year as Chair	Propose and support ECPN projects, develop and coordinate ECPN programming at AIC Annual Meeting, serve as chair following vice chair term for a total of a two-year commitment.	Applicants will be evaluated on their statement of interest, related experience, and the representation of under-represented demographics.

Annual Meeting News



Five Ways Our 2021 Virtual Meeting Stands Out

Our virtual meeting is just two months away! If you haven't yet registered or are curious what the meeting entails, here are five things we're excited about.

1. It's a joint meeting. Our 2021 annual meeting is a joint virtual meeting with the Society for the Preservation of Natural History Collections (SPNHC); this is the first joint meeting with both organizations. For more information on what SPNHC does and why they are a perfect meeting partner for AIC, please see AIC and SPNHC member Fran Richie's Introduction to SPNHC on page 30.

2. You can create your own schedule. The 2021 AIC/SPNHC Joint Virtual Annual Meeting will be offered via live Zoom webinars. A week of pre-session and workshop offerings is scheduled for May 3 – 7, followed by a week of General Session papers during May 10 – 14. The specialty sessions are slated for May 17 – June 24. Each specialty group or network will present its talks over a specific week. The conference schedule puts you in the driver's seat; you can create a compact meeting schedule or sample sessions throughout the six weeks. [Explore the online schedule today.](#)

3. You can watch presentations on demand. Sessions will be recorded. If you are unable to attend sessions that interest you or if you will be away from your computer for part of the conference, you can listen to the recording on your own timetable. The session recordings will be available to registered attendees until October 31, 2021.

4. You can visit our Exhibit Hall virtually. We are making extra efforts to incorporate our exhibitors into the virtual meeting. There will be a 10-minute exhibitor experience in most sessions, as well as several exhibitor-focused virtual showcases. In addition, we are creating a virtual exhibit hall where exhibitors can post information, handouts, and videos. The virtual exhibit hall will also offer opportunities to chat with exhibitors in real time. This format presents a perfect way for you to see what new products and services are available. If you have ever felt rushed during an in-person exhibit hall, you may find yourself enjoying this opportunity in which you can virtually explore what you wish, at your own pace.

5. It's a great value. The cost of \$175 for AIC or SPNHC members and \$125 for student members covers over six weeks of sessions; the 2021 AIC/SPNHC Virtual Annual Meeting is a great value. While nothing can compete with the energy of a live meeting, the reduced costs of attending a virtual annual meeting are practical and thrifty, especially nowadays.

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



Explore the Meeting

Explore the virtual meeting!

- › [Find information on our website](#)
- › [Review abstracts and authors bios, then filter by topic, dates, or authors](#)
- › [Keep watch for our dedicated meeting website in just a week or so!](#)

Foundation News

Oral History Project

The announcement by the Emerging Conservation Professionals Network (ECPN) that the interviews they have conducted since 2016 will be archived in the FAIC Oral History Archive provides an opportunity to update readers about new developments and to remind us of its origins.

The oral history project was inspired by Rutherford John Gettens's charge to the attendees of the 1974 AIC Annual Meeting, in which he said that it was time to think about collecting material for a history of the conservation of cultural property. In his view, personal recollections, anecdotes, and informal stories would tie together "serious events" integral to recording the history of our field. Gettens's speech led to the formation of an oral history project; George Stout helped carry the idea forward and was part of the first interview in 1975. Today, the FAIC Oral History Project Archive contains transcripts of more than 460 interviews, a few dozen of which are ECPN interviews.

While most interviews are with conservators and allied professionals living and working in the United States, FAIC's archive has also become a central repository for interviews conducted internationally. Among its holdings are interviews with Dutch conservators conducted for a project at the University of Amsterdam and a growing number of interviews with United Kingdom conservators that were carried out in collaboration with ICON, led by Alison Richmond and David Leigh.

New developments over the past year have expanded the reach and content of the archive. When in-person interviews were no longer possible due to the pandemic, we cautiously began to conduct virtual interviews over the telephone or through the Zoom video conferencing platform. The results were astounding: Instead of the usual ten to twelve in-person interviews in the past eleven months, sixty-one virtual interviews took place between people living a few neighborhoods away from each other or continents apart. A second development is that we are now actively collecting images relevant to the history of conservation. Lastly, including ECPN interviews in the archive expands the spectrum of content by allowing us to capture career snapshots in addition to interviews with senior conservators which chronicle the span of their career trajectory.

We invite you to volunteer to be an interviewer or interviewee or to offer your images for the archive.

For a more complete history of the project, visit our Oral History Project webpage at www.culturalheritage.org/oral-history-project

—Rebecca Rushfield, Associate Director of the FAIC Oral History Project,
wittert@juno.com



Oral History Project

Learn about this project and its history, access the archives, and find resources to record your own oral history at www.culturalheritage.org/oral-history-project

EMERGENCY PROGRAMS

FAIC Receives NEH Funding for Emergency Preparation and Response Training

FAIC has been awarded a \$204,033 grant from the National Endowment for the Humanities (NEH) to support the Alliance for Response and National Heritage Responders programs. The grant will allow FAIC to develop a course to train AIC members and other professionals to serve as National Heritage Responders volunteers. This training is being planned in conjunction with the 2022 AIC Annual Meeting in Los Angeles, California.

Over the next two years, FAIC will work with local leaders in Chicago, Illinois, and Charleston, South Carolina, to establish new Alliance for Response networks in those

cities. The existing Twin Cities Alliance for Response network – which is expanding to include additional areas of Minnesota – will receive team training via online instruction culminating in an in-person disaster response scenario.

In an effort to improve resource sharing and communication within and among regional response networks, we will also create online tools including virtual communities and biannual webinars to support new and existing networks.

For more information about these programs, see www.culturalheritage.org/emergencies.

Alliance for Response Program to Host ICS Webinar

Thanks in part to the NEH grant announced above, FAIC will host a free webinar on Wednesday, March 31st, at 2:00 p.m. EST, titled: “Implementing the Incident Command System at the Institutional Level.” Our speaker, David Carmichael, will discuss the Incident Command System (ICS) and how to adapt ICS to cultural organizations. Though the webinar was developed for regional response teams, anyone involved in cultural heritage response is welcome. Learn more and register at <https://learning.culturalheritage.org/products/implementing-the-incident-command-system-at-the-institutional-level>.

COLLECTION CARE

Connecting to Collections Care Advisory Group Welcomes New Leadership

The Connecting to Collections Care (C2C Care) Advisory Group is excited to welcome three new members to the Professional Development Working Group: Reneé Anderson (Smithsonian Institution, National Museum of African American History and Culture, Washington, DC), Amanda Murray (Conservation Center for Art & Historic Artifacts, Philadelphia, Pennsylvania), and Sarah Saxe (City of Greeley Museums, Greeley, Colorado).

The Advisory Group is now chaired by Emily Rainwater (State Archives of North Carolina, Raleigh, North Carolina), who previously chaired the Professional Development Working Group. That position is now filled by Nicole Grabow (Midwest Art Conservation Center, Minneapolis, Minnesota).

Many thanks to all of the volunteers who serve on the Advisory Group for their efforts to provide collections care support for small and mid-sized museums, but an especially deep note of gratitude goes to Priscilla Anderson, former chair, for her leadership over the past several years!

Volunteer Opportunity: C2C Care Discussion Monitor

FAIC's Connecting to Collections Care program is seeking additional volunteer monitors for the Connecting to Collections Care Community (<https://www.culturalheritage.org/c2cc-community>). Monitors generally serve one or two two-week shifts per year. They are responsible for reviewing questions posed to the community by small and mid-sized museum staff and providing simple and direct answers. A network of volunteer content experts is available for consultation to help with answers as needed. Monitors typically spend between one to four hours monitoring activities in the community over their two-week period. Though most monitors are emerging professionals, anyone with collections care training is welcome. For additional information or to volunteer, please contact Robin Bauer Kilgo, C2C Care Coordinator, at c2cc@culturalheritage.org.

GRANTS, SCHOLARSHIPS, & FUNDING

FAIC/NCPTT Virtual Internship Applications Due March 15

FAIC and the National Park Service National Center for Preservation Technology and Training (NCPTT) are looking for students currently enrolled or recently graduated to complete two paid, remote, summer internships. Applications are due March 15, notifications will be made by April 1, and internships will be scheduled to begin in June. For full descriptions and application information visit www.culturalheritage.org/funding.

Writing Internship: Preservation in Practice Brief to work on developing content for a new, short publication series focusing on preservation guidance for small institutions, such as small house museums, public homeowners, and collectors. The intern will produce at least one 1,100-1,500-word Preservation in Practice Brief in a five-week summer remote internship. The incumbent will be expected to work collaboratively with their supervisor to select the topic and attend weekly individual and group meetings via video conference. The ideal candidate has strong writing and photography skills and is disciplined to work independently on the project.

Architectural Renderings Internship: NCPTT Documentation Project to work with NCPTT's documentation team and produce AutoCAD renders of enslaved people's cabins and tenant farming houses. This will be a ten-week-long paid summer internship. The selected applicant will work remotely and have weekly meetings with the supervisor of the project. Prior experience with AutoCAD and architectural drawings is a must. At the end of the ten weeks the intern is expected to have completed drawings of ten structures and a "how to" video on the process to go from point cloud to architectural rendering.

Grant and Scholarship Applications Due May 15

All materials must be submitted online by the published deadlines for consideration. Guidelines and application information are located at www.culturalheritage.org/funding.

FAIC/Tru Vue Conservation and Exhibition Grants of up to \$3,000 and a donation of Optium Museum Acrylic or UltraVue Laminated Glass to support projects in glazing applications for preservation and exhibition of museum and library collections.

FAIC/NEH Individual Professional Development Scholarships of up to \$1,500 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 <https://learning.culturalheritage.org/conservation> 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 <https://learning.culturalheritage.org/conservation> 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 Manager, at funding@culturalheritage.org or 202.661.8071.



Find Funding

FAIC lists many **funding opportunities** and **fellowships** at www.culturalheritage.org/grants. Find descriptions, requirements, and deadlines for all our grants, fellowships, and scholarships.



External Funding

You can also find **external funding sources** at our recently-updated page www.culturalheritage.org/outside-funding

FOUNDATION SUPPORT

2020 Foundation Donors & Funders

The Foundation for Advancement in Conservation (FAIC) thanks the many individuals and organizations who provided financial support in 2020. Our work would not be possible without the dedicated donors who choose to invest in our Foundation and its initiatives. Your gifts, no matter what size, are so important to us. This listing is current as of February 8, 2021. Please report any inaccuracies to Eric Pourchot at foundation@culturalheritage.org. Thank you for your support!

Gifts made "In Honor Of" in 2020		
AIC Presidents	Walter Henry	Peggy Schaller
AIC Staff	Carolyn Horton	Peter Trippi
Joy Banks	Marian Kaminitz	Carol Blumenthal von Endt
Abigail Choudhury	Katelin Lee	Eryl Wentworth
Margaret (Peggy) Ellis	Oral History project	
Debra Evans	Alex Permission	

Gifts made "In Memory Of" in 2020		
Shari Beers	Andrew Lins	Susanne Schnitzer
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\$5,000 and more		
AIC Specialty Groups	Institute of Museum and Library Services	National Park Service (NCPTT)
Belfor Restoration	The Andrew W. Mellon Foundation	Samuel H. Kress Foundation
The Berger Family Foundation	National Endowment for the Arts	Tru Vue, Inc.
Martin Burke	National Endowment for the Humanities	The University of Delaware Art Conservation Dept.
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Catherine Coueignoux	Judith M. Jacob	Jacob Munson	Deborah Wender
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FAIC Professional Development Courses

FAIC professional development programs are a crucial source for continuing education for conservation professionals. *We established an endowment fund to support these programs with the support of The Andrew W. Mellon Foundation and contributions from individuals. Additional sources support some workshops, as noted below.* Full course descriptions and registration information are available at <https://learning.culturalheritage.org/conservation>.

Additional courses will be scheduled when conditions allow for face-to-face events. See topics being planned for a future workshops at the webpage above, under the heading "Upcoming Programs."

Photographic Chemistry for Preservation

Ongoing, self-study course

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

Making the Ask: Developing Negotiation Tactics in the Field of Conservation

Ongoing, self-study course

Call for Journal Submissions on “Practical Approaches to Technical Research”

The Journal of the American Institute for Conservation (JAIC) seeks submissions for a special issue on the topic of “Practical Approaches to Technical Research.” Conservators work in diverse environments equipped with wide-ranging research capabilities. For those working with limited time, resources, and equipment, answering technical research questions can be uniquely challenging. However, the proliferation of low-cost, accessible materials investigation tools, and the ability to share analytical resources through cross-disciplinary collaboration have made it possible for conservators to meet the demand for evidence-based research in a range of cultural heritage settings. These include not only museums but smaller collecting institutions, private practices, and historic sites.

Article types sought include research articles, short communications, technical notes (similar to expanded tips), literature reviews, and ethical considerations.

Areas of interest include, but are not limited to:

- › Technical research by conservators and scientists in remote settings, including historic and archaeological sites.
- › Technical research by conservators in private practice.
- › Novel applications of non-instrumental analytical techniques (such as wet chemical tests) to technical research projects.
- › Technical imaging approaches using modified cameras and other innovative, low-tech setups.
- › Case study collaborations between conservation laboratories with limited scientific research capacity and scientists outside their institution.

Authors are invited to submit an abstract (maximum 400 words) and article outline to the special issue organizer by June 30, 2021. Articles selected by the guest organizer will be due January 31, 2022, and should be submitted through our online portal at www.editorialmanager.com/jac.

JAIC guidelines and style guide are found at www.culturalheritage.org/journal.

You may send inquiries about the issue to Julio M. del Hoyo-Meléndez, JAIC Editor-in-Chief, at jdelhoyo@muzeum.krakow.pl.

Send abstracts to special issue guest organizer by June 30, 2021: Caroline Roberts, Conservator, Kelsey Museum of Archaeology, University of Michigan, at cir robert@umich.edu, .

Welcome New Translations Volunteer

We welcome Anne-Stéphanie Étienne, our new volunteer member for the journal's French translation team. She holds a master's degree in Heritage Conservation with a specialization in furniture from the Institut national du patrimoine in Paris. Anne-Stéphanie also received a diploma in cabinetmaking from the Institut Saint-Luc in Tournai, Belgium. After her studies, she worked in France and abroad as an independent conservator on objects and works of art from private and public heritage collections. Anne-Stéphanie has been a conservator of furniture at CCI since April 2018.



Anne-Stéphanie Étienne. Image courtesy of the Government of Canada, Canadian Conservation Institute.

Join Our Associate Editors Team

Interested in becoming part of our journal's volunteer team? JAIC seeks Associate Editors (AE) who have expertise in the topics of:

- › Imaging technologies
- › Archaeology/stone/site conservation
- › Electronic media conservation
- › Time-based media and conceptual artwork conservation
- › Book and/or paper conservation
- › Photography conservation/conservation science

Candidates should be familiar with the peer-review process, whether having published or organized a publication. For more details, please visit www.culturalheritage.org/volunteer-opportunities.

Email Julio M. del Hoyo-Meléndez, JAIC Editor-in-Chief, jdelhoyo@mnk.pl, or Bonnie Naugle, bnaugle@culturalheritage.org, to learn more or to nominate a candidate for us to approach.

SPECIAL SECTION ON PUBLISHING IN JAIC

Fact or Fiction? Confronting Common Misconceptions about Publishing in JAIC

The JAIC editorial board gathered a list of common myths and misconceptions about our journal from public posts and private queries, and associate editor Corina Rogge led the effort to write the following article to provide more information.

“If you publish in an AIC specialty group's postprints, you can't publish the same work in JAIC.”

FICTION. The copyright agreement used for postprints of any AIC specialty group is specifically written to allow future publication in peer-reviewed journals. One example of an article that has been published in both venues is “Foxy Underpants: Or the Use of Chelators and Enzymes to Reduce Foxing Stains on Early Nineteenth Century Men's Linen Underpants,” by Laura Mina, that was published first in volume 26 of the *Textile Specialty Group Postprints* and was later published in JAIC issue 59(1): 3-17 (2020). Such manuscripts are subject to the same review process as articles not previously published and authors may choose to elaborate or expand the work published in the postprints.

“Publishing in a specialty group postprints volume is the same as publishing in JAIC.”

FICTION. Specialty group postprints are an example of “gray literature.” This category of written material includes theses, conference proceedings, and in general is work that hasn't gone through a peer review process. According to Taylor & Francis, JAIC's publisher, “peer review is the independent assessment of your research paper by experts in your field. Its purpose is to evaluate [your] manuscript's quality and suitability for publication.” By contrast, gray literature often isn't indexed, electronically searchable, or sustainably archived, and the quality of the work can vary widely. Academic institutions will often not consider publication of gray literature to count towards tenure or career advancement because it has not been subject to the peer review process. Some specialty groups do incorporate some peer review, but it is often limited to one reviewer, not double blind (meaning that the authors do not know the identity of the reviewers and the reviewers are not given the identity of the authors), and the quality of the papers published varies widely due to pressure to include all contributions. However, gray literature IS valuable; many of us regularly consult papers published in specialty group postprints, so JAIC definitely supports AIC presenters participating in the postprint publications, but also encourages them to take the time to publish in a peer reviewed journal.

“JAIC charges publication fees.”

MAYBE. If authors choose to publish “normally” with JAIC, there is no publishing fee; there is no cost affiliated with including color images in a manuscript. However, journal publishers depend upon income from subscriptions. This means that online access to articles is often located behind a paywall. Paywalls restrict accessibility to articles and can therefore pose a significant economic burden to individuals.

Taylor & Francis (and many other journals) offers authors an option to allow open access to their paper, so the article will be available to all for free. To remain in business, publishers of open-access materials transfer the economic onus from the individual to the authors by charging them a publication fee. The publication fee varies based upon type of article and institutional country; for example, in December 2020, an author from the USA who wanted to publish an open access research article in *JAIC* would be charged US \$2,995. While this is substantial, discounts and waivers for manuscripts with corresponding authors who come from developing countries are available. Also, some academic institutions, such as University College London, have signed an open access agreement with Taylor & Francis that may reduce or eliminate the fee. More information on the Taylor & Francis open access policy can be found at <https://authorservices.taylorandfrancis.com/publishing-open-access/#apcs>.

Note: charging a fee for the option of open access does not make *JAIC* a “predatory journal.” A predatory journal publishes manuscripts with no control over (or real care for) the quality or accuracy of the content, in return for money. Some exposés on this practice are summarized in <https://scienceintegritydigest.com/2020/08/16/journal-accepts-fake-story-about-scooters-and-hydroxychloroquine>. These journals often have names very similar to well established journals in order to trick authors into publishing in them and may claim to be peer-reviewed, but they are not legitimate and should be avoided. A good paper describing this growing issue is: “Best Practices for Scholarly Authors in the Age of Predatory Journals,” *The Annals of The Royal College of Surgeons of England*, 98(2): 77-79 (2016), <https://publishing.rcseng.ac.uk/doi/full/10.1308/rcsann.2016.0056>). If you ever receive a solicitation to submit an article (or an editorship, or a conference talk), please perform a background check first to make sure it is a legitimate institution or journal before responding. For a list of predatory journals, go here: <https://predatoryjournals.com/journals>. A searchable database of predatory publishers is available at <https://beallslist.net>.

“The quality of *JAIC* has declined.”

FICTION. An individual reader may have their own opinion regarding “quality,” but most metrics used to assess the impact of peer reviewed journals across all fields calculate the ratio between the number of articles cited to the number of articles published (within a given time period). Citations per *JAIC* manuscript published over a two-year period have risen from 0.1 in 1999 to 0.679 in 2019 (<https://www.scimagojr.com/journalsearch.php?q=16300154700&tip=sid&clean=0>). This is a substantial increase and indicates that more people are referencing – and therefore reading and holding in high regard – articles published in *JAIC* today.

“The acceptance rate of *JAIC* is low.”

FICTION. The acceptance rate of *JAIC* varies year by year, but tends to be between 40–60%, compared to ~50% for scientific journals (Ware, Peer Review: Benefits, Perceptions and Alternatives, PRC Summary Papers 4:4–20 (2008)). For comparison, the *Journal of Cultural Heritage* has an acceptance rate of ~25%, *Science* is ~7% and *Art History* is ~9%.

“*JAIC* has thin issues because no one publishes in it.”

FICTION. The journal is contractually limited to a certain page count per year. Since 2013, the annual limit has been 288 pages spread across four issues. We cannot exceed this limit without incurring costs and therefore we must restrict the number of articles published.

“*JAIC* only publishes work of AIC members.”

FICTION. Since the journal uses a double-blind peer review process, it is not possible to determine membership for any party involved in the process. Anyone is welcome to submit an article and in fact, many published *JAIC* authors are not AIC members. We do not ask if authors are members or factor this into editorial decisions. More information about the Taylor & Francis peer review process can be found at: <https://authorservices.taylorandfrancis.com/publishing-your-research/peer-review>.

“Short articles aren’t published by *JAIC*.”

FICTION. Short communications and technical notes are welcome! Manuscripts falling in this category should be no more than 3,000 words including abstract, captions, and references, and are limited to four figures. A full description of this type of article was published in *AIC News* 40(6): 10 (2015).

“Articles related to conservation treatments aren’t published by *JAIC*.”

FICTION. Some special issues such as the collections care issue (56(2)) or the reflectance

hyperspectral imaging issue (58(1-2)) may not have treatment components in the included papers, but over the last five years up to 40% of the papers published in a given year have included a treatment component. Part of the scope of the journal is to publish treatment case studies. We strongly encourage individuals having interesting, problematic, and/or inventive treatments, as well as treatments involving understudied material types, to submit their work.

“Review articles aren’t published by JAIC.”

FICTION. One of the most cited articles published by JAIC is “A Review of the Classes, Structures, and Methods of Analysis of Synthetic Organic Pigments” by Lomax & Learner, 45(2): 107-125 (2006). Reviews like this, or “So Delicate Yet so Strong and Versatile –The Use of Paper in Objects Conservation” (Artal-Isbrand, 57(3):112-126 (2018)) are extremely useful to the field, particularly when they collate dispersed information. Papers that document historic recipes or manufacturers are also quite valuable; two very recently published examples include “Commercially Manufactured Plain Papers in the United States, 1860–1900” (Mintie, 59(3-4): 148-158 (2020)) and “The Evolution of Salted Paper Printing During the 1850s: Published Recipes” (McElhone, 59(3-4): 211-271 (2020)).

“‘Big picture’ articles aren’t published by JAIC.”

FICTION. JAIC welcomes contributions that examine broad aspects of the conservation field, conservation education, and history of the profession. Three recently published articles that exemplify this type of work include “Understanding and Improving Gender Equity in Conservation” (Davis, 58(4):202-216 (2019)), “Collecting Collections: Negotiating Material Value at the National Park Service” (Bottkol & Campbell, 58(4): 260-273 (2019)), and “Teaching Sustainable Collection Care” (Pearlstein, 56(2): 113-125 (2017)).

“If your article doesn’t have spectra in it, it won’t be published by JAIC.”

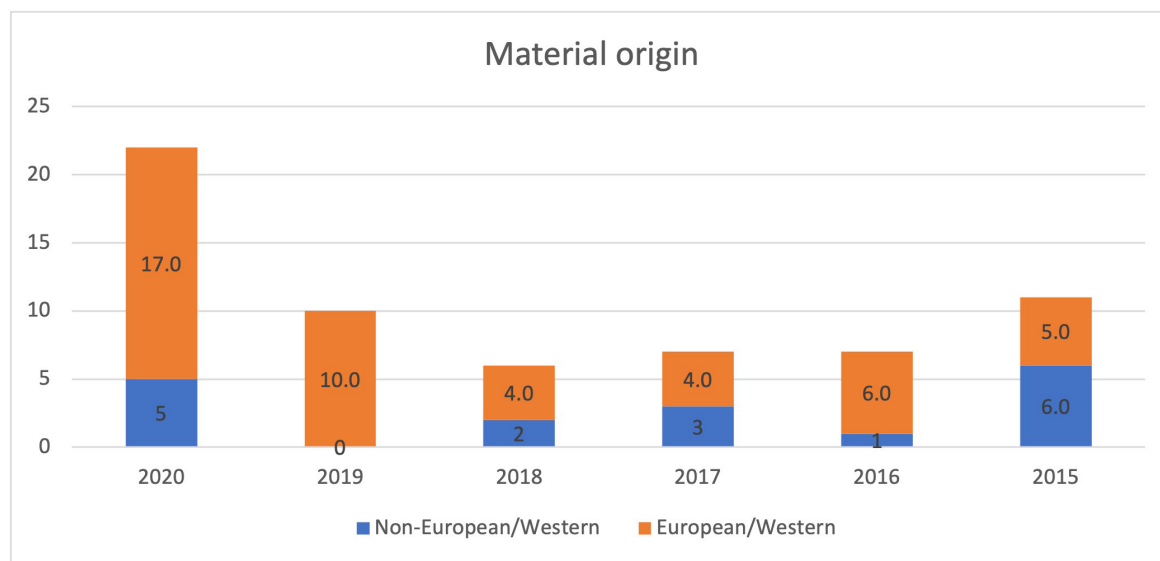
FICTION. Scientific analysis is not a requirement for publication. Examination of articles published or accepted for publication between 2015–2020 reveals that the number of articles from a given year containing spectra or scientific results based upon spectra varies widely, between 35–85%. Articles such as “Conservation of Photodegraded Asian Lacquer Surfaces: Four Case Studies” (Coeignoux & Rivers, 54(1):14-28 (2015)) or “Conservation of Christo/Paik Wrapped TV (1967): Documentation and Treatment of a Collaborative Artwork” (Delidow, Pace, and Meier, 55(1): 228-236 (2016)), both of which only focus on treatment, were published. Also, science does not necessarily have to involve expensive instrumentation; “Mineral Spirits-Based Microemulsions: A Novel Cleaning System for Painted Surfaces” (Ormsby et al. 55(1): 12-31 (2016)) assessed cleaning efficacy through visual inspection alone.

“Your project needs to be ground-breaking to be published by JAIC.”

FICTION. The most cited article published by JAIC is the holistic “Salts in the Deterioration of Porous Materials: An Overview” (Charola, 39(3): 327-343 (2013)). Manuscripts must be interesting to our readers, and while this does mean JAIC publishes papers featuring new analytical techniques, the journal also publishes papers that contribute to an understanding of understudied types of objects, critically assess treatment approaches, or summarize historical recipes. For example, a submission that only uses macro-area XRF to study a painting may not be of great interest to the readership even though it features high tech, expensive, and rare instrumentation. Acceptance of such a manuscript would likely require additional factors, including a focus on an understudied artist, contextualization of the results with other technical studies, comparison of the results to findings obtained through more traditional approaches (x-radiography, multispectral imaging), or a discussion of new pathways for information dissemination.

“JAIC favors papers on White material culture.”

MAYBE. To be absolutely clear: this is neither a goal nor a focus of the journal. However, JAIC can only publish work that authors submit; in turn authors can only submit manuscripts related to projects and materials that they have worked on. This work is usually dictated by an institution or a client. Data shown in the graph below was compiled from papers published or accepted by JAIC from 2015–2020; if a paper focused on a specific object, artist, or class of materials it was noted whether that material/artist was from European or Western cultures. Some years, like 2020, skewed heavily towards Western/European materials due to the special issue dedicated to salted paper prints (59(3-4)). Other years, including 2019, had no special issues but still focused primarily on European/Western materials or artists. This suggests that more research, time, and resources were dedicated

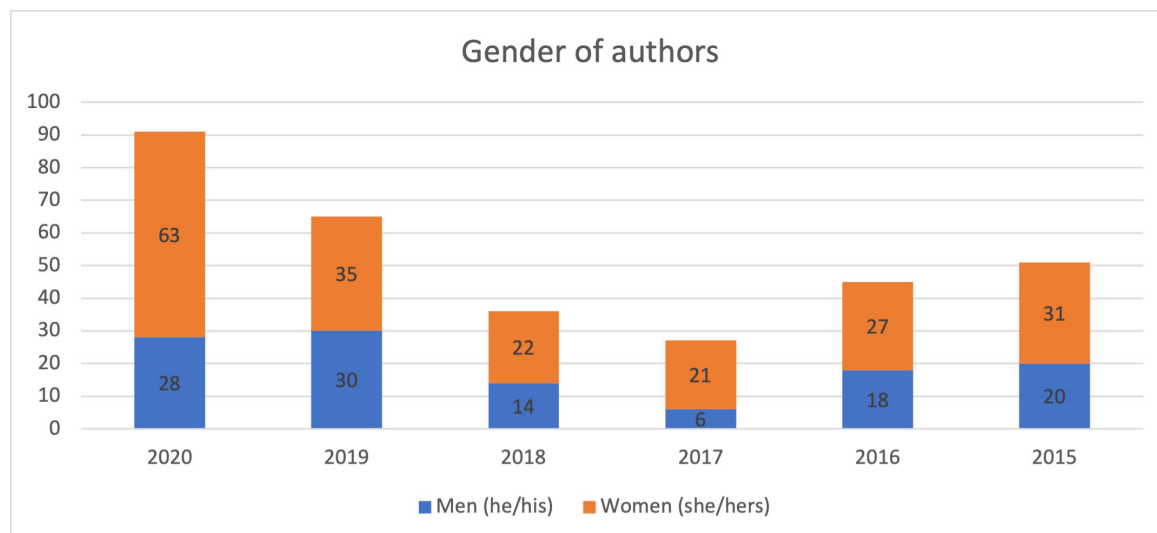


to these objects and indicates that institutional biases played a role in the focus of manuscripts being printed by *JAIC*. However, we look forward to and welcome submissions on material culture from other areas and encourage proposals of special issues dedicated to other topics. Please note that anyone can suggest a special issue topic; if you have an idea, contact the *JAIC* Editor-in-Chief, Julio del Hoyo-Meléndez, to discuss your suggestion (jdelhoyo@muzeum.krakow.pl).

“*JAIC* favors White male authors.”

MAYBE. Many recent studies seem to indicate, across publications from all fields, that racial/ethnic and gender biases result in fewer manuscripts published by women and people of non-White race/ethnicity relative to their White male peers. For instance, see Lundine et al., “The Gendered System of Academic Publishing,” *Lancet*, 391: 1754–1756 (2018); Lerback, et al., “Association Between Author Diversity and Acceptance Rates and Citations in Peer-reviewed Earth Science Manuscripts,” *Earth and Space Science*, 7(5), p.e.2019EA000946 (2020).

Unfortunately, both biases are difficult to assess due to the lack of tracking; like many journals, *JAIC* does not record the gender or race/ethnicity of its authors. To interrogate the racial/ethnic diversity among authors we would have to retroactively survey them, so cannot address bias of this sort at this time. However, by going through the biographies of the authors whose manuscripts were published or accepted for publication between 2015–2020 and noting the gender pronouns used by authors, we compiled data to assess the authors’ gender. The percentage of women (she/her) authors varies across those years from 54–77%. One interesting aspect of the 2015–2020 data is that more than twice as many articles had all women authors (38) than articles where the authors were all men (14). In the 2019 AIC membership satisfaction survey, 77% of the respondents identified as women. While the gender breakdown of authors is lower than that of the AIC membership as a whole, many authors are not AIC members, conservators, or allied professionals and so some contribution



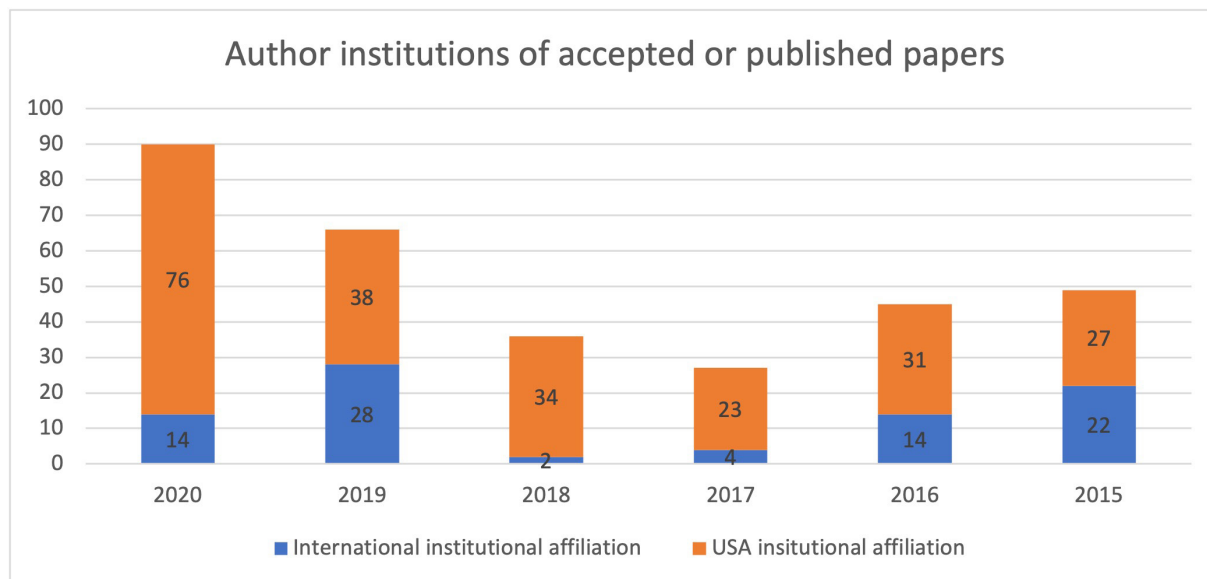
to this difference may arise from participation by individuals from other disciplines (including many sciences) that are less dominated by women.

That is not to say that there are not inequalities or inequities that contribute to this disparity. The difference in publication numbers between men and women occurs in many fields and is often known as the “productivity puzzle.” Many studies suggest that this is due in part to inequalities of time dedicated to household and childcare responsibilities, but other studies have identified a variety of other insidious influences on publishing rate disparities between men and women (www.insidehighered.com/news/2017/11/08/study-finds-male-phd-candidates-submit-and-publish-papers-significantly-higher-rates, <https://link.springer.com/article/10.1057/s41304-020-00250-5>).

“Foreign authors are not held to the same standards as authors from the USA.”

FICTION. All manuscripts submitted to the journal are held to the same editorial and peer-review standards. Further, *JAIC* does not ask about the nationality of the corresponding author. Quality of English language is considered during review and often favors native English speakers. We cannot assess the relative acceptance rates of articles written by native English speakers and those written by non-native English speaker as this metric is not recorded. However, all articles submitted to and published by *JAIC* list authors’ addresses, allowing us to retroactively assess their geographic location, with the caveat that a foreign affiliation does not necessarily signify a non-native English speaker. The graph below, of papers published or accepted for publication between 2015–2020, shows that the number of authors working at locations outside of the USA varies widely; some years have significant numbers of international authors while other years show relatively few. Published authors come from a variety of countries, with more from Canada and European countries including England, Norway, and Italy; and fewer from more diverse locales, including: Iran, Denmark, Egypt, Austria, India, and Australia.

Country affiliations vary more widely for rejected papers than for accepted ones, and include authors working in Italy, Canada, Egypt, Iran, Ukraine, Tanzania, Netherlands, and England. This suggests that by upholding the same standards for all manuscripts, non-native English speakers are published less frequently. Note that if the content of the work is deemed acceptable by the peer reviewers but the quality of the English is not, *JAIC* suggests that authors seek assistance either from colleagues or editorial assistance services. Taylor & Francis offers in-house services (www.tandfeditingservices.com), but many other companies are available.



“A ‘major revision’ decision on my paper means that *JAIC* is not interested in publishing it.”

FICTION. A “major revision” decision means that the work is not fundamentally flawed but that the article needs more than minor changes to address the perceived issues. If the work was fundamentally flawed, it would be rejected or given a reject-and-resubmit recommendation. We acknowledge that receipt of “major revision” decision can be emotionally difficult. However, we encourage authors to accept reviewer remarks constructively and not as personal attacks; this is one reason the process is

double blind. For some manuscripts, the reviewers will recommend additional work, experiments, or a significant reorganization of the manuscript. Sometimes the associate editor in charge of the paper will also recommend specific changes or potential ways the authors might address the reviewers' comments. We recommend reading each reviewer's comments carefully and thinking carefully about why each change is suggested. In some cases, reviewers may recommend work that is beyond the scope of the current project or that the authors feel is unjustified. Although not every change suggested by reviewers has to be made, authors should address why reviewer's requests are not being accommodated in a letter to the editor that accompanies a resubmission. The letter should address the reviewers' suggestions and comments point by point, explaining what has been done or not in response to the reviewers' comments. For questions or concerns regarding the reviewers' comments, please feel free to discuss concerns with the associate editor handling the paper.

"My paper was rejected by JAIC, but it was published later in another journal, proving that the JAIC editors dislike or are biased against me."

FICTION. A rejection from JAIC does not mean that your work should not be published. The manuscript may simply not match the scope or aims of the journal and might be a better fit elsewhere. One study showed that ~85% of authors who have a manuscript rejected chose to send the manuscript to another journal (Rotton, et al., "Publication Practices and the File Drawer Problem: A Survey of Published Authors," *Journal of Social Behavior and Personality*, 10(1): 1-13 (1995)) and other studies suggest that ~20% of manuscripts initially rejected by one journal are eventually accepted by another (Weller, *Editorial Peer Review: Its Strengths and Weaknesses* (2001)). Another factor to explain publication in another journal may be that the authors utilized reviewers' comments from the JAIC submission to revise the manuscript, and the revisions helped improve the quality of the work for submission to the different journal. The peer review process plays a major role in which articles are accepted or rejected by any journal, and it is an imperfect system; see for instance, Weller 2001, and Kelly, Sadeghieh, & Adeli, "Peer Review in Scientific Publications: Benefits, Critiques, & A Survival Guide," *EJIFCC* 25(3): 227-243 (2014). If you feel that the peer review process has resulted in an inappropriate decision on your manuscript, you may write a letter of appeal to the Editor-in-Chief of JAIC.

"I have not published anything before so JAIC is more likely to reject my work."

FICTION. Peer review at JAIC is double blind, meaning that the peer reviewers (theoretically) do not know the authors of the article or whether the authors have published before. However, learning to write is a life-long process and with more experience, your manuscripts will improve. JAIC has resources available online to help guide manuscript preparation (www.culturalheritage.org/contribute-to-the-journal). If you are a first-time submitter and are unsure about manuscript preparation, submission, and review processes, what editorial decisions mean, or how to respond to peer reviews, please feel free to reach out to the JAIC editorial team. Our email addresses are available at www.tandfonline.com/action/journalInformation?show=editorialBoard&journalCode=yjac20. Please feel free to email any of us to set up a time to answer your questions, talk about the process, and provide more tailored advice on preparing your manuscript.

"JAIC editors rejected my article."

MAYBE. The editorial team does reject some papers without sending them out for peer review. This is due to fundamental flaws in the manuscript, including: inappropriateness for the journal, evidence for copying or plagiarism, fundamental flaws in methodology or ethics, not following the submission/layout guidelines of the journal, or poor quality of English language (rendering the manuscript unreadable). The number of articles rejected without review varies by year, from 10-27% of submissions between 2005-2020. Over that same time period rejections through review accounted for 16-62% of the articles, indicating that the majority of rejected articles went through the review process and were not rejected outright. These statistics are not uncommon in academic fields; it is estimated that 20% of articles are rejected without review due to issues with quality or scope and an additional 30% rejected after peer review (<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.214.9676&rep=rep1&type=pdf>).

—Corina E. Rogge, PhD, Associate Editor JAIC, crogge@mfah.org, with help from the JAIC editorial board, especially Catherine H. Stephens, PhD

Allied Organizations

Why SPNHC is Good for You

Dear AIC reader,

Allow me to introduce spinach – no, no, not that kind of spinach: S.P.N.H.C., or the Society for the Preservation of Natural History Collections, lovingly pronounced like the leafy green by its members (despite the transposition of the “h” and the “c”). This year’s annual meeting is a joint meeting with SPNHC, an international “multidisciplinary group composed of individuals who are interested in the development and preservation of natural history collections.” This includes the traditional conservators and collection care professionals, as well as research scientists, digitization and data specialists, and educators. This latter group is viewed as an essential part of the collection preservation ecosystem, as an actively used and broadly accessible collection is seen as a healthy collection. Through SPNHC I have expanded my network to include paleontologists, scientific illustrators, ichthyologists, digitization technology specialists, and science educators.

I attended my first SPNHC meeting in 2013 and what immediately struck me was the affable nature of the group (and their love of dancing at banquets!). Past meetings have included trips to mammoth dig sites, haka demonstrations, raucous trivia nights, and two-stepping around Sue (the T. rex, of course). A highlight of recent meetings that will be continued in this year’s virtual format is the “Specimen Spotlight” session, which gives individuals a chance to brag about a special object from their collections in one slide and under 5 minutes.

SPNHC was founded in 1985 and currently includes roughly 674 members from 33 countries and 392 institutions, plus independent consultants and retired members. Annual meetings are run by volunteer local organization committees, and generally alternate each year between locations inside and outside of the United States. Committees drive the organization, from Legislation and Regulations, By-Laws, and Best Practices, to Conservation and Publications. Members provide content for a free listserv (NHColl), the SPNHC Wiki, SPNHC YouTube channel, a biannual newsletter SPNHC Connection, a blog *Cracking the Collections*, run by the Emerging Professionals Committee, and a peer-reviewed journal *Collection Forum* (archived issues are open access). AIC and SPNHC have a history of working together; the MuseumPest website and working group and the Materials Working Group both originated out of SPNHC initiatives and meetings. The recent publication of the new edition of *Preventive Conservation: Collection Storage* was also a collaboration between SPNHC, AIC, the Smithsonian Institution, and the Museum Studies Program at George Washington University.

Because the organization includes so many allied disciplines surrounding the use and preservation of natural history collections and because most members come from institutions that do not have staff conservators, there has been a learning curve about AIC acronyms, and even the function of an art (not environmental) conservation organization. Please help me welcome SPNHC to our specialty groups, workshops, and special topic sessions. I wish we could all mingle and boogie in person, but this virtual meeting will suffice until it is safe to do so. We are even working on some type of virtual dance party, so keep an eye out...

To learn more about the society, visit their website spnhc.org.

—*Fran Ritchie, OSG Chair (2020-2021), franritchie@gmail.com,
SPNHC Member-At-Large (2019-2021) and Conservation Committee Co-Chair*



SPNHC

Find online at
spnhc.org.

Ionizing Radiation: Safety Precautions for the Conservator

Ionizing radiation is a concern for conservation professionals because it is both emitted by some instruments used to conduct analysis and because some collection items are themselves radioactive. Collections and instruments can emit varying kinds of radiation. These radiations present different dangers, can be blocked by different materials, and require different detectors for monitoring. Safety consideration must be given to the use of ionizing radiation-producing equipment, radiation monitoring equipment, and radioactive collection objects.

In 2020, a survey was distributed to the conservation community via the AIC Global Conservation Forum inquiring about these topics. After the survey, two posters were created that present general information for reference, with additional information regarding available monitoring technology. The broad topics are discussed here with links to the posters for reference.

RADIATION MONITORING

When assessing radiation risks it is important to know which types of radiation you may encounter. Alpha and beta are particle forms of radiation that can be emitted by collection objects. Alpha radiation, while dangerous if the emitting material is inhaled or ingested, cannot penetrate paper or skin. Beta radiation has the ability to penetrate deeper than alpha but can be shielded with easily obtained materials, such as acrylic sheeting. Gamma and x-ray are high energy photon forms of radiation and are more difficult to block. While gamma rays can be released from collections directly, x-rays are more likely to be found in scientific instrumentation. Neutron radiation is the most dangerous, but unlikely to be stumbled upon by a conservation professional in a work setting. Multiple units of measurement related to radioactivity, exposure, and dose exist, but a good reference number to know is the US federal limit for the public and untrained employees, which is 100 millirem (100 mrem) or 1 millisieverts (1 mSv) per year, as determined by the Nuclear Regulatory Commission (NRC).

Many conservation labs have survey meters with Geiger-Mueller (GM) tube detectors, or “Geiger counters.” Geiger counters can be used to check for radioactivity of a collection item, the effectiveness of shielding equipment, and leakage from instrumentation. Geiger counters detect the presence of radiation, but most cannot differentiate between

Types of commonly used personal radiation detectors (dosimeters):

- **Film:** Film badges are an older technology that use a combination of photographic film and filters. These have mostly been replaced by alternative technologies.
- **Thermoluminescence (TLD):** In TLD badges, the detector is a series of crystals. When heated, the amount of light indicates the amount of radiation absorbed by the crystals. They need to be sent into a company to be read. Extremity/ring dosimeters are also often TLDs.
- **Optically Stimulated Luminescence (OSL):** These function similarly to TLD badges, except the detecting crystals are activated through light rather than heat.
- **Ionization Chamber/Direct Ion Storage (DIS):** As radiation ionizes gas in a sealed chamber with an anode and cathode, the ions move to the electrodes and the charge that is produced is measured. In DIS dosimeters, this is combined with a memory cell, which stores the charge.
- **Silicon Semi-conductor:** Charges (freed electrons and the gaps they leave behind) are created in the semiconductor material as radiation travels through the crystal lattice. That energy is collected by an electrode and read.

types of radiation. They must be calibrated if they are to be of any quantitative value and maintained to be sure of sensitivity for qualitative work. Different models detect different radiations and have different sensitivities. The basic Geiger counters commonly found in conservation labs cannot be used to determine dose.

Dosimeters can provide an accurate reading of radiation dose received. There are various types of dose monitoring equipment and detectors available. Personal dosimeters are dose monitoring equipment that are worn by the user. They each have varying sensitivities, costs, and flexibility of use. No commonly used dosimeters detect alpha radiation, and different models detect varying combinations of beta, gamma, x-ray, and neutron. Some are considered passive and need to be read by a second machine in order for the wearer to obtain a result. Others are active and can give the wearer a real-time reading of exposure.

See the reference table on the poster “Ionizing Radiation in Conservation Labs Part 1: Monitoring Equipment” (www.conservation-wiki.com/w/images/f/f6/Dosimeters.pdf) summarizing commonly used dosimeter models for details on each.

RADIOACTIVE OBJECTS

Although generally accepted that the radiation emitted by most radioactive art objects is low enough as to not be a concern, the dose from working on radioactive objects repeatedly for long periods of time is not well understood in the field.

Over half of survey respondents reported that they are aware of radioactive objects in their collections, but slightly fewer than half have a good awareness of the extent of these objects’ radioactivity. Reported types of radioactive materials (often thorium, uranium, radium, and tritium) in their collections include decorative arts, industrial objects, historic medical and scientific laboratory equipment, military artifacts, musical instruments, and scientific specimens.

Radioactive objects might not always be what you expect. If you are unsure if an object has radioactive components, do a basic survey with a Geiger counter. Keep in mind that many Geiger counters cannot give dose numbers. If you want to calculate dose before working on an object or know the precise levels of radiation emitted by an object, you need specialized equipment such as a scintillation detector, ion chamber detector, or energy-compensated Geiger Mueller tube. An instant read-out dosimeter could also be used.

The legal aspects of having radioactive collection objects may differ depending on local, state, and national regulations. Make sure you are in compliance with these regulations; they may require surveys, safety training, and protocols for treatment, display, storage, labeling, packing, and shipment. Different working protocols depend on the level of risk. For example, intact uranium glass does not pose the contamination and inhalation risk of friable radium paint. See the poster “Ionizing Radiation in Conservation Labs Part 2: Radioactive Objects” (www.conservation-wiki.com/w/images/5/54/Radioactive_Objects.pdf) for more details. While everyone accrues some radiation from naturally occurring sources and medical procedures, it is important to aim to receive an annual dose that is As Low As Reasonably Achievable (ALARA). If you are working with radioactive objects, consult published articles for detailed protocols. If you are uncertain about any aspect of working with radioactive objects, it is best to consult a specialist.

—Cassia Balogh, Project Assistant Conservator, Philadelphia Museum of Art, cbalogh@udel.edu, and Haddon Dine, Objects Conservation Fellow, Straus Center for Conservation and Technical Studies, Harvard Art Museums, haddon_dine@harvard.edu

Have a question or concern about health and safety in your workplace?

- › Email Health-Safety@culturalheritage.org
- › Join our new Health & Safety Network Forum!
Visit www.culturalheritage.org/health-safety-forum

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New Materials, Research, & Resources

The Potential Use of Magnetic Cleaning Devices for Glass and Acrylic Display Cases

WHAT ARE MAGNETIC CLEANING DEVICES?

We first heard about the application of magnetic cleaning devices for cleaning display cases in an article on glass fogging (Poulin et al. 2019). Magnetic cleaning devices contain two components, allowing for both sides of acrylic or glass glazing to be cleaned simultaneously via access to only one side, as the magnets pull their partner cleaning pad along the glass. These tools could help clean display cases, especially in hard-to-reach areas.

We presented an overview of these devices at the Mountmaker's Forum 2020, which can be viewed at https://youtu.be/7duw_nKAoxU.

A BRIEF HISTORY

The use of magnets to clean both sides of a window is not a new idea. A 1920 patent describes a system using electro-magnets. Today Alnico and neodymium magnets are used in these cleaning pads. Alnico magnets composed of iron alloy with aluminum, nickel, and cobalt were first developed in the 1930s. Later, in the last quarter of the 20th century, neodymium, a rare earth element, revolutionized the field of magnetic materials due to its much higher maximum energy product (strength) and coercivity (resistance to changes in magnetization). However, recent supply challenges and neodymium's poor temperature and corrosion resistance have left room for renewed attention and advances in Alnico technology, such as the addition of boron, imparting improved strength and coercivity (Spicer 2019). It's important to know which type of magnet is present within a cleaning apparatus in order to store it properly. Neodymium magnets can damage electronic devices (such as cell phones) and will demagnetize Alnico magnets, including recently improved grades.

CURRENT USE

The success of these tools depends upon matching a magnet's strength with the thickness of the glazing. Two kinds of magnetic cleaning devices are readily available: One designed for aquariums and one for windows. Prices range anywhere from \$7 to \$125, depending on the size of the device and if the magnet's position is adjustable. Some window cleaners have rotating knobs that move the magnets closer to or further away from the device surface, which in turn strengthens or weakens the magnet pull force. Adjustable devices seem to be exclusively designed for windows and not for aquariums.

POLAR ORIENTATION AND WHY IT MATTERS

Some of the devices with the weaker Alnico magnets (as opposed to neodymium) capitalize on alternating their polar orientation for increased strength. When a group or series of magnets is positioned with alternating polar directions such that one is south-facing when the neighbor is

north-facing, the strength of the entire group will be increased evenly on both sides (see Figure 1a). In this way the group of magnets acts as one larger magnet with unified flux lines (see Figure 1b).

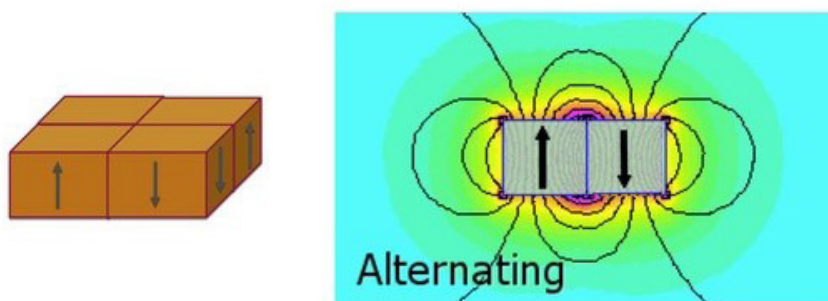


Figure 1a and 1b. Polar Orientation and Flux lines.

DEVICES DESIGNED FOR WINDOWS

Devices for windows are available in all sorts of sizes and shapes and usually include a security rope on the part used on the window exterior. Window cleaners tend to include blades, like those found on windshield wipers or squeegees. These blades are great for moving liquid across the glazing surface, not typically necessary within a museum setting. In order to accommodate space for these blades to move back and forth and for liquid to move freely, there are small bumps on the magnet housing that raise the device away from the glazing surface. These small, raised areas create uneven pressure against the glazing.

DEVICES DESIGNED FOR AQUARIUMS

In devices designed for aquariums, on the other hand, blades have an overall even surface. This allows for consistent contact with the glazing and no pressure points.

The surfaces of each of the two components of the device are different:

- › One surface is designed to scrape algae off an aquarium's interior. Its texture is similar to the hook side of hook and loop fasteners, like Velcro.
- › The surface of the matching component designed for the aquarium's exterior is much softer and fuzzy in texture, similar to velvet.

To avoid scratching the glass or acrylic, cleaning cloths need to be placed over the surface of each component.

Aquarium cleaners, like the window cleaners, are available in a variety of sizes, and each size is designed for different glazing thicknesses. If we look at one brand for the sake of comparison (we are not recommending this brand over any other), a small size is designed for 5mm thickness, a medium for 10mm thickness, and a large for 16mm thickness (see Figure 2).



Figure 2. Mag-Float Acrylic Cleaners.

WHICH WOULD BE BEST FOR CLEANING DISPLAY CASES?

Based on our experiments, we like the aquarium cleaners over the window cleaners when used in conjunction with microfiber cloths. We've been doing tests with two types of 100% polyester cloths; one with an ultra-suede type texture, and another very plush loop weave. The varying thicknesses of the two cloths allow for adjusting the strength of the magnetic pull force: The thicker the cloth, the larger the distance between the two components and therefore the weaker the force.

A CLOSER LOOK AT MICROFIBER CLEANING CLOTHS

Tests have shown that microfiber cloths, which are either polyester or a polyester/polyamide blends, are more efficient than standard cotton toweling for cleaning (Nilsen et al 2002). The reasons for their efficiency include a much higher surface area offered by the very fine, ridged fibers and static charge.

Not only are soils “trapped” in between the ridges, but the fine filaments also provide strong capillary action, drawing in 8 to 25 times their weight in water. Also, polyester fiber is hydrophobic, lifting contaminants such as fingerprints off a glazing surface without the use of surfactants (Hartog and Porter 2017). We plan to share more information about these cloths in a future article for Tru Vue’s newsletter, “Quick Vue” (to subscribe and/or view past publications, visit <https://tru-vue.com/articles/museums-collectors/quickvue-newsletter/>).

THE PROS AND CONS

Magnetic cleaning devices might make it easier to clean the inside of a display case that is difficult to access. However, precautions must be taken, as the magnets in these devices could break the glass if the magnetic pull force is too strong; they could also affect some artifacts and should not be used near clocks, compasses, and electronics such as monitors displaying video art and other types of time-based media.

Other concerns involve the safety of the objects in the exhibit cases; there is risk of mechanical damage if the device falls. One thought is to cover the device in batting and fabric (to create a pillow of sorts) to buffer any potential contact.

As we continue to explore the potential use of these devices, we would love to hear from you. Adventures or misadventures using these devices or additional thoughts are most welcome.

—Gwen Spicer, gwen@spicerart.com, and
Yadin Larochette, ylarochette@tru-vue.com

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

New Publications

Caranza, Barbara. *Supporto e (') immagine: problematiche di consolidamento e di conservazione dei supporti nei dipinti contemporanei. Atti del 8° Congresso internazionale Colore e conservazione, Università Ca' Foscari, Venezia, November 23–24, 2018*. Saonara (PD): Il Prato, 2020. ISBN: 9788863364941. This book publishes papers presented at a 2018 conference on contemporary paintings and their supports. Contributions and abstracts are in Italian, English, and Spanish.

Cardon, Dominique, and Iris Brémaud. *Le cahier de couleurs d'Antoine Janot = Workbook, Antoine Janot's colours*. Paris: CNRS, 2020. ISBN: 9782271132932. This bilingual volume reproduces the range of colors used by Antoine Janot, a master-dyer from Languedoc in the south of France during the 18th century, represented by 67 swatches of fine wool broadcloth.

Christiansen, Thomas, and K. S. B. Ryholt. *Papyrus Conservation in the Field*. Charlottenlund: Museum Tusculanum Press, 2019. ISBN: 9788763546317. The aim of this small booklet is to provide archaeologists or papyrologists who have limited experience in the conservation of papyrus with methods for how to treat, document, and store freshly excavated papyri.

De Stobbel, Anna Maria, ed. *Leo X and Raphael in the Sistine Chapel: The Tapestries of the Acts of the Apostles*. Città del Vaticano: Edizioni Musei Vaticani, 2020. ISBN: 9788882714239. This two-volume set was published on the occasion of an exhibition held at the Musei vaticani, Vatican City, February 17–23, 2020. It includes essays on the history and commission of the Acts of Apostles tapestries, technique and restoration, and graphic reconstructions. Volume Two contains the catalogue and plates. Also published in Italian (ISBN: 9788882714222).

Rogala, Dawn V., et al. *The Mechanics of Art Materials and its Future in Heritage Science*. Washington, D.C.: Smithsonian Scholarly Press, 2019. This volume publishes the papers from a symposium held in late 2016, organized by the Smithsonian's Museum Conservation Institute and the Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation. The two-day event brought experts in mechanics research from across the globe to discuss current and future trends in the study and preservation of cultural heritage. This book is the tenth volume in the Smithsonian contributions to museum conservation series (ISSN 1949-2359).

Rossipal, Maria, and Lisa Nilsen. *Integrated Pest Management (IPM) for Cultural Heritage: Proceedings from the 4th International Conference in Stockholm, Sweden, May 21–23, 2019*. Stockholm: Riksantikvarieämbetet, 2019. ISBN: 9789172098459. The fourth International Conference on Integrated Pest Management followed the successful IPM conferences in Piacenza in 2011, Vienna in 2013, and Paris in 2016. The published proceedings are divided into three parts: Communicating IPM; IPM in the era of globalization; and IPM in a changing climate. Link to open-access publication: <http://raa.diva-portal.org/smash/record.jsf?pid=diva2%3A1389000&dsid=-3620>.

Sandstrom, Sigrid, ed. *Material Matters: Painting and its Materialities*. Stockholm: Art and Theory Publishing, 2020. ISBN: 9789198606522. The texts in this publication derive from presentations given at the conference Material Matters, held at the Royal Institute of Art in Stockholm on December 13–14, 2018. The texts discuss a diversity of artists' practices and materials, from practical and theoretical perspectives.

Vandesande, Aziliz, Els Verstrynghe, and K. van Balen. *Preventive Conservation: From Climate and Damage Monitoring to a Systemic and Integrated Approach*. Boca Raton: CRC Press, Taylor & Francis Group, 2020. ISBN: 9780367435486. This volume publishes the papers from the International WTA-PRECOM³OS Conference on Preventive Conservation, sponsored by WTA Nederland-Vlaanderen, The Raymond Lemaire International Centre for Conservation, and The Civil Engineering Department of KU Leuven held in Leuven, Belgium, April 3–5, 2019. It is a volume in the series Reflections on Cultural Heritage Theories and Practices.

—Sheila Cummins, Collections Development Librarian, Getty Conservation Institute,
scummins@getty.edu



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People

Dr. Jane Colbourne, Senior Lecturer in Conservation of Fine Art at Northumbria University, UK, retired at the end of 2020. In 1994 she joined Northumbria University as Senior lecturer in the MA Conservation of Fine Art program, specializing in works of art on paper. In 2011 she received her PhD on the materials and techniques of an early 20th century artist Charles Henry Sims RA (1873-1928), the leading Edwardian painter who represented a neglected body of British artists who were responding to and assimilating certain new tendencies within early modernism. Jane is a Fellow of the Higher Education Academy and an Accredited Member of The Institute of Conservation (ICON). She has also served as a HEFC Moderator and on ICON's Professional Accreditation Committee.

Nancy Odegard recently retired from the Arizona State Museum (ASM) at the University of Arizona. She has been honored as Conservator Professor Emerita and her email address remains the same at odegaard@email.arizona.edu or odegaard@arizona.edu. In tribute to her legacy and in the hope that programs in the Conservation Laboratory continue, an endowment has been established to repair some of the financial operating revenue losses of 2020. If you would like to support the programs that Nancy began, you may contribute to the ASM Conservation Laboratory Endowment Fund at <https://give.uafoundation.org/arizona-state-museum> or by mailing checks payable to "UA Foundation/ASM," with "conservation endowment" written in the memo line, at: Arizona State Museum, Office of Development, PO Box 210026, Tucson, AZ 85721-0026.

In Memoriam

Katherine Giles Eirk (1944 – 2020)

Katherine Giles Eirk, 76, died of COVID-19 on December 20, 2020, in Louisville, Kentucky. Her conservation specialties, which reflected her wide-ranging interests, were paper, Fabergé, Joseph Cornell boxes, fans, and, closest to her heart, portrait miniatures. A person of outstanding intellectual ability, she was a respected paper conservator who contributed an early influential work on the science of bleaching stains on paper. Additionally, she was a much-admired mentor to numerous paper conservation students, and one of the leading experts on the technique and treatment of portrait miniatures. Fierce in her protection of the works of art entrusted to her care, she saved her soft side for her family, friends, students, horses, and Abyssinian cats. She took conservation, but not herself, seriously, and she will be remembered by all who knew her for her sly humor, sense of fun, colorful word choices, and southern aphorisms.

Katherine was born and raised in Madisonville, Kentucky. After graduating from the University of Kentucky, she moved to Washington, DC, where she began her conservation career in the Museum Studies program at George Washington University (GWU), receiving a master's degree in 1972. Her thesis was titled "An Experimental Evaluation of Accepted Methods for Removing Spots and Stains from Works of Art on Paper." While at GWU she also did an internship with Charles Olin, then Chief Conservator at the Smithsonian's National Collection of Fine Arts (now the Smithsonian American Art Museum, or SAAM) and National Portrait Gallery. During much of this same period (1970-74) she also worked with Robert Organ and Eleanor McMillan at the Smithsonian's Conservation Analytical Laboratory.

In 1974-75 she taught paper conservation at the Cooperstown Graduate Program. Although she was only five or six years older than her students, they were astounded at the depth of her knowledge, confidence, and humor, calling her "Kate the Great." Her year in Cooperstown ignited a love for teaching; she spent the next three years as a visiting consultant in paper conservation at the Intermuseum Conservation Association Training Program in Oberlin, Ohio, and in her future positions welcomed both graduate and pre-program interns. She was a gifted teacher who enjoyed mentoring students and her students remain both grateful and admiring.

In 1975 Katherine became a conservator at SAAM, specializing in paper but also expanding her interest in portrait miniatures. She worked closely with Robin Bolton-Smith, curator and specialist in the history of miniatures at SAAM; together they presented lectures around the country,



Katherine Giles Eirk

and, in addition to treatment, Katherine compiled technical and conservation information on the portrait miniatures in SAAM's collection for an unrealized publication. In 1986 she had the opportunity to spend a summer in independent study on the conservation of portrait miniatures with V.J. Murrell at the Victoria and Albert Museum in London. She also published several seminal articles on portrait miniatures, including for the AIC, the Carolina Art Association/Gibbs Art Gallery, and for institutions mentioned below.

While at SAAM Katherine also began a collaboration with Lynda Hartigan, the founder/first curator of the Joseph Cornell Study Center housing Cornell's source materials, library, and hundreds of examples of his work. Captivated by the mystery and imagination of these boxes, Katherine developed an expertise in their construction and treatment while examining many examples in museums and private collections.

In 1985 Katherine left SAAM and established a private practice for the treatment of portrait miniatures; her clients included a wide range of private and public institutions. Simultaneously she began a relationship with the Corcoran Gallery of Art where for 20 years she was an invaluable part-time member of the conservation department, treating works of art on paper, portrait miniatures, 18th-century American silver, Cornell boxes, and fans.

In the late 1980s she commuted to the Metropolitan Museum of Art in New York to undertake the technical examination and treatment of a collection of portrait miniatures in anticipation of the 1990 exhibition and catalogue, *American Portrait Miniatures in the Manney Collection* by curator Dale T. Johnson. The catalogue incorporates technical information derived from Katherine's examination of the miniatures. In the 1990s, working with conservator Theresa Fairbanks-Harris and curator Robin Jaffee Frank, she examined the two collections of European and American portrait miniatures at the Yale Center for British Art and the Yale University Art Gallery, and treated many of the works requiring attention. This collaboration also resulted in an article in the *Yale University Art Gallery Bulletin*, 1999, entitled "Miniatures Under the Microscope" by Robin Jaffee Frank with contributions by Katherine G. Eirk, p. 60-73.

Katherine was a Fellow of AIC and served as Secretary of the organization 1979-1981. She also was Technical Editor of the AIC Newsletter from 1982 to 1984 and a past abstractor for Art and Archaeology Technical Abstracts. In 1977-1978 she was on the Board of Directors of the Washington Conservation Guild.

In October 1997, Katherine married her high school sweetheart, Edward Veazey. In 2005 they returned to their home state of Kentucky, settling in Louisville where they spent many happy years in a house beautifully decorated by Katherine. Among their myriad interests were traveling, antiques, and ballroom dancing, and they made new friends wherever they went. Katherine is survived by her husband Ed and a niece, Katherine Wisby.

—Dare Hartwell, hartwellhand@gmail.com, with assistance from Ann Creager and Rosamond Westmoreland; additional remembrances were provided by Marian Dirda, Theresa Fairbanks-Harris, Sian Jones, Antoinette Owen, Elizabeth Parr, Abigail Quandt, Anne Rosenthal, Kimberly Schenck, and Judy Walsh

Dr. Maria Elena Gonzalez (1950 – 2020)

When Dr. Maria Elena Gonzalez died on October 8, 2020, those of us who were so fortunate to have called her our close friend felt an enormous loss. Many in conservation never met Maria, yet the field, too, lost a colleague, one who brought a particularly fresh, interdisciplinary lens and a collaborative spirit to a number of preservation initiatives. Forewarning: No accounting can fully capture Maria; she was, as some of her friends aptly describe her, "Maria de Todos." Maria of Everything.

Maria lived a life only the most engaged and curious of us ever do. Her curriculum vitae speaks to an polymathic intellectual life, and a life cultivated in part by a heightened consciousness of place and community. Maria's undergraduate studies centered on urban studies and architecture. Her years working and living at Arcosanti, an experimental town in the Arizona desert, gave her a wholistic, ecologically based sense of what a built com-



Maria Gonzalez, courtesy of Mandy Joslin

munity could be and how the built environment influenced quality of life. In Seattle, Washington, in the 1980s and 90s, she owned a commercial construction business, served in number of leadership positions in AIDS Housing of Washington as well as on the board of the Design Review Board of the City of Seattle. For five years Maria was a commissioner on the Planning Commission of the City of Seattle. She was the Millennium Ambassador of Seattle in 1999.

Perhaps Maria's interest in environment evinced from the displacement she experienced as a child. She often spoke about her early years growing up in her native Cuba, from whence her family fled during the Cuban revolution when she was ten. Some of Maria's family members were killed during the revolution. She once told me that she never really felt quite at home in the United States.

I first came to know Maria when she was a master's student in what was then the Graduate School of Library Science (GSLIS) at the University of Texas at Austin. When Maria worked on the amazing Seattle Public Library building project as the manager of business development for Turner Construction (1997-99), she collaborated with Deborah Jones, the City Librarian who spearheaded the project that changed the landscape of Seattle's public library system. Maria was inspired to learn more about the field of librarianship and, ready for her next life adventure, she applied to the GSLIS and moved to Austin, Texas. As part of her GSLIS degree program, she attained a Certificate of Advanced Study in Preservation Administration. I had the great pleasure of having her in my preservation management course. Chela Metzger, her life partner to-be, and I were faculty colleagues in the Preservation and Conservation Program. Maria went on to earn a PhD from the school, with a dissertation on scholarly communications.

When Chela accepted a position at Winterthur in 2010 as library conservator and instructor in the Winterthur/University of Delaware Program in Art Conservation, Maria was in Detroit teaching as a faculty member at Wayne State University in the School of Library and Information Science. Among the classes she taught, Maria developed a course on the role of information professionals in urban environments. After three years, Maria left Detroit to join Chela in Delaware. There she was a lecturer in Rutgers University and for La Salle University's Public History Programs.

Debbie Hess Norris collaborated with Maria on a number of projects for the global art conservation field. Debbie recalls:

"I benefited from her sharp intellect, her uncanny ability to powerfully connect seemingly unrelated concepts and ideas, and her energy, encouragement, and generous spirit. Together we imagined a publication centered on advocacy and fundraising for photographic collections worldwide. In 2012, Maria authored *Collaboration and Fundraising: Preservation of Photographic Materials*. *Conscientious Conservation: Global Collaboration, Leadership Development, and 21st Century Fundraising for Preservation & Conservation* followed in 2014. Maria reminded each of us about the power of collaboration, effective leadership, and new philanthropic environments. Her work was relevant, practical, and always optimistic."

In 2015 Debbie contracted Maria to undertake what would become her last big project for our field—a *History of Heritage Preservation* and its predecessor bodies. As Chela noted, Maria pursued this project like it was her second dissertation. She was distraught to find that cancer, cancer treatments, and ALS robbed her of the focus required to complete the work. Maria was so relieved and grateful that Rebecca Rushfield assumed coordination of the project and brought it to fruition.

Maria had what one long-time friend refers to as a seismic presence in the lives of her friends, defined by her vast capacity for understanding, compassion, joie de vivre, and intellectual connection. Any number of us experienced Maria showing up in times when we needed her strength and a boost forward. In my case, in the final year of dissertation-writing, Maria arrived "for a little visit" and stayed a month, accompanying me to the library every day to do her own research while I eked out words. Maria did this kind of missionary work a lot; she always seemed to register a need that perhaps some of us could not in the moment.

Maria leaves behind her love Chela and many friends around the world. We all miss her terribly.

—Ellen Cunningham-Kruppa, eckruppa@utexas.edu

Mary Clerkin Higgins (1954 – 2020)

Mary Clerkin Higgins, renowned stained-glass artist and conservator, died on Christmas morning in Manhattan following a four-year struggle with breast cancer. Steven, her husband of forty-four years, and their son, Walker, were by her side.

Mary was born in Queens, New York, the daughter of Thomas and Margaret Walker Clerkin. Her family moved to the village of Sandy Creek, New York, when she was a young child. She graduated from Sandy Creek Central School in 1972 and earned a BA from Fordham University at Lincoln Center in 1976. She and Steven were married on October 9, 1976.

Mary was one of the nation's leading artists and conservators of stained glass, entrusted with conserving panels dating as far back as the twelfth century up to the present day for public and private collections around the world. Mary's conservation work lives on in numerous collections, among them the Metropolitan Museum of Art, the Cloisters, Harvard, Stanford, Cornell, and Duke universities, the Baltimore Museum of Art, the Morse Museum of American Art, the Brooklyn Museum, the Wolfsonian, the United Nations, and the Neustadt Museum of Tiffany Glass. She was also an award-winning artist whose original works received several awards, among them inclusion in the Corning Museum of Glass's prestigious annual survey *New Glass Review* 36 (2015).

In 1976, she began an apprenticeship with Melville Greenland at his studio in the Chelsea neighborhood of Manhattan. She rose quickly to the position of lead conservator for Greenland and, in 1986, founded Clerkin Higgins Stained Glass Inc. in Brooklyn, New York. Over the years, she became a close collaborator with Rowan LeCompte, the renowned artist responsible, (among much else) for the West Rose and clerestory windows at the National Cathedral in Washington, DC. Mary worked on over a dozen of Rowan's cathedral commissions and was wholly responsible for the fabrication at her Brooklyn studio of two large clerestory projects: "The Suffering and Redemption of Job," and "The Faith of the Hebrew People." In addition to many original autonomous panels, she created an original ensemble of eleven panels depicting the risen Christ and the four evangelists for the Cloister Chapel at Sea Island, GA.

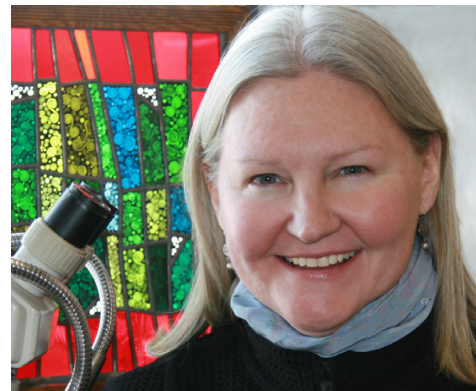
Mary presented her research at many conferences across North America and Europe and was an AIC Fellow. She was a co-founder and past president of the American Glass Guild (AGG), receiving the AGG Lifetime Achievement Award in 2017. She contributed the chapter on "Origins, Materials, and the Glazier's Art" to *Stained Glass: From Its Origins to the Present* (Abrams, 2003) and wrote the preface to *Strangest Genius: The Stained Glass of Harry Clarke* (The History Press, 2010). Mary was featured on NPR's "Science Friday" website, and in Peter Swanson's films *Let There Be Light* (2012) and *Rowan LeCompte: A Life in Light* (2020). In 2018 she was an expert guide for the AmaWaterways "Stained Glass Along the Enchanted Rhine River" cruise.

Mary is survived by her husband, Steven; their son, Walker and his wife, Ana, all of New York City; her mother, Margaret Clerkin, of Sandy Creek; eleven sisters and brothers; fourteen nieces; eleven nephews; several in-laws, aunts, uncles, cousins, and many friends and associates in the stained-glass community here and abroad.

Mary entered the stained-glass world at a time when few women practiced the craft or ran their own studios. She carved out a unique place for herself in this male-dominated field through her humble tenacity and dedication to perfecting her art. She inspired everyone she encountered with her unwavering courage in the face of her disease, with her brilliant laughter, wonderful cooking skills, and (above all) her kind and generous spirit. Her 25 nieces and nephews adored her.

A private celebration of Mary's life, and the scattering of her ashes, will take place at a later date.

—Steven and Walker Higgins, eidoloscope@gmail.com



Mary Clerkin Higgins, photo courtesy Steven Higgins.

Reprinted in part from Tributes.com, <https://www.tributes.com/show/108505182>, accessed on February 1, 2021.

Dr. F. Christopher Tahk (1939 – 2020)

It is with great sadness that we share the sudden passing of Dr. F. Christopher Tahk on December 17, 2020. A seminal figure in the history and leadership of what is now the Garman Art Conservation Department at Buffalo State College, Chris was also a beloved mentor to hundreds of conservation students now engaged in successful life-fulfilling careers as conservation professionals as well as to a cadre of faculty colleagues who cherish the years they had together with him.

A PhD organic chemist with degrees from MIT and the University of Rochester, and a college-level chemistry teacher for seven years, Chris also had a deep underlying passion for historic technologies. In 1972 he decided to take a leave from his college teaching to pursue conservation studies at the newly founded Cooperstown Graduate Program (part of the State University of New York College at Oneonta and now at Buffalo State College). Upon completing his MA, and with the program in need of a permanent conservation science instructor, Chris – now one of the world's first conservation-trained scientists – joined the faculty, and within a very few years created one of the first comprehensive curricula in conservation science, one not only relevant to the needs of the profession but also one that truly engaged and inspired its students.

With the administrative transfer of the program to Buffalo State College in 1983, Chris also took on the exceedingly demanding role of department chair and program director, in addition to his teaching, and he continued to do so until his retirement in 2004. Working tirelessly with faculty colleagues, his astute and empathetic leadership was essential to bridging the personal and administrative complexities of the transition years from Cooperstown to Buffalo. In the following decades, his extraordinary efforts ensured fiscal stability for the department as well as adequate and stable student support through grants and endowments that raised millions of dollars for the program. Indeed, without his inspiring leadership and unceasing efforts during these years, the department's remarkable present success and growth could not have happened. Nevertheless, whenever asked to explain the program's successes, Chris – true to his self-effacing nature – would invariably attribute it all to the talents of the students and his colleagues, never hinting at the importance of his own contribution.

Chris's teaching was defined by an infectious excitement about and an encyclopedic knowledge of both the physical and chemical nature of materials, and the history of technology and its deeply intertwined relationship with human and social history. His teaching skills are legendary among graduates of the program (especially those who have seen him perform the "polymer dance"!). But equally important, outside of the laboratory and lecture hall, Chris was always there for an assist, a patient reexplanation, or for consolation or advisement on matters personal and professional.

Chris was an avid clock scholar and collector (and skilled clock conservator), especially of early nineteenth-century American clocks, and a scholar and collector of historic tools and technologies. He possessed the innate all-encompassing curiosity and world view typical of great 19th-century polymaths, a characteristic rare in scientists today and the underlying reason he pursued conservation. It is also the reason a visit to his office, for students and colleagues alike, was a step back in time to a cabinet of curiosities filled with Daguerrean cameras, rare 19th-century American clocks (and their parts), old wet cells, jars of minerals, and shelves bulging with historic books and references, as well as dozens of antique personal ledgers whose writers he would relentlessly research to open windows into long past worlds. But most importantly, it is the reason his students learned to see the everyday physical world imbued with a richness of questions and connections, a way of seeing that for conservators is precisely the way to approach work at the bench, and indeed life itself.

For those that knew him, it was, above all, Chris' unfailing humanity and profound empathy that defined him. Indeed, for me as a colleague and friend, Chris taught me more about teaching and more about true human decency than anyone I know.

Chris is survived by his beloved wife Charlotte Tay, children, Alexander (Susannah), and Kathleen (Bryan), and grandchildren: Serena, Samuel, and Freyja. His family has asked that Chris be remembered through memorial contributions to the department.

–Dan Kushel, Distinguished Teaching Professor Emeritus, Garman Art Conservation Department, Buffalo State College, dkushel@hotmail.com or kushelda@buffalostate.edu



Top: Chris Tahk, Fall 2015. Courtesy Meredith Lavelle, Garman Art Conservation Department, Buffalo State College. Above: Chris Tahk in his office in Buffalo (2004) (middle) and as a conservation student in Cooperstown (1973). Courtesy Dan Kushel.

Tahk Memorial

Contributions to a memorial book for the family sharing memories and images of Chris are very much welcome.

Please forward these by April 15th to Dan Kushel at dkushel@hotmail.com, or 87 Claremont Avenue, Buffalo, NY 14222-1107.



NPS *Conserve O Grams* Update

The National Park Service (NPS) *Conserve O Grams* technical leaflets are designed to provide up-to-date information to curatorial staff located in over 360 national parks nationwide, and to the greater museum community. Introduced in 1973, the leaflets were published by the Government Printing Office. In the early 1990s, the *Conserve O Grams* were made available online as free digital resource at www.nps.gov/museum.

The *Conserve O Grams* focus on specific collections care topics that supplement the NPS *Museum Handbook, Part I, Museum Collections*. Topics include collections preservation, curatorial health and safety, agents of deterioration, storage, and care of a broad range of objects, specimens, and material types. Out-of-date issues are periodically revised, and new topics added as needed.

The National Park Service Museum Management Program is in the process of identifying out-of-date *Conserve O Grams*. A list of leaflets in need of revision will be completed within the next two months. At that time, the NPS Museum Management Program will greatly welcome collaborating with AIC members to revise the out-of-date leaflets.

—Joan Bacharach, Senior Curator & General Editor, *NPS Museum Handbook I/III, NPS Conserve O Grams, Museum Management Program, National Park Service*, www.nps.gov/museum

New *Conserve O Grams*!

Ritchie, Fran. "Identifying Mouse and Rat Damage in Museum Collections." *Conserve O Gram* 3/12. Washington, DC. National Park Service, 2020. <https://www.nps.gov/museum/publications/conserveogram/3-12-COG-Rodent-Damage.pdf>

Ennis, Anne, and Sara Thornburg. "Storage Techniques for Hanging Garments: Padded Hangers." *Conserve O Gram* 4/5. Washington, DC. National Park Service, 2020. <https://www.nps.gov/museum/publications/conserveogram/4-5-Padded-Hangers-2020.pdf>

Museum Management Program

EXHIBITS | PUBLICATIONS | FOR TEACHERS | COLLECTIONS

Conserve O Grams

What are Conserve O Grams?
They are short, focused leaflets about caring for museum objects, published in loose-leaf format. New topics are added as needed and out-of-date issues are revised or deleted. Semiannual supplements will be issued for an indeterminate period.

[Click here to view the current selection of Conserve O Grams.](#)

Who will benefit by reading Conserve O Grams?

- Both experienced and inexperienced museum staff responsible for the care and use of museum collections.
- Interested individuals who have collections of fine arts, furniture, ceramics and glass, leather work, books and papers.

How can the Conserve O Gram series help you take care of your collection?

- You will learn specific procedures, techniques and materials to care for your objects.
- You will receive resource lists including basic suppliers and bibliographies.
- You will keep up-to-date on museum and archival techniques and practices.

[Author Guidelines](#)
[Introduction to the Series](#)

PDF Versions: To view the *Conserve O Grams*, use the latest version of Adobe Acrobat Reader. Download the free Acrobat Reader [here](#).

1. Museum Collection Preservation

1/1 Preservation of Museum Collections 1993
1/2 Bibliography (Revised) 2011

The *Conserve O Grams* webpage at www.nps.gov/museum/publications/conserveogram.

Conservation Graduate Programs

New York University, Conservation Center of the Institute of Fine Arts (IFA) Welcomes New Assistant Professor

The Institute of Fine Arts (IFA) Conservation Center is pleased to announce the appointment of Dr. Jens Stenger as Assistant Professor of Conservation Science. Stenger's extensive experience and training in heritage science and imaging techniques will bring a new depth of knowledge to the Conservation Center's academic program.

As assistant professor, Stenger will be involved in teaching graduate-level conservation, art history, and archaeology students in the conservation treatment of artifacts and artworks from historical, archaeological, and cultural contexts. This new position will highlight Stenger's expertise in imaging techniques as they are applied to the examination, documentation, treatment, and scholarly interpretation of a broad scope of cultural heritage materials.

Jens Stenger studied physics at the University of Konstanz, the University of Göttingen, the State University of New York (SUNY) Stony Brook, and Humboldt University of Berlin, where he received a PhD in 2002. After a two-year post-doctoral research position in the Chemistry Department at the University of California, Berkeley, he joined the Straus Center for Conservation and Technical Studies at the Harvard Art Museums in 2004 as The Andrew W. Mellon Fellow in Conservation Science. Following his fellowship, he continued his research at the Straus Center until 2013 when he joined the Institute for the Preservation of Cultural Heritage at Yale University as Associate Conservation Scientist. He also held positions at the Swiss Institute for Art Research and the Cologne Institute for Conservation Sciences before his current research appointment as Senior Scientist at the Ny Carlsberg Glyptotek in Copenhagen.

For more information, please contact Hannelore Roemich, Chair and Hagop Kevorkian Professor of Conservation, at hannelore.roemich@nyu.edu, or Aakash Suchak, Grants Administrator, at amsu@nyu.edu.



Jens Stenger, photo courtesy
Philipp Hitz, www.philippnitz.com

Conservation Student Research Topics

PATRICIA H. & RICHARD E. GARMAN ART CONSERVATION DEPARTMENT AT BUFFALO STATE

Materials Research Projects for the Class of 2021:

Student Name	Research Project
Anita Dey	Material Analysis & Treatment of Six Tibetan Initiation Cards
Stephanie Guidera	Out of Time: Technical Study & Treatment Plan for a Banjo Clock
Heather Hodge	All Dressed Up and Nowhere to Go: The Conservation and Technical Study of an Early 20th-Century Opera Coat
Rio Lopez	Object Lessons: Technical Analysis and Conservation Treatment of 19th Century Botanical Teaching Models
Christine Manwiller	The Analysis and Treatment of Ephraim Chambers' Cyclopaedia
Elena Mars	The Conservation of a Hand Carved Gilded Lectern
Basia Nosek	Piety and Cultural Identity: Research, Analysis, and Treatment of Pennsylvania-German Fraktur
Nicole Schmidt	The Treatment and Technical Analysis of a Qing Dynasty Imperial Guard Helmet
Allison Slenker	Stable Condition: The Conservation Treatment and Research of a 20th Century Toy Horse-drawn Carriage
Colleen Watkins	The Technical Study and Treatment of a Silkscreen on Paper After Roy Lichtenstein

Materials Research Projects for the Class of 2022:

Student Name	Research Project
Kate Aguirre	Technical Study and Conservation Treatment of a Previously-restored Painting

Annika Blake-Howland	Analysis of the Manufacturing Techniques and Conservation Treatment of an Early 20th Century Art Glass Vase
Liatte Dotan	Arsenic and Old Feathers: A Survey of Detection, Mitigation, and Treatment Approaches for Pesticide-affected Objects and Creating a Treatment Protocol at SUNY Buffalo State
Emma Guerard	Comparative Examination of Board Attachment in American Edition Bindings 1854-1869 and Treatment of <i>The Silver Sunbeam</i> (1864)
Kathryn Kenney	Using Linked Data to Promote Access to Historic Book Structures: A Case Study of the Lord Collection
Jen Mikes	The Treatment and Technical Analysis of a Model Algonquin Birch Bark Canoe
Kaela Nurmi	Material Analysis and Conservation Treatment of Louise Nevelson's Sculpture <i>Dawn's Image, Night</i>
Abby Schleicher	Research, Analysis, and Conservation Treatment of a 19 th Century Watercolor
Katya Zinsli	Piecing It Together: An Analysis and Treatment of a Painted Silk Flag

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

The IFA Conservation Center is pleased to announce the MA thesis topics for the class of 2021:

Student Name	Thesis Topic
Nicole Feldman	Roman Copies of Polykleitos' Diadoumenos and the Role of Struts
Taylor Healy	Potential Futures: Preserving the Physical, Digital, and Conceptual Integrity of 3D Printed Artworks
Kristin Holder	Close Examination of Fragmentary Carved Panel with a Saint: Reframing Approaches to Painted Panels in Late Antique Egypt
Emma Kimmel	« Je recommence tout vingt-cinq fois »: Reinvestigating Honoré Daumier's Iterations of The Third-Class Carriage
Sarah Montonchaikul	Mutable Efficacy: Considering the Object and Space of Memorial Monuments
Catherine Stephens	Metamorphosis insectorum Surinamensium: A Comparative Analysis and Technical Reconstruction of Maria Sibylla Merian's Over-Painted Counterproofs on Vellum

The IFA Conservation Center is pleased to announce the MA thesis topics for the class of 2022:

Student Name	Thesis Topic
Sasha Arden	Time-based Media Conservation Ecosystems: Documentation Tools for Web-based Artworks
Adrienne Gendron	Out on a Limb: Values-Based Decision-Making in an Interventive Treatment of a 19 th Century Plaster Dog
Tess Hamilton	Multipurpose Spaces and the Challenges of Mixed Lighting Conditions: Evaluating the Lighting on the Third Floor of the Whitney Museum of American Art
Kristin Holder	"Frame by Frame" Documenting the Treatment of <i>Madonna and Child</i> by Sano di Pietro
Celeste Mahoney	'That translucent alabaster of our memories': Developing a Fill Material for Travertine Vessels at the Metropolitan Museum of Art
Rachel Mochon & Catherine Stephens	The Migration of Optical Brightening Agents during Conservation Treatments

QUEEN'S UNIVERSITY, ART CONSERVATION PROGRAM

We present Queen's University Research Projects for the class of 2020-21:

Student Name	Research Project
Marissa Bartz	Non-invasive Technical Analysis of Illuminated Manuscript Leaves from the W.D. Jordan Rare Book & Special Collections, Queen's University
Kristy Corcoran	Canadian Isinglass: An Evaluation of Material Properties

Michael Galardi	A 19 th -Century Ontario Quilt: Material and Structural Analysis to Determine Sources of Degradation
Emily Joyce	Lucite 44 Paint Mixture in Gordon Rayner's <i>Thank you Mr. Artaud</i> : Technical Examination and Consolidation
Emily McClain	Wooden Polychrome Sculpture from Vietnam: Investigations into French and Vietnamese Materials of Manufacture
Grace McLean	Illuminated Manuscript Leaves from the W.D. Jordan Rare Books & Special Collections, Queen's University: Non-destructive Technical Analysis
Jérôme Paquet	Medieval Illuminated Manuscript Leaves: Non-invasive Analysis of Three Leaves from the W.D. Jordan Rare Books & Special Collection, Queen's University
Gabriela Rosas	Illuminated Manuscript Leaves: Non-Invasive Technical Analysis of Leaves from the W.D. Jordan Rare Books & Special Collections, Queen's University
Lavina Li	Community Collaboration for Conservation Science on Indigenous Objects

UCLA/GETTY CONSERVATION PROGRAM

The UCLA/Getty Conservation Program presents the research topics for the class of 2024

Student Name	Research Project
Lauren Conway	The Use of 3D Modeling for Conservation Documentation
Tamara Dissi	Palestinian Embroidery: An Investigation into Traditional Dyeing Processes
Jenny McGough	Compensation for Loss in the Conservation of Asian Lacquerware Using 3D Printing Technologies
Isabel Schneider	Characterization of Colorants Derived from Laundry Bluing Products
Céline Wachsmuth	Consolidants and Context: A Green Approach to the Consolidation of Low-Fired Pueblo Ceramics

Student Name	PhD Dissertation
Chris de Brer	Investigations into West Mexican Ceramics in Southern Californian and Mexican Museums
Moupi Mukhopadhyay	Technical Investigation of the Murals of the Kerala School of Painting
Fidel Ruiz-Robles	Long-Lasting Nanomaterials Inhibiting Biodeterioration of Maya Monuments
Elizabeth Salmon	Traditions in Practice: Utilizing Traditional Ecological Knowledge for Sustainable Pest Management in the Preventive Care of Cultural Collections

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

Materials Research Projects for the Class of 2021:

Student Name	Research Project
Rachel Bissonnette	Characterization of Persian Lacquer Based on Analysis of Painted Book Boards
Nylah Byrd	Mapping Cultural Exchange Through Masks
Annabelle Camp	Examining Orvus WA Paste Rinsability and Residues on Wool and Cotton
Kris Cnossen	The Efficacy of Anoxic Storage for Automobile Tire Rubber
Allison Kelley	A Question of Identity: A Material Investigation of a Painted Horn Lantern Shade
Jess Ortegon	19th-Century Book Cloth: Instrumental Investigation of Material Components
Abigail Rodriguez	Tough Love for Magnesium: Testing the Ethics and Efficacy of Using Conversion Coatings in Conservation Treatment
Katelyn Rovito	Technical Examination of ACP 1776, <i>Peasants at Day's End</i>
Margalit Schindler	Residential Environments: Examining a Microclimate to Inform Household Exhibitions
Magdalena Solano	Technical Examination of <i>Selva con Atardecer</i> (Jungle with Sunset)

Specialty Groups & Networks

Book and Paper Group (BPG)

Book and Paper Group Members,

The first quarter of 2021 has brought significant changes to our country's national leadership, but both our nation and our profession still face many of the same challenges that were brought into the spotlight in 2020. As we continue to grapple with the ongoing pandemic, I look forward to gathering with all of you virtually for the AIC/SPNHC Joint Virtual Annual Meeting in May and June, and until then will do my best to keep you informed about the work AIC is doing to support members and move us forward as a profession. Below are updates about the AIC Board's recent activities, as well as opportunities for participating in BPG volunteer leadership. If you're interested in a more active role in our organization, we welcome your energy!

Look to the March newsletter each year to learn about open positions in the specialty groups and committees. Specialty groups and committees also post volunteer opportunities in the AIC Online Community.



BPG Online

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

Updates from the AIC Board

- › The Board condemned the insurrection at the US Capitol in a statement to our membership and became a signatory of the public statement made by the American Alliance of Museums (AAM). (<https://www.aam-us.org/2021/01/08/aam-statement-on-the-violence-at-the-us-capitol/>)
- › The Board continues to work with the Membership Designation Working Group (MDWG) to refine membership categories, essential competencies, continuing professional development criteria, and a rubric for evaluation. Feedback from the membership is a crucial part of this effort, and the Board greatly appreciates your engagement.
- › The Board continues to work with the Equity & Inclusion Committee (EIC) and AIC Staff to create new resources and educational opportunities. In November 2020, the Board and the Internal Advisory Group (IAG) participated in a Diversity, Equity, Inclusion, and Accessibility (DEIA) Session with Dr. Brea Heidelberg to address organizational culture.
- › The Collection Care Network (CCN) convened a meeting with Board liaisons and Specialty Group chairs in January to discuss the trend toward relying on virtual couriers, a topic that has the potential to impact collections and affect how conservators and allied professionals perform core duties beyond the pandemic.

BPG Volunteer Leadership

PUBLICATIONS COMMITTEE

We are so grateful for the thoughtful and dedicated work of Justin Johnson, who ends his term as Managing Editor of the *Book and Paper Group Annual* this summer. Assistant Editor Kimberley Kwan will step up as Managing Editor, and we welcome her fresh leadership in this role. Roger Williams will join the team as the new Assistant Editor, and Brenna Campbell will continue for another term as Chair.

EXECUTIVE COUNCIL

Keep an eye out for the spring election ballot in late March/early April. Many thanks to the current Nominating Committee—Sarah Reidell, Cher Schneider, and Mark Coulbourne—for recruiting a strong slate of candidates for BPG Secretary/Treasurer and Assistant Program Chair.

Get Involved! Call for BPG Volunteers

The **Nominating Committee** consists of the BPG Chair Emeritus and two elected members. While the call for volunteers to the Nominating Committee usually takes place at the BPG Business Meeting, we are asking for volunteers ahead of time this year as we plan for a virtual business meeting. Nominating Committee members should be members of BPG with a robust professional network who enjoy reaching out and connecting with other members as part of recruitment efforts. If you'd like to self-nominate to serve on the committee or are interested in more information, please contact current BPG Secretary/Treasurer Saira Haqqi. Confirmation to the Nominating Committee by vote of the membership will still take place at the virtual BPG business meeting in May.

The **Library & Archives Conservation Discussion Group** (LACDG) and **Art on Paper Discussion Group** (APDG) are each seeking a co-chair for a two-year term beginning in May 2021. These co-chair positions offer a wonderful opportunity for early-career book and paper specialists to shape Annual Meeting programming and expand their professional network. For more information, reach out to continuing LACDG co-chair Lauren Telepak, or continuing APDG co-chair Linda Owen.

The **Publications Committee** is seeking a co-chair to share responsibilities managing and shaping the future of BPG publications work, including the *BPG Annual* (AIC Annual Meeting postprints) and the BPG Wiki. The co-chair will serve a one-year term and then step into the chair role for an additional one-year term. For more information about the position, contact Brenna Campbell, PubComm Chair, at brenna.campbell@princeton.edu.

Apply for the co-chair positions at www.culturalheritage.org/volunteer-opportunities.

—Melissa Tedone, BPG Chair, melissatedone.bpg@gmail.com

Collection Care Network (CCN)

CCN Leadership

CCN would like to welcome Emily Rainwater as the new liaison between CCN and the Connecting to Collections Care (C2C Care) Advisory Group! CCN's efforts to promote preventive conservation and effective collections care align with C2C Care's mission to provide information, expert advice, and online training to small and mid-sized cultural institutions to help care for their collections in the best way possible. The liaison serves as an important link between these organizations to foster collaboration and awareness in resources and outreach. Welcome, Emily!

In Emily's words:

"I've been volunteering with C2C Care in various roles since 2017, but only just assumed the role of CCN liaison when I took over as chair of the Advisory Group. I'm really excited to meet and exchange ideas with a whole new group of people who are passionate about collections care. I think the need for preservation training, resources, and advocacy is only going to increase, particularly as we begin to get a true sense of the pandemic's impact on cultural heritage institutions. I'm eager to support CCN's many initiatives and be another champion for preventive care."

If you are also interested in CCN's work, please consider applying for one of the open positions listed in this issue's "Call for Volunteers" on page 12. Read more about the roles at www.culturalheritage.org/volunteer-opportunities.

Please note that the AIC Board has also approved changing the terms of service for CCN to allow for more flexibility in renewing for additional terms as a way to promote balance in work and life commitments. It's never been easier to be a part of a dynamic network and support the field!



CCN Online

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

Highlighting the Promoting Exhibit Access and Safety Working Group (PEAS)

The Promoting Exhibit Access and Safety Working Group (PEAS) advocates for an interdisciplinary and iterative approach to designing, building, and managing exhibitions; one that balances public access, preventive conservation, and security to provide a safe environment for visitors and promote collections preservation.

PEAS will:

- › Provide a platform for challenging conversations and collaborative solutions.
- › Collect data about public interactions with exhibit material, in an effort to better understand visitor behavior, and make that material available to museums and allied professionals.
- › Seek out and review new methodologies that protect collection items on exhibit, enhance public their access, and cultivate behavior promoting collection care.
- › Provide interdisciplinary expertise, recommendations, and resources to organizations and individuals that seek to improve protection of collections on exhibit and/or visitor safety.
- › Promote and advocate for the implementation of proven strategies within the field.

Learn more about PEAS at the AIC/SPNHC conference on May 20th, from 1:20 to 2:00 p.m. (Eastern Time)!

—Kelly M. Krish, CCN Editor, kmkpph@rit.edu

Contemporary Art Network (CAN!)

Happy New Year, Contemporary Art Network members!

CAN! Zoom Forum

CAN! is planning a Zoom series of “CAN! Conversations,” proposed by members and for members. Please join Joy Bloser, Mareike Opena, Julia Betancor, and Mirosław Wachowiak for the first conversation, which will focus on the predicaments encountered in treating works by living artists. This will be an informal, moderated open forum Zoom call. The date for this conversation will be announced soon.

If you have an idea or quandary you'd like to discuss, we are looking for three more topics and would like to hear from you. Please reach out to Martha Singer at martha@materialwhisperer.com.

2021 AIC /SPNHC Joint Virtual Annual Meeting

We look forward to seeing you virtually at the 2021 AIC/SPNHC Joint Virtual Annual Meeting! CAN! will have two specialty sessions of talks, plus three sessions jointly with EMG on the special theme of “Transforming Ownership into a Network of Care.” These sessions are all currently scheduled to occur June 7–10. Mark your calendars for CAN!’s Business Meeting on Friday, June 11, at 12:00 p.m. Eastern time.

Contemporary Art Review – A CAN! Publication

Thank you to the CAN! members who participated in our recent publication survey. We had an excellent turnout of 58 members, who unanimously voted to approve spending \$1,700 annually on an online publication. It will be titled *Contemporary Art Review – A CAN! Publication*. Based on the survey results, this will be a soft-reviewed, annual publication that will include CAN! related papers from the AIC’s annual meeting and outside contributions, as well as extended abstracts. It will be publicly accessible for free. We plan to include ten papers in the inaugural edition. To the 15 survey participants who said that they would be willing to serve as volunteer reviewers for this publication, please reach out to Martha (martha@materialwhisperer.com) so that we have your name and contact details.



CAN! Online

Find CAN! information at
[www.culturalheritage.org/
contemporary-art
-network](http://www.culturalheritage.org/contemporary-art-network)

CAN! Leadership

Ballots will be sent out soon to all dues-paying CAN! members, for CAN!'s first-ever officer elections. The following positions have terms starting May 2021. Emerging and emerged members were encouraged to self-nominate. The slate for CAN! Officers in 2021 is:

Vice Program Chair (2-year term: 1st year as Vice Program Chair, 2nd year as Program Chair)

- › Samantha Owens

Communication Officer (2-year term)

- › Erin Stephenson
- › Kathleen Kiefer

Webmaster and Network Moderator (2-year term)

- › Non-elected role, TBD

For more information, please contact Nominating Committee Chair Jen Munch at jen.munch@gmail.com.

—Jen Munch, ECPN Liaison to CAN!, jen.munch@gmail.com

Health & Safety Network (H&SN)

Join the H&SN Forum

The Health and Safety Network Forum is now open. If you have a strong interest in health and safety in your workplace, please add the community to your subscriptions. We are ready to launch once we have 300 members. Please share news about this forum with colleagues across the cultural heritage spectrum as well as with any experts that may be willing to share their advice. Visit www.culturalheritage.org/health-safety-forum to find the community.

Reach out to Tara Kennedy for an email template to share with your networks.

We will see you at the virtual meeting!

—Tara Kennedy, Health and Safety Network Chair, tara.d.kennedy@yale.edu



H&SN Online

Find H&SN information at
www.culturalheritage.org/health

Objects Specialty Group (OSG)

Thank You for Your January Wiki-a-thon Participation!

Each year, January is designated as Wiki-a-thon month; OSG participated with calls to membership for content on specific topics each week. This year the wiki website is in the process of moving to a new host and server. As such, we have been gathering content and plan to add to the OSG Wiki pages once the transition is complete.

Topics covered in this year's Wiki-a-thon included:

- › Images of favorite hand tools.
- › Images of and information on copper or silver related to their history, their materials, their technology, their corrosion products, preventive care, or treatment.
- › Bibliographic references pertaining to adhesives and consolidants, fill materials, molding and casting materials, colorants, and protective coatings.
- › Information on leather conservation treatments, including cleaning, stabilization, structural treatments, aesthetic reintegration, and surface treatments.



OSG Online

Find OSG information at
www.culturalheritage.org/objects-group

Thanks to the generosity of [Museum Services Corporation](#), we awarded a gift certificate each week to a randomly selected contributor. The recipients were announced in posts on the OSG Community forum.

Congratulations to the following contributors and gift certificate winners:

- › Samantha Springer
- › Casey Oehler
- › Steph Guidera
- › Anne Kingery-Schwartz
- › LaStarsha McGarity

Although the January Wiki-a-thon is over, we hope to maintain the momentum garnered. If you would like to help provide content on the sections listed above or any other area of the wiki, please contact the OSG Wiki Editor Robin O'Hern at osgwiki@gmail.com.

—*Fran Ritchie, OSG Chair (2020–2021), franritchie@gmail.com*

Textile Specialty Group (TSG)

2012 AIC/SPNHC Joint Virtual Annual Meeting

As you are probably aware, AIC's annual meeting is going virtual again this year. With this unusual and challenging year in the museum and conservation world, it seems appropriate to document not only the problems, but the solutions conservators have devised.

Beth Szuhay is assembling a panel to discuss this during the TSG session. For example, even though if institution had protocols in place, the impact of facility problems that had not been considered may have affected your care of collections. I am reaching out to ask you to share the solutions you and your colleagues developed to overcome those problems.

The panel will consist of 3 – 4 people presenting a 10-minute problem/solution followed by a moderated Q&A. There will be a practice session late March/early April to familiarize everyone with the set up. The exact date and time are yet to be confirmed but are currently on the schedule for either May 19th or June 17th (AIC's annual meeting dates are May 10th – June 24th).

Thank you for your consideration. I look forward to hearing from you.

Wiki Group

Several projects are underway on the TSG Wiki. A survey was posted on January 19, 2021, asking members to give feedback and rate their interest in seeing what type of content is generated for various unpopulated sections of the wiki.

We launched a new wiki page: "Addressing Previous Repairs, Alterations, Restorations, and Supports," thanks to contributors and compilers: Kisook Suh, Heather Hodge, Annabelle Camp, and Anna Rose Keefe.

Work is ongoing for the "Tapestry Conservation" section, and members are encouraged to contact lead section compiler Jackie Peterson-Grace (jmpeterson8@gmail.com) if they have content to contribute.

A new project to create a glossary of textile terms has been initiated. A survey is planned to gather input from the membership about what types of terms (weave structures, fiber information, etc.) they would like to see represented in this resource; the survey is planned for late February. Members who are interested in contributing content are encouraged to reach out to Wiki co-editor Kaelyn Garcia (textilespecialtygroup.wiki@gmail.com).

A new content-sourcing working group is collecting links to various online materi-



TSG Online

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

als of potential interest to our members, for inclusion at various points in the wiki resources. Videos, blog posts, images, and other resources are being collected by Kaelyn Garcia, Sara Lanham, and Emma Cieslik.

A call has gone out to the TSG community for nominees for a Wiki Co-editor position, to serve a two-year term beginning at the 2021 annual meeting. As always, the Wiki editors welcome your comments, questions, and ideas, at textilespecialtygroup.wiki@gmail.com.

Upcoming Vote

Finally, TSG is currently charging foreign members an additional \$10.00 per year for a total of \$40.00. This extra money was used to cover the costs of shipping postprints abroad. Now that we distribute the postprints digitally, we are considering a change that would result in a charge to all members of the same amount, \$30.00 per year. This issue is up for a vote by TSG members, as announced on the TSG discussion board. Please take the time to vote on this issue, your opinion matters.

—Ann Frisina, TSG Chair 2020, ann.frisina@mnhs.org

Wooden Artifacts Group (WAG)

Looking for Volunteers to Work on WAG Officers' Handbook

During the past year, members and officers submitted material for an online archive for the Wooden Artifacts Officers group. The archive was posted to the officers' community library November 2020 and is designed to help future officers in their role.

In a second step, WAG is looking for several volunteers to help editing the Wooden Artifacts Officers Handbook, which is currently in a draft state. If you are interested in helping with this project, please contact the present Chair, Christine Storti, at cstorti@mfa.org.

Monthly Phone Chat with WAG Chair

Hoping to provide a different, more personal way to connect, WAG Chair Christine Storti has set up a monthly phone chat for members to connect with officers.

The telephone chat is scheduled on the first Tuesday of each month, at 12:00 p.m. EST. This is a pilot project that will last through May 2021. If you have any ideas, suggestions, or concerns for our group, simply pick up your phone! The phone number to call is 617.369.4114.

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



WAG Online

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

Note: ASG, CIPP, ECPN, EMG, PSG, PMG, and RATS did not submit columns for this issue.

Positions, Internships, & Fellowships

FAIC / NCPTT Writing Remote Internship

The National Park Service National Center for Preservation Technology and Training (NCPTT) is developing a new, short publication series focusing on preservation guidance for small institutions, such as small house museums, public homeowners, and collectors. These publications, "Preservation in Practice Briefs," are two to four pages in length and include 5-6 high resolution images that illustrate points in the documents. NCPTT plans a launch of the publication series to the public by March 2021. Additional topics will be added as they are developed.

NCPTT and the Foundation for Advancement in Conservation (FAIC) are looking for students currently enrolled or recently graduated to undertake a literature review, draft text, find images, and produce at least one 1,100-1,500-word Preservation in Practice Brief in a five-week summer remote internship. The incumbent will be expected to work collaboratively with their supervisor to select the topic and attend weekly individual and group meetings via video conference. The ideal candidate has strong writing and photography skills and is disciplined to work independently on the project. NCPTT wants to put sound preservation information in the hands of those who need it most.

Applications are due March 15. Notifications will be made by April 1 and the internship will begin in June. Interns will receive a \$7,000 stipend for completion of the five-week project.

<https://www.culturalheritage.org/resources/funding/faic-ncptt-writing-remote-internship>

FAIC / NCPTT Architectural Rendering Remote Internship

In the fall of 2020, the National Park Service National Center for Preservation Technology and Training (NCPTT) launched a two- year-long project to document existing slave cabins and tenant farming houses. Currently, NCPTT is documenting these historic forms of vernacular architecture using 3D laser scanning. The next phase of the research is to take those scans and convert them into architectural drawings.

NCPTT and the Foundation for Advancement in Conservation (FAIC) are looking for students currently enrolled or recently graduated to work with our documentation team and produce AutoCAD renderings of these historic buildings. At the end of this ten-week internship, the intern is expected to have completed drawings of ten structures and a "how to" video on the process to go from point cloud to architectural rendering. A set of drawings should include floor plan, four elevations, and cutaway. All line weights, font, layout, etc. should use HABS Guidelines. NCPTT is racing to document these structures before they are gone and we need your help.

Applications are due March 15. Notifications will be made by April 1 and the internship will begin in June. Interns will receive a \$14,000 stipend for completion of the ten-week project.

<https://www.culturalheritage.org/resources/funding/faic-ncptt-architectural-rendering-remote-internship>

Visit the AIC Career Center to find and share positions and internships at careers.culturalheritage.org.

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FAIC Supporting Conservation for Nearly 50 Years

FAIC's programs and funding have broadly impacted the conservation and collection care fields over the past five decades. We have supported access to information and advice, provided expertise to cultural institutions, offered training and coursework to conservation professionals, and helped fund access to events and resources.

SOME HIGHLIGHTS:

- › FAIC operates Connecting to Collections Care, an online forum, webinar series, and web resources serving small collecting institutions; Conservation OnLine (CoOL), an international web resource for collections care information; and the Global Conservation Forum, with more than 8,400 international participants.
- › FAIC provides mid-career professional development opportunities. Since 2000, these programs reached more than 14,000 professionals with an average of 27 events each year, conducted in 31 states and online.
- › FAIC maintains a team of more than 100 trained professionals able to respond to collecting institutions in need following emergencies. The National Heritage Responders provided critical advice and services after the 2008 floods in the Midwest, the 2010 earthquake in Haiti, and Hurricanes Ike, Irene, Sandy, Harvey, Irma, Maria, and Florence, as well as other smaller disasters.
- › FAIC supports 37 regional emergency networks across the country with the Alliance for Response program. Emergency managers and collecting institutions work together for emergency planning, preparation, and response.
- › FAIC awards 80 to 100 grants and scholarships annually, totaling more than \$300,000, for fellowships, international travel, workshop attendance, student attendance at professional meetings, preparation of conservation manuscripts, and other projects.
- › About 75 to 80 small- to mid-sized museums receive collections assessments each year through a cooperative agreement with the Institute for Museum and Library Services.
- › FAIC supports online and print publications in the conservation field, such as the STASHC web resource for storage solutions and the English and Spanish-language editions of the Emergency Response and Salvage Wheel.
- › FAIC has increased the availability of conservation materials by digitizing back issues of the Journal of the American Institute for Conservation (JAIC), creating online tutorials in photographic chemistry and conservation science, and using Wikis to share catalogs of conservation practice.

In 2020, in face of a global pandemic, FAIC quickly shifted to offer professional development courses and workshops online, kept up with our online forums (which continue to grow), and worked with funders to offer more appropriate support for our field. With your help, support, and participation, FAIC will be able to face the challenges ahead with flexibility, by embracing new media platforms and taking a thoughtful approach to the needs and questions facing all of us involved in cultural heritage preservation.



To Donate

To support FAIC, visit www.culturalheritage.org/donate, or mail a check to FAIC, 727 15th Street NW, Suite 500, Washington, DC 20005.



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