



AIC News
November 2021
Volume 46(6)

**Objects
Specialty
Group**

Tales from the Tip Jar: Paying it Forward to Increase our Collective Knowledge

Compiled by Megan Emery and Fran Ritchie for the Objects Specialty Group (OSG)

Introduction

In a world that seems ever changing, divisive, and frankly a little overwhelming, it can become all too easy to focus only on our own needs or those of our local communities. The conservation community is small, and yet sometimes it feels as if tensions from the larger community creep in and affect the ways in which we work together and share valuable information. We have our professional journals and publications full of important scholarly work. But on a day-to-day basis, many of us are just looking for small ways to make our labs and work lives a little easier. Conservators are incredibly creative individuals and the act of sharing simple tricks, tools, or techniques is one way we can enhance our community and strengthen our connections to each other.

The popular "Tips Session," organized by OSG during AIC's annual meeting, is a place where we can share useful information with one another that makes documentation, treatment, preventive care, and other aspects of conservation a little easier. With all the virtual programming available during the past two meetings, OSG has forgone the tips session, however we plan to bring this session back in 2022. What better way can we connect with our colleagues at large than to share some useful tips with you here!

**Above: The Rocketbook
in action! Courtesy of M.
Emery.**

Tales from the Tip Jar continues on page 5



american
institute for
conservation

**Preserving Cultural
Heritage**

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

727 15th Street, NW, Suite 500
Washington, DC 20005
Phone: 202.452.9545
Fax: 202.452.9328

info@culturalheritage.org
www.culturalheritage.org

Send address changes to:
membership@culturalheritage.org

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

**Deadline for January editorial
submissions: December 1, 2021. Submit to
carmina@culturalheritage.org.**

We reserve the right to edit for brevity and clarity.

ADVERTISING

We accept position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. Fellowship and position announcements are \$150; internship announcements are placed at no cost.

Display ad pricing: half page \$355; full page \$495. Deadlines for advertising copy/materials are: February 10, April 10, June 10, August 10, October 10, and December 10. Submit all ads to advertise@culturalheritage.org.

NEWSLETTER STAFF

Lisa Goldberg, Editor

Eryl P. Wentworth, Managing Editor

Sheila Cummins, Editor, New Publications

Julia Sybalsky, Editor, New Materials & Research

Bonnie Naugle, Production Editor

Carmina Lamare-Bertrand, Production Assistant

Katelin Lee, Outreach Coordinator

Tiffani Emig, Foundation Coordinator

Eric Pourchot, Institutional Advancement Director

© Copyright 2021. AIC News cannot be reproduced in part or entirety without permission from AIC.

In This Issue

- 1,6** Tales from the Tip Jar: Paying it Forward to Increase our Collective Knowledge
- 3** From the Board President
- 11** Association News
- 14** Foundation News
- 19** JAIC News
- 20** Health & Safety
- 23** New Publications
- 24** People
- 25** In Memoriam
- 27** Conservation Graduate Programs
- 30** Specialty Group & Network Columns
- 38** The Back Page

AIC News
November 2021
Volume 46(6)

From the Board President

In 1961 Detroit, about half an hour from where I live now, five men got together to begin an interesting, important, and difficult task: write the first standards of practice for a professional conservation organization. Murray Pease, Henri Courtais, Dudley Easby, Rutherford Gettens, and Sheldon Keck were members of the American Group of the International Institute of Conservation (now AIC) and they labored over their assignment for two years. The resulting document seemed so useful that, once it was adopted and published as the “Murray Pease Report,” (The Murray Pease Report 1964) the original 5-man committee expanded in size, composition (notably including one woman in the group, Caroline Keck), and scope to tackle the equally thorny topic of professional relations. Thus was AIC’s first code of ethics created.

Published as a set in 1968, these papers were not only the first ethics and practice guides for AIC, they were also the first formal codes for any professional conservation organization. Sixty years later, many of their core principles are still prominent in AIC’s contemporary Code of Ethics and Guidelines for Practice. These include respecting the material being conserved or stewarded, acting with honesty and integrity in professional relationships, working within the scope of one’s professional abilities, and accepting responsibility for one’s actions.

Yet despite the moral overtones of the principles listed above, the Murray Pease Report states explicitly that its purpose is not “to create a hand book nor define the basic moral obligations that apply to most professional activities.” Instead, the document is meant to serve as a practical guide of “objective procedural requirements.” Themes of objectivity and science and ideas about standardized criteria for practice are prevalent in AIC’s earliest as well as its latest governance documents.

It has long been my belief that these themes were emphasized repeatedly and deliberately throughout the twentieth century for reasons to do less with providing practical guidance—since as most of us have experienced, each situation is unique—and more with bolstering the occupation’s prestige. Today’s iteration of conservation developed from the experimental work of chemists based at museums in Egypt, Europe, the United Kingdom, and the United States. In almost every case, their museum “research” laboratories operated alongside “restoration” departments employing restorers to improve the visual characteristics of objects (Gilberg 1987, 1997; Caldararo 1987; Sease 1996; Plenderleith 1998; Bewer 2010). Communicating and reinforcing the idea that conservation was scientific, neutral, and followed carefully developed protocols was a professional (if also passive aggressive) way of saying, “We’re not like those hippy dippy restoration guys down the hall.” By the 1960s, these ideas would have been deeply ingrained.

It is also true that the act of codifying something has the effect of narrowing it, since codification requires definition and delineation. Once an action has been described as “objective” or “standard,” it becomes difficult to then characterize all the complexities of situational realities, including the experience, bias, and knowledge of the practitioner.

AIC’s Code of Ethics, Guidelines for Practice, and the Commentaries (which delve deep into the rationale for and standards of practice) have been revised many times since the 1960s, yet many of the core ideas remain unchanged. Conservators, philosophers, and other scholars have questioned technical aspects of these governance documents for almost as long as they have existed, but over the past twenty years many of their core ideas have also been scrutinized and found lacking (see, e.g., Cople 2000; Muñoz Viñas 2005; Balachandran 2016; Durant 2021; Henderson 2020; Magee and Gupta 2021).

To provide highly-distilled synopses of some of these issues: cultural heritage is



Suzanne Davis,
AIC Board President

both tangible and intangible, it is valued differently by different people, conservators and other “experts” external to communities often have little to no lived experience or understanding of the items they seek to preserve, ideas of Western exceptionalism permeate the discipline with lasting harmful effects on the preservation of many other cultures, and dominant preservation traditions of the global West and North are not appropriate in all places or for all things.

From a distance of sixty years, it is easy to see the many limitations of knowledge and even awareness suffered by Murray Pease’s original committee. They were all men, they were all white, they operated in an almost exclusively Eurocentric context and in museum settings that perpetuated and reinforced ideas of class and racial superiority and privilege.

And then there is this: conservation as a discipline was still young. They didn’t know what they didn’t know, and they weren’t actively looking to remedy the lack. AIC and I both turn fifty next year, and while I hesitate to speak for AIC as an organization, I can say with certainty that the older I get, the more I become aware of this lack of knowledge in my own life. It is both frightening and compelling.

This has been a long way of saying that here, at AIC’s half century mark, it is once again time to review our Code of Ethics, Guidelines for Practice, and the Commentaries. This time we need more than editing and revision of technical points, we also need a reexamination of why and for whom our profession exists. For about nine months, the AIC board and other volunteer leaders have been working to develop a charge and task force to focus on this work. We hope to announce the formation of this group before the end of this year.

During the 2021 annual meeting, AIC members Cathie Magee and Anisha Gupta made a persuasive case for a new code of ethics, and in so doing they highlighted a number of the most important questions facing the new task force. What is the function of such a code? What must it cover and how prescriptive should it be? Should there be consequences for violating the code, or should it serve a solely educational function?

If these questions interest you, and if you would like to contribute to this effort, please watch for a series of calls for AIC members to serve on this task force in a volunteer capacity. We will be seeking members at all career levels, from all sub disciplines, and for different levels of contribution ranging from service in the core group to targeted research and exploration focused on key questions. This group’s task is urgent, exciting, and crucial; their recommendations will reshape our professional practice and resulting disciplinary identity for years to come.

—Suzanne Davis, AIC Board President, davissL@umich.edu

References

- Balachandran, Sanchita. 2016. “Race, Diversity and Politics in Conservation: Our 21st Century Crisis.” Paper presented at the annual meeting for the American Institute of Conservation, Montreal, Canada, May 13-17. <https://resources.culturalheritage.org/conservators-converse/2016/05/25/race-diversity-and-politics-in-conservation-our-21st-century-crisis-sanchita-balachandran/>.
- Bewer, Francesca G. 2010. *A Laboratory for Art: Harvard’s Fogg Museum and the Emergence of Conservation in America, 1900-1950*. Cambridge, Mass.; New Haven: Harvard Art Museum; Yale University Press.
- Caldararo, Niccolo Leo. 1987. “An Outline History of Conservation in Archaeology and Anthropology as Presented Through Its Publications.” *Journal of the American Institute for Conservation* 26 (2): 85-104. <https://doi.org/10.1179/019713687806027889>.
- Caple, Chris. 2000. “Chapter 5: Conservation Ethics.” In *Conservation Skills: Judgment, Method, and Decision Making*, 59-69. London; New York: Routledge.
- Durant, Fletcher. 2021. “Lecture 35: Conservation Is Not Neutral (and neither are

we)," Lecture Series #ConservationTogetherAtHome, ICON Book & Paper Group, March 26. Video of lecture, 49:03. https://www.youtube.com/watch?v=6BCU_c6shj0.

Gilberg, Mark. 1987. "Friedrich Rathgen: The Father of Modern Archaeological Conservation." *Journal of the American Institute for Conservation* 26 (2): 105–20. <https://doi.org/10.1179/019713687806027843>.

Gilbert, Mark. 1997. "Alfred Lucas: Egypt's Sherlock Holmes." *Journal of the American Institute for Conservation* 36 (1): 31–48. <https://doi.org/10.1179/019713697806113620>.

Henderson, Jane. 2020. "Beyond Lifetimes: Who Do We Exclude When We Keep Things for the Future?" *Journal of the Institute of Conservation* 43 (3): 195–212. <https://doi.org/10.1080/19455224.2020.1810729>.

Magee, Cathie, and Anisha Gupta. 2021. "Canceling Neutrality: A Call to Rewrite the AIC Code of Ethics." Paper presented at the 2021 Virtual Joint AIC/SPNHC Meeting.

Muñoz Viñas, Salvador. 2005. "Chapter 6: From Objects to Subjects." In *Contemporary Theory of Conservation*, 147–70. Oxford: Elsevier Butterworth-Heinemann.

"Murray Pease Report, The." 1964. *Studies in Conservation* 9 (3): 116–21. <https://doi.org/10.1179/sic.1964.018>. Plenderleith, Harold J. 1998. "A History of Conservation." *Studies in Conservation* 43 (3): 129–43. <https://doi.org/10.1179/sic.1998.43.3.129>.

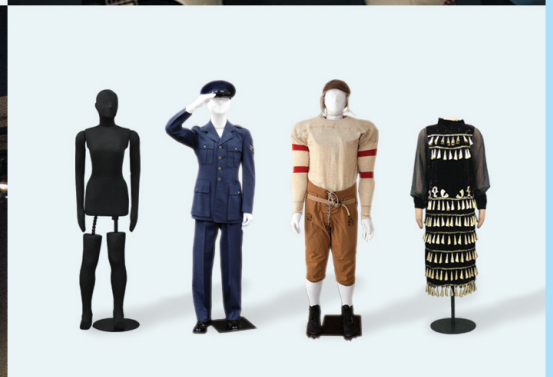
Sease, Catherine. 1996. "A Short History of Archaeological Conservation." *Studies in Conservation* 41 (sup1): 157–61. <https://doi.org/10.1179/sic.1996.41.Supplement-1157>.



www.museumfigures.com

800-634-4873

Dorfman Conservation Forms created exclusively with Ethafoam® brand inert polyethylene foam.



Tales from the Tip Jar

Continued from cover

The Rocketbook

I love taking handwritten notes. There's something about the ability to quickly jot down thoughts and observations, perhaps with a quick diagram or sketch, that I sorely missed after trying to give up my paper legal pads. I tried to go "green" by committing to typing my notes and meticulously organizing them in OneNote or Google Drive, but I missed the expediency and freedom of my pencil and paper.

Then I stumbled on the Rocketbook, a reusable writing pad available in various sizes and layouts that allows the user to jot/draw whatever they desire using a Pilot FriXion pen (important to stick with this writing utensil), scan their pages using the company's phone application, send the pdf or jpg files to whichever email or cloud service desired, and then wipe the contents of the page away with a slightly damp microfiber cloth. Unlike a dry erase board, the ink dries after a few seconds and remains until wiping clean. The pages feel slightly plastic-y and the use of the FriXion pen is limiting, but it's allowed me to continue with my handwritten notes and diagrams (guilt-free) and keep them just as organized as my typed notes. Perhaps one of my favorite features of my Rocketbook is the location of the spiral binding at the top of the notebook (top flipping), which has been a fantastic format for my left-handed orientation (figure 1).

—Alexa Beller, Associate Paintings Conservator, Midwest Art Conservation Center



Figure 1. The Rocketbook in action! Courtesy of M. Emery.

Silicone Baking Mats as Portable Work Surfaces

Silicone baking mats make great conservation work surfaces. They are portable, non-slip, inert, impermeable, heat resistant, non-abrasive, provide a slight cushion, can lightly grip slippery objects and solvent bottles, do not dissolve in common conservation solvents, and fully protect tabletops. Drips of adhesive peel off when dry. They can be washed with soap and water. They are lightweight, come in a variety of sizes, and can be easily moved wherever needed (figures 2 and 3). They roll up for transport and for storage, and fit easily into supply toolboxes, bags, and luggage. They are inexpensive. They're easy to find online and in housewares stores in many countries – far easier than Ethafoam sheet or Benchkote – and unlike Ethafoam sheet or Benchkote, they can be reused indefinitely. Some styles have useful measurement markings along the edges. Other styles come with printed (pastry) diameter gauges, helpful for estimating ceramics diameters.

—Julie Unruh, Conservator of Art and Archaeological Objects, j.unruh@outlook.com



Figure 2. Bianca Hand reconstructing a ceramic in the Tayinat Archaeological Project field lab, working on a white silicone mat with diameter markings.



Figure 3. Arzu Bakıroğlu working in a temporary workspace at the Hatay (Turkey) Archaeological Museum on a locally purchased red silicone baking mat. Courtesy of S. Avcil.

Upgrading an Acid Storage Cabinet

An acid storage cabinet was recently upgraded by dividing it into two discrete sections for organic and inorganic acids, and venting each one separately directly to the outside, via the fume hood (figure 4). The existing standard wooden cabinet lined with LDPE sits directly below the fume hood and shares the same flue (figure 5). The single cabinet was divided by adding a partition wall of LDPE and stainless-steel screws. Each side was fitted with standard 2" PVC plumbing drain/vent fittings to include an air admittance valve (AAV) also called Studor Vent or Mini vent. The access panel on the right is a re-used section of cutting board.



Figure 5. Empty acid cabinet with partition for two separate compartments, lined with HDPE and LDPE sheets, the back access panel of reused cutting board.



Figure 4. Overall view of direct vented fume hood above acid cabinet.



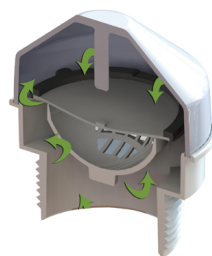
ZERO PRESSURE

At zero pressure the Sure-Vent® AAV is sealed, ready to react to pressure changes. The Sure-Vent AAV will not allow sewer gas to enter the structure.



NEGATIVE PRESSURE

A pressure change of -0.01 psi ($-0.25''$ H₂O) will cause the Sure-Vent® AAV to open. When open, air will flow from the room, through the protective screening, past the seal and into the DWV system as the arrows indicate. When pressure is equalized, the Sure-Vent AAV returns to the zero pressure position.



POSITIVE PRESSURE

The Sure-Vent® AAV seals at 0 psi and above indefinitely. The figure shows the Sure-Vent AAV in a sealed position blocking sewer gases. When pressure subsides, the Sure-Vent AAV returns to the zero pressure position.

Figure 6. AAV diagram. Courtesy of Oatey Sure-Vent.

An AAV is a \$20 simple gravity-activated mechanical device used in residential and commercial plumbing to allow air flow in drainage systems when a vent cannot penetrate the roof. When any slight negative pressure is applied to the valve, such as the downward rush of water in the shared pipe, the valve opens to allow air in and thereby avoid setting up a vacuum in the line. When the pressure is neutral or positive, the vent is sealed to potential sewer gases (figure 6).

In this application, when the fume hood fan is on, the negative pressure on the acid cabinet flue opens the AAV vents on both sides, and when the fan is off, the vent on each side closes. The closure of the vent prevents each side from mixing, and the infiltration of any other solvent fumes. Of course, nothing beats good upkeep, and if nothing else, this tip might serve as a reminder to review and clean out your acid cabinet if it's been a while!

—Christopher M. Swan, Sr. Conservator, Wooden Artifacts, Colonial Williamsburg Foundation, cswan@cwf.org

Making a Versatile Pressure-Sensitive Adhesive from Lascaux

Lascaux acrylic adhesives have proven to be a versatile group of dispersion adhesives with good tack, flexibility, aging characteristics, and removability. Lascaux 303 HV, with a very low glass transition temperature of -28°C (32°F), remains permanently tacky at room temperature. Lascaux 498 HV has a slightly higher glass transition temperature of 6°C (43°F) and is less tacky. The two molecular weights can be easily combined by weight, varying the ratio to manipulate the working properties and degree of tack.

When painted out onto wet strength tissue paper or mulberry paper and allowed to dry, Lascaux can be successfully used to create a weak pressure-sensitive tape. A technique for making Lascaux-backed facing paper is outlined here:

- › Two sheets of wet strength tissue paper are cut to size.
- › The first sheet is laid out onto silicone-release polyethylene terephthalate film (PET, e.g., Mylar).
- › A blend of Lascaux 303 HV: Lascaux 498 HV, very slightly thinned with water, is painted out onto the surface of the sheet.
- › A 2-3" brush is used to create in a "Union Jack" pattern, by working from the center of the sheet out toward the edges. This pattern reduces potential for creasing or uneven distortion of the paper.
- › After the first coat of adhesive is dry, an additional coat may be applied to increase the overall strength of the tape.
- › Then, a second sheet of silicone-release PET film is laid on top of the paper, pressed down to ensure good contact, and the entire package is flipped over.
- › The original Mylar sheet is carefully removed, and any excess adhesive at the edges of the paper carefully reduced by rubbing with a clean hand.
- › The second sheet of tissue paper is carefully laid down onto the surface to provide a clean, tack-free face (figure 7).

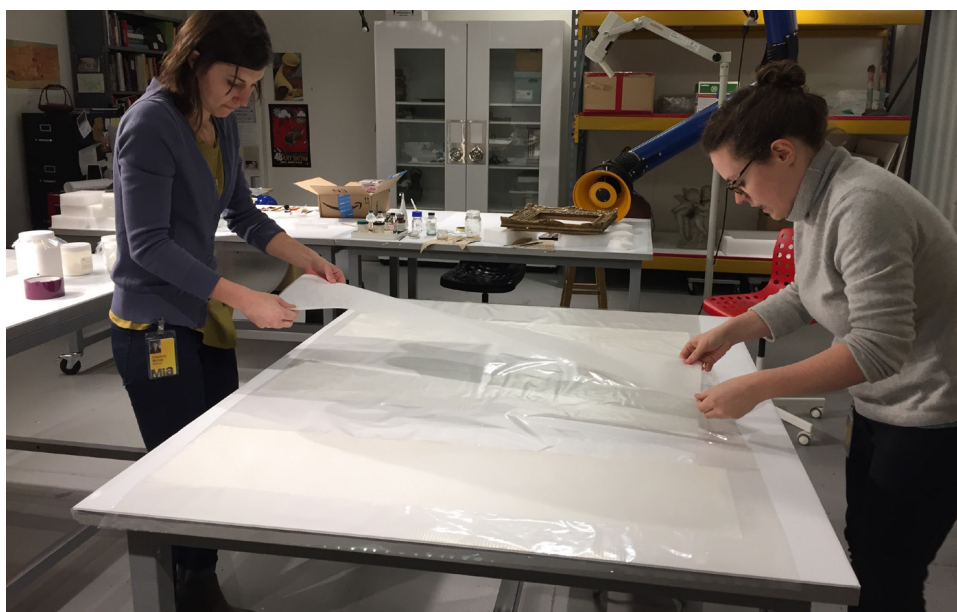


Figure 7. Applying the second sheet of tissue to provide a clean, tack free face. Courtesy of S. Guidera.

- › The tape can be applied by gentle pressure. This is particularly useful for a solvent- or heat-sensitive surface. It can be removed by peeling slowly or by solvent reactivation of the adhesive.

In this application, Lascaux tape was used along the edges of a solvent-sensitive mural with a stable paint surface to secure a temporary Dartek dust cover. Several months later the facing paper was removed by carefully peeling. No adhesive residues appeared to be left behind on the surface.

—Courtney VonStein Murray, Objects Conservator, cmurray@preserveart.org, and Liz Sorokin, Paper Conservator, Midwest Art Conservation Center, lsorokin@preserveart.org

Temporary Supports for Broken Glass Made from Paraloid B-72 Beads

A late 17th century casement window was recently conserved in the objects conservation lab at the Colonial Williamsburg Foundation (Foundation). Several of the diamond-shaped glass panes are broken, but the fragments are held in place by crisscrossed lead came (figure 8). The window is a newly acquired object and had been shipped to the Foundation with low-tack frisket adhesive film covering the surfaces of the broken panes to stabilize the glass during transport.

After conservation that involved removing the frisket, cleaning the glass, and stabilizing the frame, the window was ready to travel to the museum for exhibit. The curator did not wish to have the broken panes repaired with adhesive since the lead came holds the fragments in place. However, the fragments are not held tightly so they shift and rub up against each other when the window is handled or moved, and transport to the museum requires a one-mile truck ride.

A quick temporary support that could be easily removed once the window arrived in its exhibit gallery was devised. Beads of as-sold Paraloid B-72 straight from the bucket were formed into staple shapes using a hot air tool and tweezers. In some instances, two beads were welded together to make a larger staple. The ends of the “staples” were dipped in acetone before being applied across the break lines and left overnight to dry (figure 9). The result is a strong temporary mend that will last until it is removed in situ with just a few drops of acetone.

—Tina Gessler, *The Samuel and Pauline Clarke Senior Conservator of Objects, The Colonial Williamsburg Foundation*, cgressler@cwf.org



Figure 8. AFXMA020502.1.1, Overall window during treatment. Courtesy of the Colonial Williamsburg Foundation.



Figure 9. Detail of B-72 staples stabilizing a broken pane. Courtesy of the Colonial Williamsburg Foundation.

Carbon Fiber: A material for remounting vulnerable components of taxidermy

This tip builds upon Carolyn Riccardelli's presentation at the 2017 AIC Annual Meeting and encourages consideration of the use of epoxy-impregnated carbon fiber for natural history specimen/taxidermy mount conservation. In the fall of 2019, I treated an emperor penguin taxidermy mount from the American Museum of Natural History that had severe structural issues related to the wood/wool manikin and the mounting of the specimen's wings (figures 10 and 11). The existing wire mounting system exerted stress upon the fragile skin, as it did not provide enough rigidity to keep the wings from moving when subjected to vibration. The extreme mobility of the wings over time caused the skin to tear around both wing joints.

Any skin repair would be rendered ineffective by the original wire mounting system. I needed to cut the wires and remount the wings with a more stable support. To hold each wing in place and prevent further damage to the skin around the shoulders, I devised a new brass mounting system. I re-positioned the wings after wrapping the B-72-coated ball joint of each wing with thin brass wires connected



Figure 10. Emperor penguin taxidermy mount, before treatment.

to a thick brass rod. Custom-fit epoxy-impregnated carbon fiber caps were made to fit around each brass hardware system, encasing the shoulder joint and rods and ensuring that the hardware would not move independently of the wing. Each cap has two parts that fit together around the joint. I then adhered the carbon fiber caps onto the shoulder joints and over the brass hardware system with 50% w/w solution of B-72 in acetone adhesive bulked with K1 glass microballoons (figure 12).

The epoxy-impregnated carbon fiber caps were ideal for this treatment, as they imparted great strength and stability without adding additional weight or bulkiness to the new mounting system. It was also very easy to manipulate the carbon fiber around the unique shape of each ball joint, which gave me confidence that the caps would hold the brass mounting system securely against each wing.

—Sarah Montonchaikul, Object Conservator, Private Practice, montonchaikul@si.edu

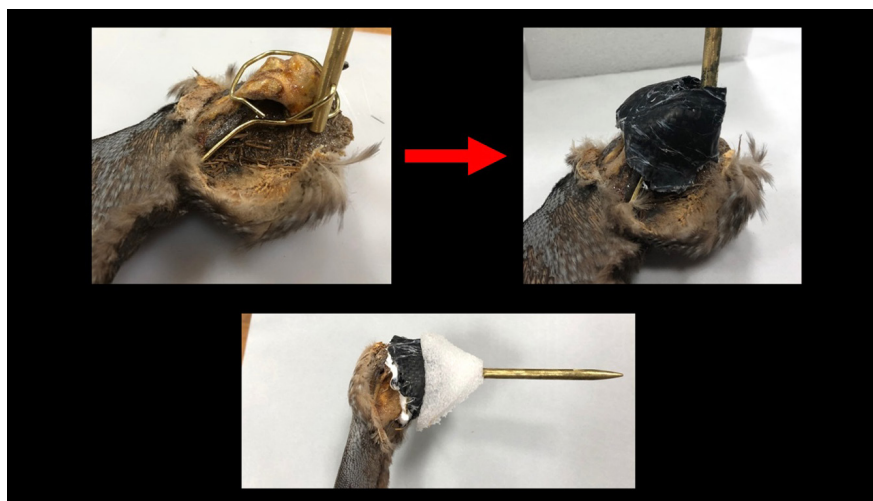


Figure 12. Detail images of the new brass mounting system, fitting the carbon fiber cap onto the ball joint, and the final image of the new mounting system before insertion into the wood/wool manikin.

Have you taken unusual materials and repurposed them into something useful, or have you recently learned about a new technology that you've re-purposed for conservation treatment (from the physical, to databases and social media)? Do you have improved techniques for mixing adhesives or constructing storage materials?

Save your brilliant hacks, discoveries, and things you've been loving at work for the next Tips Session!

—Megan Emery, memery@preserveart.org, and Fran Ritchie, franritchie@gmail.com



Figure 11. Stitched x-radiograph of the emperor penguin taxidermy mount showing the original mounting system (130kV, 150mAs).

Want More Tips?

OSG *Postprints* include abstracts for tips presented at the AIC Annual Meeting Tips Sessions, and in some cases, the authors submitted the full text. Both versions are available on the OSG *Postprints* website, <https://resources.culturalheritage.org/osg-postprints>. The following are a small selection of past tips presented at meetings:

- › No-sew stockinette bean bags (Brenda Breed)
- › Rhoplex dots for object stabilization on display (Ariel O'Connor, Gregory Bailey, and Leila Sabouni)
- › Favorite new sample containers in the field (Pam Hatchfield and Eve Mayberger)
- › Pepper wax: an organic squirrel deterrent for lead (Lauren Fair and Adam Jenkins)
- › The use of strut channel as a support system for objects (Karl Knauer)
- › Desiccant tubes for storage of unstable materials (Dennis Piechota)
- › Removing soiling from painted outdoor sculpture (Abigail Mack)

AIC Annual Meeting posters are available online on the AIC website and cover a wide variety of topics that can be scoured for tips, <https://www.culturalheritage.org/publications/books-periodicals/library/posters>.

There are numerous art conservation blogs produced by individual conservators and institutions that can be found by Googling "art conservation blogs." Share the ones you love (or write) with your coworkers!

Association News

Renew Your 2022 Membership Now!

We turn 50 next year—it's a big deal, and we want you to be a part of the celebrations! Please renew to ensure you are a member for our 50th anniversary. Keep watch on your mailbox for a renewal letter if you haven't already become a 2022 member.

- › Renew online at culturalheritage.org/renew
- › Renew by phone at 202.991.0643

Your 2022 dues order reflects past memberships, including specialty groups. When renewing online, you can add specialty groups but not remove them yourself. Remove groups, change member type, or make other changes by emailing membership@culturalheritage.org or calling 202.991.0643.

Renew your membership today to be part of both our history and our future, just call 202.991.0643 or go to www.culturalheritage.org/renew. If you **renew online by December 15, 2021**, you'll be entered into our contest to win our grand prize of a free 50th Annual Meeting registration and two free nights at our host hotel, or one of our two first-place prizes: complimentary 2022 AIC membership.

We understand that many of our members continue to be impacted by the pandemic. If you are experiencing difficulties, we want to work with you. Please contact me using the information below so we can discuss personalized arrangements.

—Ryan Winfield, AIC Membership Manager, 202.661.8065 or rwinfield@culturalheritage.org

AIC Board Elections

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

- › Secretary
- › Treasurer
- › Director, Communications

The Nominating Committee must receive completed nominations **by February 16, 2022**, three months prior to the May Member Business Meeting. The AIC Bylaws require that candidates for the officer positions of secretary and treasurer, as well as directors, be Fellows or Professional Associates. The nominees for all positions must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, networks, specialty groups, or in other capacities.

Committee members will be pleased to discuss any aspect of the nominating and election process with potential candidates, and anyone interested in nominating candidates. Please contact Sarah Stauderman (sarah.stauderman@gmail.com), Jessica Chloros (jchloros@isgm.org), or Renée Stein (rastein@emory.edu).

Nominating Committee

The Nominating Committee is seeking nominations of qualified members as candidates for the Nominating Committee election. The committee, composed of three members each serving a three-year term, has one vacant position each year. The 2022 candidate must be a Fellow Member of AIC. Nominations are made to the chair of the Nominating Committee and must be received **by February 16, 2022**, three months prior to the May Member Business Meeting. An electronic vote will be held in conjunction with the votes held for Board member positions.

—AIC Nominating Committee: Sarah Stauderman (sarah.stauderman@gmail.com), Jessica Chloros (jchloros@isgm.org), or Renée Stein (rastein@emory.edu)



Apply for Peer Reviewed Designation

Reminder: **January 1st** is the next deadline for PA/Fellow applications. Sponsor letters are due 15 days after the application is filed.



Fall 2021 IAG Meeting

Our fall meeting of the Internal Advisory Group (IAG), composed all of volunteer chairs or their designated substitute, will meet virtually via Zoom on November 12, 2021, from 11:00 a.m. to 4:00 p.m., with an hour break at 1:00 p.m. If you have ideas or concerns that you'd like to be voiced at the meeting, please contact your specialty group or network chair or a staff or board member.

Awards Nominations Due December 15

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

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

To learn more about our awards categories, including information on past winners and how to submit a nomination, visit: www.culturalheritage.org/awards. **Submit your nominations by December 15, 2021.**



Awards Questions?

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

Ask a Conservator Day

Conservators around the world answered questions about their work on Ask a Conservator Day on **November 4, 2021**. Using the hashtag **#AskAConservator** on social media platforms (such as Facebook, Twitter, LinkedIn, and Instagram), conservators and preservation professionals shared information about their work to provide a broad picture of what conservation entails—everything from individual conservators working in private practice to multiple departments at large institutions. With participants from around the world, Ask a Conservator Day gives the public an opportunity to ask their questions about conservation and better appreciate the work conservators do.

This year, we had participants in 25 countries, with discussions ranging from favorite types of tools and treatments to getting advice on joining the field. We hosted an “Ask Me Anything”-style panel on Twitter, featuring members Nylah Byrd, Mariana Di Giacomo, Tara Hornung, Melissa King, Suzy Morgan, Crystal Sanchez, and Sarah Scaturro. If you missed the panel, you can find the conversations in these [Twitter moments](#)! Thank you to everyone who joined us!

COMMITTEE UPDATES

Communications Committee

The Communications Committee (ComComm) is busy! Subcommittee updates include:

- The **Conference Proceedings Subcommittee** is still seeking editors to help shepherd a new postprint publication that will include papers from the general sessions, both the opening and concurrent tracks. Editorial responsibilities will primarily include emailing presenters to encourage submissions, sharing edits with authors, and coordinating with our professional team of copy editors and typesetters. Editor teams are welcome - bring friends to share the work.
- The **Education Outreach Working Group**, informally known as the K-12 Outreach group, focuses on outreach to k-12 audiences, bringing awareness of conservation to teachers and students. The members were previously part of the Education and Training Committee, and will now be members of ComComm's Outreach Subcommittee.
- The **Outreach Subcommittee** is creating a set of guidelines to revise the Caring for Your Treasures series. The first document is under review; eventually all specialty group chairs will be able to review and help write updates to a variety of these public guides.
- The **Publications Subcommittee** is helping review the copyright and permissions on each of our platforms and looks forward to sharing ways you can contribute to the pool of conservation knowledge.
- The **Website Subcommittee** has shared one-question polls in the online community. You can help by taking the polls and helping discuss the results. They are also reviewing accessibility options and are hoping to support specialty group and network web editors.
- We are forming a **Wiki Working Group** as a subgroup of the Publications Subcommittee. Look for the call for participants in the Wiki Community. There are several initiatives in the works that will be posted along with the link to express interest.



Wiki WG

If you love the AIC Wiki and are interested in helping move forward on a variety of initiatives, look for the announcement about the new wiki working group in the wiki editors' community.

You may also write to [Rachael Arenstein](#) or [Bonnie Naugle](#) for more details.

Equity & Inclusion Committee

The Equity and Inclusion Committee (EIC) held its fall Meet and Greet with the Sustainability Committee (SC) on September 27th to discuss the intersection between climate change and racial inequity. During the virtual presentation and subsequent discussion, participants explored how our work can impact these issues and how to critically assess our choices for an outcome that supports a more just world.

EIC continues to be involved with the changes proposed by the Membership Designation Working Group (MDWG). The committee has been assessing each MDWG draft with particular attention to potential effects on equity, diversity, and inclusion within the field, and we have been providing regular feedback. Several EIC members attended sessions with MDWG and ECPN to discuss proposed changes and how to encourage participation among emerging conservation professionals within AIC. The committee continues to be engaged with this subject and appreciates the hard work and receptiveness of the MDWG.

The committee is also currently exploring how to best improve access for Spanish language resources within AIC. We are striving for greater consistency in translating not just conservation content but also diversity, equity, inclusion, and accessibility (DEIA) topics such as accessibility and hiring practices. EIC is currently discussing how to increase bilingual resources without putting the onus of work on volunteers.

—Nora Frankel, Frankel Textile Conservation LLC, nora.frankel@gmail.com, on behalf of the Equity and Inclusion Committee, eic@culturalheritage.org

Imaging Working Group

This year has been full of activity for the AIC Imaging Working Group (IWG)! The IWG is composed of an international community of people (conservators, photographers, scientists, and more) interested in conservation and cultural heritage imaging. We officially began with a meeting in October 2020 that was attended by seventy people calling in from North America, South America, Europe, and Asia.

The IWG's first major effort has been to develop an Imaging Wiki on the AIC Wiki platform (www.conservation-wiki.com/wiki/Imaging). We aim for this wiki to be a dynamic online resource for the community, serving as both a knowledge repository and a platform for community projects and resource distribution. The presence of the IWG on the AIC Wiki will establish a universally accessible platform encouraging participants to share and discuss imaging resources, projects, and solutions. IWG Topic Group leads, editors, and team contributors are busy loading new content and best practices onto the Imaging Wiki with real-time content currently being added to the "Imaging Techniques" sections such as visible light imaging, IR imaging, UV imaging, false-color image processing, Reflectance Transformation Imaging (RTI), 3D Imaging, and X-radiography.

Since October 2020, we have hosted six full IWG meetings via Zoom. These have included a guest presentations on imaging-related topics, a virtual social event to connect the community and share images, as well as lightning presentations for members to share projects and tips. Information about the meetings and recordings of guest presenters can be accessed on the Imaging Wiki (https://www.conservation-wiki.com/wiki/IWG_Meetings).

As part of the 2021 AIC/SPNHC Joint Virtual Annual Meeting, the IWG co-hosted a joint session with the Research and Technical Studies (RATS) specialty group on May 25 and 26, 2021, with a great line up of seven presentations! The first part of the session included three talks that related to the conference theme in the context of the rethinking of conservation documentation and scientific imaging and stakeholders, and the second part of the session included four talks focusing on imaging case studies and applications. The second part of the session was followed by an IWG virtual social, a Sip n' Share, to continue to build and connect the imaging community through sharing images and imaging projects.

We are excited about what we have accomplished in our first year and we are looking forward to continuing to build this imaging community and the shared resources! If you are interested in learning more or getting involved, please take a look at the Wiki (www.conservation-wiki.com/wiki/Imaging) and email imaging@culturalheritage.org.

E. Keats Webb, IWG Chair, aic.imagingWG@gmail.com

FAIC Receives NEH American Rescue Plan Grant

The Foundation for Advancement in Conservation (FAIC) received a grant of \$62,894 in American Rescue Plan funds from the National Endowment for the Humanities (NEH). The grant, announced in October 2022, will help support two FAIC programs that are key to preserving humanities collections in the US: National Heritage Responders, and Conservation OnLine and the Global Conservation Forum.

FAIC's National Heritage Responders (NHR) is a national network of volunteers who are specially trained to respond to emergencies involving cultural collections. Initial training was supported by grants from the Institute of Museum and Library Services (IMLS) and NEH, but FAIC relies on donations and sponsorships to maintain the team's readiness. The new NEH grant will help support a portion of the expenses for the FAIC Emergency Programs Coordinator, Elaina Gregg, and the NHR Coordinator, Rebecca Elder, to help ensure that in-person, phone, and email support are available for all collecting institutions in need. Elaina also serves as FAIC's liaison with National Voluntary Organizations Active in Disasters (NVOAD) and the Heritage Emergency National Task Force (HENTF) and provides outreach to allied cultural and emergency management organizations.

FAIC's Conservation OnLine (CoOL) and the associated Global Conservation Forum are free online resources that allow preservation specialists from around the world to share resources, discuss new materials and treatments, and ask and respond to questions as they arise. These virtual resources became even more important during the pandemic, with 688 new registered users and 975 new threads posted to the forum in the past year. Although FAIC has been able to decrease the costs of managing these resources through technology upgrades in recent years, ongoing costs to maintain the website and moderate the forum will be supported by the new grant. A key reason that the forum has remained a vital resource for the past 35 years is that postings are screened for relevance, advertising, and other inappropriate content; Global Conservation Forum moderator Scott Devine reviews and edits posts every day prior to releasing them to the forum.

We are grateful to NEH for its continued support for education, research, emergency response, and resources that help to preserve American's humanities collections.

Why Should I Support FAIC?

- › Because FAIC offers professional development at subsidized prices that helps me stay current with knowledge and techniques that I need
- › Because FAIC offers scholarships and grants to help me, my colleagues, and students get to professional development opportunities around the world
- › Because FAIC introduces small and mid-size collecting institutions to conservation professionals through assessments, webinars, and online resources (such as CAP and C2C Care)
- › Because FAIC brings conservation expertise to save collections hit by disasters
- › Because FAIC supports online resources and print publications that I can rely on
- › Because FAIC resources like STiCH help reduce the CO₂ footprint of conservation and collections
- › Because none of my AIC membership dues go to FAIC
- › Because grants don't pay for all the costs of running programs and often must be matched from donations and other sources
- › Because it feels good!

You can learn more about our programs at www.culturalheritage.org/about-us/foundation/programs. Please consider a generous year-end contribution to ensure that these programs continue to grow and serve the needs of conservation professionals. You may mail your check to FAIC at 727 15th Street NW, Suite 500, Washington, DC 20005, or make an online donation or recurring payment on our secure portal at www.culturalheritage.org/donate. Thank you for your support.

FAIC Receives Getty Foundation Grant to Share Annual Meeting Programs

FAIC is pleased to announce that we have received funding from the Getty Foundation in support of travel assistance for conservation professionals from Latin America and the Caribbean to attend AIC's 50th Annual Meeting in Los Angeles in May 2022. The grant will also support virtual participation by conservation professionals from that region as well as from Africa and the Near East. The Latin American/Caribbean Scholars program has supported 300 attendees at our annual meetings since 1997. Additional information about this year's program can be found in the Grants & Scholarships section of this issue, and at <https://www.culturalheritage.org/resources/funding/professional-development>.



Curious about LACS?

See the Back Page on p. 38 of this issue for more facts about this program.

FAIC Receives NCPTT Grant to Improve AIC Wiki

FAIC is pleased to announce that we have received funding from the National Center for Preservation Technology and Training (NCPTT) for a contractor to begin configuring the AIC Wiki's new Semantic MediaWiki extension, allowing us to participate more fully in the Linked Conservation Data initiative and improve the underlying structure of the site, among other benefits. The new Wiki Working Group (see the Association News column) will help support the direction of this technical work with monthly meetings.

Watch for the New FAIC Compensation Survey

With funding from the Samuel H. Kress Foundation, FAIC will be conducting a new conservation compensation survey in January. Previous surveys in 2009 and 2014 helped gather a picture of earnings, benefits, and work duties for conservation professionals nationwide. Please watch for the January announcement in the member community.

EMERGENCY PREPAREDNESS AND RESPONSE

NHR Responds to Hurricane Ida

NHR continues to provide virtual support to institutions impacted by Hurricane Ida. Since Ida's landfall on August 29, 2021, NHR volunteers have spoken to staff from over twenty cultural institutions through the NHR hotline, served as institutional liaisons, and responded to email inquiries from institutions spanning the Gulf Coast to the Northeast. NHR volunteers have also collaborated with the Heritage Emergency National Task Force (HENTF) and the American Association for State and Local History (AASLH) to reach over 200 institutions in Louisiana to inquire about any damage sustained and to offer assistance where needed. With the Ida response, NHR launched a new email help line to provide advice to members of the public who have damaged heirlooms and personal items. The public can now reach NHR at nhrpublichelpline@culturalheritage.org.



NHR

NHR not only supports institutions affected by disasters, but is now offering support to members of the public. Learn more at www.culturalheritage.org/nhr.

Emergency Supply Cache Webinar

On September 15, 2021, FAIC hosted a webinar titled "Establishing Emergency Supply Caches." Rachel Onuf, representing the Vermont Arts & Culture Disaster and Resilience Network (VACDARN), and Adrienne Berney, representing North Carolina's Cultural Resources Emergency Support Team (CREST), discussed their networks' processes for procuring funding for supplies, determining which supplies to stock for immediate response and long-term recovery efforts, locating where to house supplies, and deploying supplies following an emergency event. The recording of the webinar can be viewed here: <https://learning.culturalheritage.org/products/establishing-and-maintaining-emergency-supply-caches>.

Georgia Heritage Responders Training Rescheduled for Spring 2022

FAIC made the difficult decision to postpone the Georgia Heritage Responders (GHR) training in Savannah, Georgia, until March 2022 due to an ongoing COVID-19 surge in the area. The GHR training was originally scheduled for April 2020, but with the onset of the COVID-19 pandemic, was postponed until October 2021 and will now occur next year. In addition to training local cultural heritage stewards and emergency response personnel to more effectively respond to disasters affecting collections, a “train the trainers” component will prepare four additional instructors to teach heritage response training for future events.

OUTREACH PROGRAMS

Connecting to Collections Care User Survey Report

A report outlining the results of the 2021 Connecting to Collections Care User Needs Survey is now available on our website at www.culturalheritage.org/surveys. Over 1,500 staff and volunteers in the cultural heritage sector responded to the survey to share their feedback and ideas about the Connecting to Collections Care community. Their responses will be used to help us better support small and mid-sized museums in their efforts to care for their collections.

Bank of America Art Conservation Project Grants

Bank of America has opened up the application period for 2022 Bank of America Art Conservation Project (ACP) grants.

ACP provides grants to nonprofit museums across the world to conserve historically or culturally significant works of art that are in danger of deterioration. In 2021, Bank of America provided funding for 23 cultural restoration projects across the globe and since the program's launch in 2010, it has funded the conservation of over 5,000 individual pieces of art through 195 projects in 36 countries. More information about the 2021 Art Conservation Project selections can be found at https://about.bankofamerica.com/assets/pdf/ACP_2021_booklet.pdf.

Proposals for 2022 ACP grants are being accepted from October 1 to November 30, 2021. Nonprofit cultural institutions of all sizes with artwork requiring conservation are welcome and encouraged to apply, with funding being awarded and distributed in 2022. To apply, visit: https://about.bankofamerica.com/assets/pdf/ACP_2022_Proposal.pdf.

FAIC thanks the many AIC members who serve as reviewers for the proposals.

GRANTS & SCHOLARSHIPS

Latin American and Caribbean Scholars Joining AIC Annual Meeting in LA

FAIC will be hosting ten conservation professionals from Latin America and the Caribbean to participate in-person at AIC's 50th Annual Meeting in Los Angeles, California, with generous support from the Getty Foundation. Additionally, scholarships will be provided to 100 conservation professionals from Latin America, Caribbean, Africa, and the Near East to participate in the virtual components of the 2022 annual meeting. See The Back Page for more on the history of this program. FAIC is working with APOYOnline to provide interpretation and support to the ten awardees who will be joining us in Los Angeles.



Outreach Event

FAIC staff are looking forward to participating in this upcoming event. Say hello if you see us there!

➤ Small Museums Association, College Park, MD, February 20 – 22, 2022

Upcoming FAIC Grant and Scholarship Deadlines

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

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

APPLICATIONS DUE DECEMBER 15

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

APPLICATIONS DUE JANUARY 22

Kress Conservation Fellowships offer grants of \$37,000 to cultural institutions and conservation facilities to sponsor supervised post-graduate fellowship opportunities to help develop the skills of emerging conservators.



Find Grants

FAIC lists many funding opportunities online at www.culturalheritage.org/grants.

Find descriptions, requirements, and deadlines for all our grants, fellowships, and scholarships.

FAIC PROFESSIONAL DEVELOPMENT COURSES

Conservation Science Tutorials Available on Learning Platform

The Conservation Science Tutorials that were previously on Conservation OnLine (CoOL) have been reformatted and relocated to our online learning platform. This free self-study program provides a review of key science principles in conservation. <https://learning.culturalheritage.org/products/conservation-science-tutorials>

Modules in the series include adhesion, analytical techniques, Arrhenius equation, color, enzymes, redox reactions, refraction and reflection, relative humidity, safety in the laboratory, soaps, surfactants, and detergents, statistics, Teas chart, and weights and measures. Many thanks to Avery Bazemore for their volunteer assistance in making this resource available again.

This series was created with support from the Getty Foundation.

CONSERVATION SCIENCE TUTORIALS

With the support of the Getty Foundation, FAIC has created a series of self-paced modules that review key science principles in conservation. The modules are designed to:

- help mid-career conservators refresh their knowledge
- prepare participants for workshops on specific topics
- assist students about to enter a graduate conservation program

Modules in the series:

Adhesion

Adhesives are used by art conservators in the restoration of all types of materials from paper and leather to stone and plaster. A good understanding of the chemistry and physics of adhesives is key to choosing and using them appropriately.

Before working through this tutorial you should read the sections on metallic, ionic, and covalent bonding in the *AS and A Level Chemistry Through Diagrams* (Oxford Revision Guides) or a similar basic chemistry book. Another useful reference is *The Science for Conservators Series, Volume 3: Adhesives and Coatings* (Conservation Science Teaching Series), which expands on the concepts found in this tutorial and would make good follow-up reading.

After completing this tutorial, you will be able to:

- Describe the distinction between cohesive and adhesive bonds.
- List the main types of chemical and physical forces involved cohesive and adhesive bonds.
- Understand the importance of wetting in adhesion.
- Describe some of the solidification processes of adhesives.
- List some types of adhesive failure and criteria for testing adhesives.

Enter tutorial

Useful links on this topic:

[JAIC Online](#)

[AS and A Level Chemistry Through Diagrams \(Oxford Revision Guides\)](#)

[The Science for Conservators Series, Volume 3: Adhesives and Coatings \(Conservation Science Teaching Series\)](#)

[Kronthal, Lisa; Levinson, Judith; Dignard, Carole; Chao, Esther; Down, Jane; "Beva 371 and its use as an adhesive for skin and leather repairs: background and a review of treatments"; JAIC 2003, 42\(2\), 341-362.](#)

[Neiro, Michaela; "Adhesive replacement: potential new treatment for stabilization of archaeological ceramics"; JAIC 2003, 42\(2\), 237-244.](#)

[Bardney, James; Garland, Kathleen M.; Freeman, William B.; Rogers, Joe; "Benzoid B-72 as a structural adhesive and as a barrier within structural](#)

Analytical Techniques

Arrhenius Equation

Color

1. Introduction



Japanese Folding Screens Video by Yoshiyuki Nishio Now Available

If you have ever wondered how a folding Japanese screen is constructed, a new video-based tutorial offers detailed, step-by-step documentation of master workers building and restoring traditional screens. Conservator Yoshiyuki Nishio conceived, directed, filmed, and even provided music for the instructional video, which is now available to stream from FAIC's learning center. Short segments focus on a particular process and can be viewed in or out of sequence. The series includes over two hours of close-up views of the work, professional narration, and a glossary of terms in Kanji and transliteration for reference.

Preparation of the video tutorial was funded in part by an FAIC Samuel H. Kress Conservation Publication Fellowship.

The series can be accessed at: <https://learning.culturalheritage.org/products/the-japanese-folding-screen-a-tutorial-video-by-yoshiyuki-nishio>. A fee of \$39 for AIC members or \$49 for non-members allows for unlimited access to this resource. Proceeds will help support FAIC's scholarships, professional development, emergency, outreach, and other programs.

FAIC Professional Development Courses

FAIC professional development programs are a crucial source of 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 programs, as noted below.

Full course descriptions and registration information are available at <https://learning.culturalheritage.org/conservation>.

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

Special Issue for 2023

The AIC Sustainability Committee (SC) is proposing a JAIC special issue dedicated to sustainability within conservation and collections care. SC members Kate Fugett and Annabelle Camp are the lead organizers for this special issue. Abstracts are due to the SC by January 31, 2022. For more details on the Call for Papers and on how to submit your article, visit www.culturalheritage.org/jaic-special-call.

Promoting JAIC Beyond Members

Promotion of the journal during AIC's annual meetings has typically consisted of initiatives such as exhibits at the Taylor & Francis booth, discussions with speakers and poster presenters, attendance at a JAIC Editorial Board meeting, and an open pre-session for potential authors in which AIC staff, associate editors, and the editor-in-chief discuss author guidelines and the benefits of publishing in the journal. Due to COVID-19, the in-person Editorial Board meeting has been temporarily replaced with two online conference calls in the fall and spring, and the Scholarly Writing Pre-Session was offered in virtual format during the 2020 and 2021 AIC Annual Meetings.

In addition, a series of online activities have been implemented this year to increase recognition and awareness of JAIC on a national and international scale.

- › On April 15, JAIC associate editors Gregory Bailey, Ellen Pearlstein, and Corina Rogge presented at the Association of North American Graduate Programs in Conservation (ANAGPIC) 46th Annual Conference. The topics covered during this pre-conference talk included an overview of peer reviewed conservation publication venues available to students, peer review and how it works, and general tips about manuscript preparation.
- › On October 26, The Society of Winterthur Fellows hosted an online panel discussion about publishing titled "Demystifying Cultural Heritage Publication." As part of this event, JAIC associate editor Robin Hanson addressed publication range, opportunities to become involved, and tips for submitting content to journals.
- › On November 15, I will be offering a workshop for Latin American professionals as part of the APOYOnline 4th Regional Conference titled Connect, Empower, Transform: A Virtual Conference for Students and Emerging Professionals in Cultural Heritage. The workshop will provide a platform for exchange of knowledge and experiences among members of the Spanish-speaking conservation community.

I believe that these events will have a positive impact on JAIC while ensuring that it reaches a wider audience.

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



Visit JAIC Online

Learn more about writing and submitting articles and reading the journal at www.culturalheritage.org/journal.

Read Journal Articles as They Are Published

Members have full access to complete past and current issues as well as articles that will be forthcoming in print. The special issue on Contemporary Art Conservation is now in press, and the November issue will follow shortly after. All 17 articles in those print issues are available online now, plus 14 additional articles on a variety of topics. Look for posts in the AIC Member Community by Communications Associate Carmina Lamare-Bertrand that point you to the articles as they publish online.

Read the articles via our website at [www.culturalheritage.org/publications/journal-\(jaic\)/member-access](http://www.culturalheritage.org/publications/journal-(jaic)/member-access) (this page requires a member login). Once you log in, navigate to Publications > Journal to see more about reading and contributing to the journal.

Health & Safety

Fire Grenades: Harmless or Poison?

Fire outbreaks have been a concern throughout history. If one considers how people heated their homes (fireplaces), lit their rooms (candles, lanterns, gas lighting), and cooked their food (hearthths or fuel-burning stoves), it is little wonder that house fires would be of concern to people in their day-to-day lives.

Fire extinguishers have been around since ancient times—some no more than a hand pump delivering water—but one of the more creative, and decorative, versions of the fire extinguisher came in the form of glass spheres known as fire grenades (Figures 1 and 3). In the 19th and early 20th century, these artifacts were used to fight fires by having a person throw the glass container at the base of a fire. The glass smashed, releasing the fire-fighting fluid to extinguish the flames. Fire grenades are often found in historic buildings, hanging on a wall bracket or suspended from the ceiling from metal rails, as an early method of “fire sprinklers.” The fire would cause the seal to open, and the solution would be poured onto the fire. The glass items could be filled with various liquids and sometimes solids, including water, carbonic acid, sodium bicarbonate, ammonium chloride, sodium chloride, and later, carbon tetrachloride. Of the materials one might find in these fire grenades, one of the most popular is also one of the most dangerous: carbon tetrachloride (CCl_4).

Carbon tetrachloride (also known as tetrachloromethane, perchloromethane, carbon tet, and CTC) is a colorless liquid with a sweet odor that evaporates readily. It had been used in the dry-cleaning industry and as a refrigerant (R-10). It has since been banned from commercial use due to environmental and safety concerns; this occurred in the US in 1985 and worldwide in 2010. Carbon tetrachloride was first brought to the United States from Germany as “Carbona,” a cleaning agent created by Ernst Klipstein in 1898; its first American manufacturer was most likely Dow Chemical in 1908. It was used as a fire extinguishing reagent as early as 1911. The chemical had multiple appealing properties; it has a very low freezing point (-50°F), can extinguish multiple types of fires, and is nonflammable. However, its byproducts from putting out fire are phosgene (COCl_2) and chlorine (Cl_2) gases.

Phosgene, originally synthesized in 1812, was used by the German army during World War I as a chemical weapon. It was an effective weapon, as phosgene is heavier than air and could overwhelm enemy trenches, leaving soldiers with teary, clouded eyes, a burning throat, and painful coughing; heavy exposure could even cause pulmonary edema and cardiovascular collapse. Chlorine gas was also used in chemical warfare during the first World War. It utilizes the moisture available in the eyes, throat, and lungs to produce hydrochloric acid, which creates a severe burning sensation. Therefore, carbon tetrachloride's use in confined spaces to smother a fire had the potential to be deadly to its user and bystanders.

How can one tell the difference between the fire grenade that holds salt water versus the one that contains carbon tetrachloride or other potentially dangerous chemicals? Given that these glass vessels were hermetically sealed, telling the difference between the two contents is near impossible. Color can also not be used as an indicator of danger even though the liquid inside may be clear, or dyed red or blue, as both water and carbon tetrachloride are clear liquids. Also, colored glass could be used, or the interior of the bulb may have been painted.

Figure 1. Newspaper advertisement for the Harden Star fire grenade, which appeared in the *Chicago Tribune*, February 2, 1885.

To determine the solvent inside, manufacture date is the best method of identification. It is safe to assume that any fire grenade manufactured before 1908 does not contain carbon tetrachloride. One brand of fire grenade that contains carbon tetrachloride is Red Comet, a company that began manufacturing fire grenades in 1919 (Figure 2). Red Comet had a long-standing relationship with Dow Chemical; the company set up a chemical pipeline that ran directly to the Red Comet plant from the local railroad station in Littleton, Colorado, most likely containing carbon tetrachloride or another chlorinated solvent with similar properties. However, if a date cannot be determined for the fire grenade, it is preferable to err on the side of caution and assume that it contains carbon tetrachloride.

So, what should you do if there is an accident and one of your fire grenades breaks? If breakage occurs during a fire, evacuate the building and inform first responders of the carbon tetrachloride so they are aware of the potential hazards. If a fire grenade breaks, resulting in a carbon tetrachloride spill, consult the safety data sheet that should be on hand for proper cleanup procedures including appropriate personal protective equipment (PPE); use inert materials to absorb the spill and a suitable sealable container to hold the absorbed material once cleanup is complete. This will involve some preparation before there is an issue, such as having an appropriate prepared spill kit. If you are not able to manage the spill safely, call your local fire or police department and ask for assistance with hazardous material cleanup.

The good news is that if the fire grenades are well sealed, devoid of cracks, breaks, or other flaws in the glass, they should be safe to store. Store them in a cool, dry, well-ventilated location, separate from alkali metals. Add a label about appropriate storage and possible hazards whenever possible. Check a safety data sheet for carbon tetrachloride for detailed information. State and local ordinances should be consulted when dealing with these potentially dangerous "fire bombs." Keep in mind that if you are the caretaker of a historic property with this kind of fire prevention system, the fire grenades will break if there is a fire. Brackets and ceiling systems should be checked regularly for corrosion and metal fatigue to prevent accidental breakage.

—Tara Kennedy, Preventive Conservator, Yale Library Center for Preservation and Conservation, tara.d.kennedy@yale.edu; and Katherine Ridgway, State Archaeological Conservator, Virginia Department of Historic Resources, katherine.ridgway@dhr.virginia.gov



Figure 2. Newspaper Advertisement for Red Comet, which appeared in *Nebraska, The Crofton Journal*, June 3, 1937.

PUTS OUT FIRE INSTANTLY!!

**THE HARDEN HAND-GRENADE
FIRE EXTINGUISHER**

IS THE
QUICKEST, SUREST AND MOST EFFECTIVE
INVENTION FOR
EXTINGUISHING FIRES
IN THEIR EARLY STAGES,
THAT HAS EVER BEEN DEvised.



These GRENADES are made of glass, containing a fluid which, upon being BROKEN OVER or THROWN INTO A FIRE, generates a gas that EXTINGUISHES THE FLAMES INSTANTLY, as if by magic. FIRE CANNOT EXIST IN CONTACT WITH IT A MOMENT. These grenades can be placed in every room of your home, office, store, manufactory or place of business at convenient points, and in case of fire are ALWAYS READY FOR IMMEDIATE USE. They are small and no experience is necessary to handle them. ANY MAN, WOMAN OR CHILD WHO CAN THROW A BALL, CAN USE THESE GRENADES EFFECTUALLY IN PUTTING OUT A FIRE. They are tightly sealed, will not deteriorate with age or burst or freeze in any climate, and are PERFECTLY HARMLESS. Should a grenade get accidentally broken, THE CONTENTS CANNOT POSSIBLY INJURE THE PERSON, CLOTHES OR CARPETS IN THE SLIGHTEST DEGREE. Should a person's clothes catch fire, and the contents of a Hand-Grenade Fire Extinguisher be thrown over the victim's head and clothes, the fire would be PUT OUT IN AN INSTANT, and perhaps a life saved thereby. No man, merchant, manufacturer, farmer, hotel or vessel should be without them, as the price is within reach of all. They are valuable everywhere, and especially so where there is a lack of water facilities and no fire department exists, as is the case in small towns and farming communities. A dozen or more of these wonderful Hand-Grenades at your home or place of business in case of fire may save you hundreds or thousands of dollars.

The Inter-State Industrial Exposition building at Chicago has TAKEN FIRE TWICE during the year, and TWICE EXTINGUISHED by the HARDEN HAND-GRENADE FIRE EXTINGUISHERS. The grenades have the official endorsement of JOHN P. REYNOLDS, Secretary of the EXPOSITION, also of the NATIONAL EXHIBITION OF RAILWAY APPLIANCES; of S. D. FISHER, Secretary of Illinois State Board of Agriculture; and D. J. SWEENEY, Fire Marshal of Chicago; besides hundreds of citizens of Chicago who have witnessed various tests, given at the Illinois State Fair Grounds, Chicago Base Ball Park and other points. The *Chicago Tribune*, *Times*, *Inter Ocean*, *News*, *Journal* and *Herald*, have all had favorable comments upon the value of the grenades.

EVERY CITIZEN CAN PROTECT HIMSELF AGAINST FIRE. The prices of the HARDEN HAND-GRENADE FIRE EXTINGUISHERS are \$9.00 per dozen, pint size, or \$5.00 per dozen, half-pint size, and will be sent, packed a dozen in a case, to any address on receipt of the money. Fuller particulars given in circulars. Agents will be wanted in every county.

MANUFACTURED AND SOLD BY
THE HARDEN HAND-GRENADE FIRE EXTINGUISHER CO.
205 WABASH AVE., CHICAGO, ILL.

Figure 3. Another example of a Harden grenade-style fire extinguisher advertisement from the *Topeka Tribune*, February 2, 1884.

References

- Baker, Thomas R. 1886. "An Absurd Claim. Smashing the Hand Fire Grenade." *Lancaster New Era*, February 2.
- CDC (Centers for Disease Control and Prevention). 2018. Emergency Preparedness and Response: Facts about Chlorine. 4 April. Accessed September 22, 2021. <https://emergency.cdc.gov/agent/chlorine/basics/facts.asp>.
- Davidson, Edward M. 1911. Process of Extinguishing Fires. US Patent 1,010,870, filed December 5.
- Doherty, Richard E. 2000. "A History of the Production and Use of Carbon Tetrachloride, Tetrachloroethylene, Trichloroethylene and 1,1,1-Trichloroethane in the United States: Part 1 - Historical Background; Carbon Tetrachloride and Tetrachloroethylene." *Environmental Forensics* 1 (2): 69-81. doi:10.1006/enfo.2000.0010.
- Dorward, Rebecca. 2021. Red Comet Manufacturing Company. Accessed August 31, 2021. <https://www.littletongov.org/my-littleton/littleton-history/other-topics/red-comet-manufacturing>.
- Dourson, Michael. 2018. *ACSH Explains: What's the Story on Carbon Tetrachloride?* Accessed August 30, 2021. <https://www.acsh.org/news/2018/08/09/acsh-explains-whats-story-carbon-tetrachloride-13292>.
- Fieldner, A.C., S. H. Katz, S. P. Kinney, and E. Longfellow. 1920. "Poisonous Gases from Carbon Tetrachloride Fire Extinguishers." *Journal of the Franklin Institute* 190 (4): 543-565.
- FRI (Fire and Rescue International). 2015. "History of Fire Extinguishers." 33rd ed., 3 (9): 60-61. <http://www.frimedia.org/uploads/1/2/2/7/122743954/heritage-vol-3-no9.pdf>
- Harden, John J. 1884. Hand Grenade Fire Extinguisher. US Patent 297,075, filed April 15.
- Hodge, O. J. 1951. *Fire Tests of Bulb-Type Carbon Tetrachloride Fire Extinguishers*. National Bureau of Standards Miscellaneous Publication 197, US Department of Commerce, National Bureau of Standards. Washington, DC: United States Government Printing Office. <https://www.govinfo.gov/content/pkg/GOVPUB-C13-465409f5d976d10a69ddf2d68087ffac/pdf/GOVPUB-C13-465409f5d-976d10a69ddf2d68087ffac.pdf>.
- Hutson, A. C. 1916. *Fire Prevention and Protection: A Compilation of Insurance Regulations Covering Modern Restrictions on Hazards and Suggested Improvements in Building Construction and Fire Prevention and Extinguishment*. New York: Spectator Company.
- Kenlon, John. 1913. *Fires and Fire-fighters; A history of Modern Fire-fighting With a Review of its Development From Earliest Times*. New York: George H. Doran Company.
- Mitchell, Noah. 1885. Hand-Grenade Fire-Extinguisher. US Patent 324,577, filed August 18.
- NCBI (National Center for Biotechnology Information). 2021. "PubChem Compound Summary for CID 5943, Carbon Tetrachloride." *PubChem*. Accessed September 13, 2021. <https://pubchem.ncbi.nlm.nih.gov/compound/Carbon-tetrachloride>.
- NIOSH (National Institute for Occupational Safety and Health). 2011. "Phosgene (CG): Lung Damaging Agent." Accessed September 22, 2021. https://www.cdc.gov/niosh/ershdb/emergencyresponsecard_29750023.html.



Health & Safety Questions?

Get in touch with the Health & Safety Network to learn more about safety in the workplace. Email Health-Safety@culturalheritage.org.

Join the H&S Forum!

Share condundrums and get answers from a variety of experts in our Health & Safety Network Forum.

New Publications

Esmay, Francesca, Ted Mann, and Jeffrey Weiss. *Object Lessons: Case Studies in Minimal Art - The Guggenheim Panza Collection Initiative*. New York: Guggenheim Museum, 2021. ISBN: 9780892075560. Based upon the research of the Panza Collection Initiative, a ten-year study project, this book focuses on four works by key figures of 1960s minimalism and conceptual art: Dan Flavin, Donald Judd, Robert Morris, and Lawrence Weiner. Among other perspectives, the conservation narrative establishes the role of fabricators and the material and technical standards for production of the object.

Flaman, Bernard, and Chandler McCoy, eds., with Gail Ostergren. *Managing Energy Use in Modern Buildings: Case Studies in Conservation Practice*. Los Angeles, CA: Getty Conservation Institute, 2021. ISBN: 9781606066973. The ten case studies presented in this book address the challenges of improving energy consumption and thermal comfort in modern buildings. It is a volume in the *Conserving Modern Heritage* series.

Gjerde, Jan Magne, and Mari Strifeldt Arntzen, eds. *Perspectives on Differences in Rock Art*. Sheffield, South Yorkshire; Bristol, CT: Equinox Publishing Ltd., 2021. ISBN: 9781781795606. This volume publishes proceedings from the third Alta Conference on Rock Art (ACRA III) conference held in 2015. It includes 25 papers by international scholars covering rock art from across the globe and focusing on issues of authenticity and presentation, perspectives on differences, and new research goals and documentation methods.

Hannibal, Joseph T., S. Kramar, and B. J. Cooper, eds. *Global Heritage Stone: Worldwide Examples of Heritage Stones*. Geological Society Special Publication. London: The Geological Society of London, 2020. ISBN: 9781786204080. The contributions in this volume bring together diverse information on heritage stones, ranging from their geological setting and quarry locations to mechanical properties, current availability, and uses over time. Heritage stones, such as marble, porphyry, and granite, are defined as building and ornamental stones that have special significance in human culture.

Hecker, Sharon, and Silvia Bottinelli. *Lead in Modern and Contemporary Art*. London: Bloomsbury Visual Arts, 2021. ISBN: 9781350196445. This collection of papers examines the uses of lead in modern and contemporary art and its relevance from a variety of perspectives, including technical art history, art history, art criticism, and curatorial studies. It is a volume in the *Material Culture of Art and Design* series.

Larochette, Jean Pierre, and Yadin Larochette. *Anatomy of a Tapestry: Techniques, Materials, Care*. Atglen, PA: Schiffer Publishing, 2020. ISBN: 9780764359330. This book offers detailed information on traditional tapestry weaving techniques, written by a fourth-generation French Aubusson tapestry weaver. Conservator Yadin Larochette contributes theories and approaches to the conservation of these textiles, including findings from new scientific research.

Waters, Linda, Sarah Hillary, and Jenny Sherman. *The Back of the Painting: Secrets and Stories from Art Conservation*. Wellington, New Zealand: Te Papa Press, 2021. ISBN: 9780995133884. This book by three painting conservators explores the backs of 33 paintings, ranging from 14th century artworks to the present day, from Claude Lorrain to Ralph Hotere, and held in the collections of the Museum of New Zealand Te Papa Tongarewa, the Auckland Art Gallery Toi o Tāmaki, and the Dunedin Public Art Gallery.

Wei, Bill, ed. *Art Conservation: Mechanical Properties and Testing of Materials*. Singapore: Jenny Stanford Publishing, 2021. ISBN: 9789814877688. This book aims to assist conservators in dealing with questions in their daily work that involve the mechanical behavior of materials by introducing the basics of mechanical properties of materials and mechanical testing.

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

People

Gerrit Albertson recently joined the Los Angeles County Museum of Art in Los Angeles, California, as Associate Conservator of Paintings in the Conservation Center. He previously served as the Charles E. Culpeper Fellow at the National Gallery of Art, in Washington, DC. He can be reached at galbertson@lacma.org.

Sophie Church joined the Center for Creative Photography (CCP) in Tucson, Arizona, in August 2021 as the Conservation Technician. She was formerly an intern at the CCP from 2017-2018 and is excited to be back in the lab with Dana Hemmenway, Arthur J. Bell Senior Photograph Conservator, once again. Sophie will assist with preventive and photograph conservation projects. Additionally, Sophie has a strong interest in photograph, paper, and preventive conservation, and looks forward to applying to graduate programs in Spring 2022. Sophie is also the Arizona Regional Liaison for ECPN. She can be reached at sophiechurch@email.arizona.edu or tucson.ecpn.liaison@gmail.com.

Anya Dani has recently joined the Stanford University Archaeology Collections (SUAC) in Stanford, California, as an Associate Objects Conservator. At SUAC she is working on an IMLS-funded Detailed Conservation Survey where she is leading efforts to condition survey priority artifacts from SUAC's global anthropological and archaeological collections. The survey and report she is compiling will include detailed recommendations for the care of these collections while incorporating issues of sustainability, cultural sensitivity, and community collaboration. Previously, Anya spent almost 10 years working at the Okinawa Institute of Science and Technology where she worked on collaborative projects between the university and local museums. She can be reached at adani@stanford.edu

Anne MacKay retired from her position as Head of Conservation at the McCord Museum in Montreal, Canada, on September 10th. Anne arrived at the McCord in the late nineties after a five-year stint at the National Gallery of Canada. For the last twenty-four years she has grown the department to match the expansion of the museum, and now leaves work with all the mixed feelings that such a change brings, including a great excitement for the future. Anne can still be reached at her McCord email address.

Yungjin Shin started her new position as a Visiting Project Conservator at the University of Illinois at Urbana-Champaign (UIUC) Library, in Urbana, Illinois, in September 2021, after graduating from Winterthur/University of Delaware Program in Art Conservation. Her project at UIUC focuses on the conservation and preservation of Gwendolyn Brooks Papers Collection from the Rare Book and Manuscript Library. Yungjin can be reached at shin37@illinois.edu.



Career Center

careers.culturalheritage.org

Connecting you to conservation jobs!

- POST a resume or an anonymous career profile that leads employers to you
- SEARCH and apply to hundreds of jobs using robust filters
- SET UP job alerts that deliver the latest jobs right to your inbox
- ASK the experts your career questions

Creating your job seeker account:

1. Visit careers.culturalheritage.org.
2. On the career center homepage, under the Job Seeker section, select "My Account".
3. Log in or create an account by clicking "Create an Account" option..
4. Enter all required information to complete your profile
5. Return to the homepage by clicking the link "Career Center Home" at the top.

If you need help, contact the customer service department at 860-437-5700 or email clientserv@communitybrands.com.

ymcareers™
by communitybrands

In Memoriam

Eleanor McMillan (1937–2021)

“Copacetic.” “Bodacious.” “Arts Doonsley.”—Eleanor McMillan had her own special vocabulary when she moved through the American conservation world as it coalesced from its disparate origins of craft apprenticeship, university training, commercial practice, and studio art into a specific professional field. Her own background melded indecisive college forays into anthropology she described as “too grippery,” to art history that put her off with “too much jargon,” through studio art into a reluctant English major with a lifelong fluency in arcane adjectives, some invented where mere words failed. As a Radcliffe undergraduate, she missed the contemporaneous ground-breaking work on conservation theory and practice occurring at Harvard’s Fogg art museum. That effort was two stories above the studios she was in, and of course it wasn’t mentioned to her.

Yet Lux Feininger, a.k.a. Theodore Lux, her studio art professor at the Fogg, did suggest that she attend the Arts Student League of New York or [Hans] Hofmann’s School of Fine Art he said was in Brooklyn (though actually located in Manhattan). She chose Manhattan, enjoyed three years there (1960–1962), and developed a lifelong interest in jazz as well. When sidelined at home in Maryland for a few months by wisdom teeth and eye surgery, Eleanor met Elizabeth Packard at the Walters Art Gallery in Baltimore, where she was invited to volunteer. When offered an internship there, she preferred to return to New York City; when no similar position turned up in The Metropolitan Museum of Art’s labs, she turned to Washington, DC. There, Eleanor joined a Smithsonian Institution anthropology laboratory with Charles and Jacqueline Olin as a registrar/technician—there were not yet categories for “intern” or “fellow” or “assistant conservator.” Yet she thought the ethnographic objects were beautiful, and she was also allowed to treat paper artifacts as well. Further training was arranged for Eleanor with Marilyn Widener in Philadelphia. In those days, security measures were casual; she simply took the train with accessioned SI objects in tow for supervised treatment and practice.

She transitioned to full time paper conservation at the Conservation Analytical Laboratory (CAL) when they moved to the new National Museum of American History and Technology (now, the NMAH) around 1964. In her AIC oral history, she remembered a visit from Murray Lebwohl who saw her dilemma with a difficult cardboard backing to be removed. “He saved my life!” she said, when he returned a week later with a special gift—an enormous spatula perfectly suited for the job at hand. This openness and kindness she carried forward soon afterward. In the days when only steam kettles might be had, Eleanor memorably provided another SI colleague, desperate for a super thin precision steam spray, with the loan of a singular precision micro-steamer “from a friend of a friend at Langley.”

Eleanor had wide sets of friends and acquaintances across the Smithsonian and around town. She provided work for new conservation staff when CAL was pushed off the Mall to the Museum Support Center (MSC) in Suitland, Maryland, in 1984—decades before a shuttle bus, the Metro, and email resolved the distance from curatorial staff and downtown colleagues. She fretted over this breach in casual communication, the shutdown of informal social interaction, and the purveying of ideas, inquiries, and answers. How can you work with someone you haven’t met? *How can you understand what they really mean to say?* With this appreciation of nuance, it’s easy to understand why she was among the first women admitted to the Cosmos Club, an elite private social club.

This dual interest in people and in the well-being of the field was also apparent in the hires she made at CAL in Suitland for the expanded laboratory spaces.



Eleanor McMillan in retirement.

As head of conservation, she built a team of various specialties. Her choices were diversified before the term was popular, and varied in approach, background, and interests as well as in conservation fields, race, and ethnicities. Consequently, the conservation lab staff was ready for any need or change in focus, such as teaching courses (SCMRE), creating care brochures for the public, writing a catalogue *raisonné*, or treating unusual, iconic objects.

It's difficult to define Eleanor McMillan's ultimate and particular skill set and her legacy to the profession; she was a founder of the Washington Conservation Guild and the AIC in its present form, and later a board member of both AIC and IIC. She was the patron donor instrumental to the establishment of Smithsonian Institution Archives Conservation. "Gracious" can mean "the ability to set a stranger at ease," and this encompassed one of Eleanor's gifts. She was outgoing, generous in spirit; she didn't dwell on setbacks and was gentle on the malfeasance in others. Her thoughtful *joie de vivre* leaves behind a wide range of friends and acquaintances whose relationship with Eleanor remains full of fond memories and memorable stories. Should you doubt this, she is (so far) the only conservator to donate a baby blue 1965 Ford Mustang to NMAH's department of transportation (accession #2004.0285) and to create a "Conservation Window" for the public at the Walters Art Gallery.

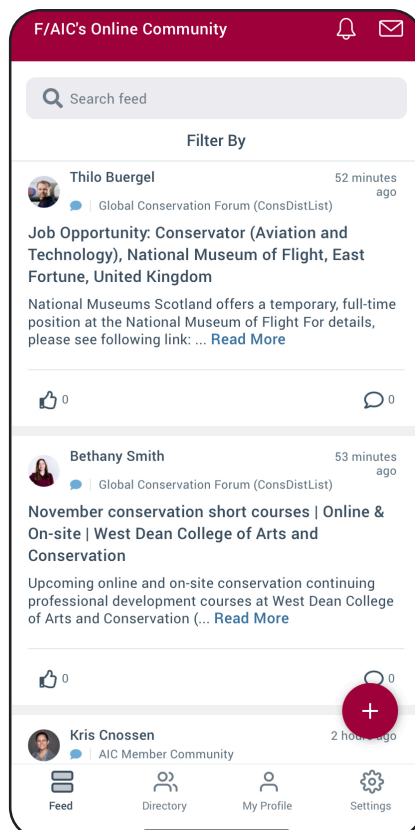
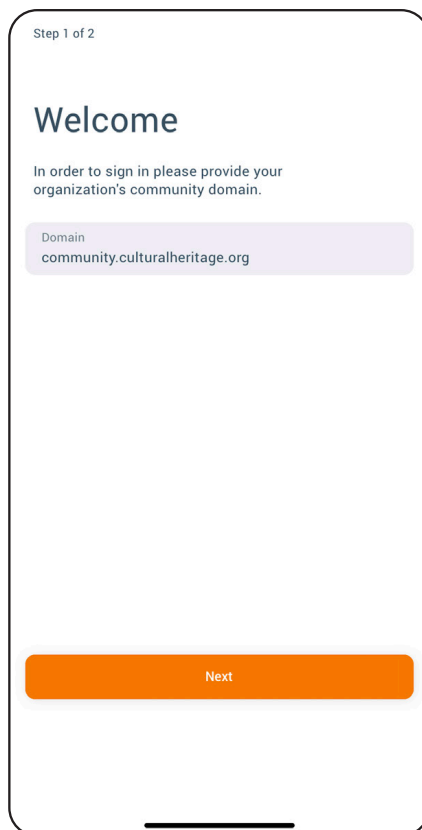
—Mary Ballard, ballardm@si.edu; Tom Chase, tchase4921@aol.com; and
Scott Odell, mainebanjos@gmail.com

AIC Online Community Access Is Now at Your Fingertips

Engage on our app!

1. Search for the **Connected Community** app in your phone's app store.
2. Enter the full URL in the domain field: community.culturalheritage.org
3. Log in using your primary email address and password.

You'll see a news feed of posts from all the communities you belong to. Replying and searching are easy, and you can filter the feed and connect with colleagues.



Conservation Graduate Programs

The Conservation Graduate Programs announce their student internship and post-graduate placements.

BUFFALO STATE COLLEGE, STATE UNIVERSITY OF NEW YORK, GARMAN ART CONSERVATION DEPARTMENT

Student class of 2022 internship placements

STUDENT	INSTITUTION
Kate Aguirre	Brooklyn Museum, Brooklyn, NY
Annika Blake-Howland	Metropolitan Museum of Art, New York, NY
Liatte Dotan	Museum Conservation Services, Harpers Ferry Center, National Park Service, Harpers Ferry, WV
Emma Guerard	University Libraries Preservation & Conservation Department, University of Iowa, Iowa City, IA
Kathryn Kenney	Library of Congress, Washington, DC
Jen Mikes	The Walters Art Museum, Baltimore, MD
Kaela Nurmi	Museum of Modern Art, New York, NY
Abby Schleicher	Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC
Katya Zinsli	Lunder Conservation Center, Smithsonian American Art Museum, Smithsonian Institution, DC

Post-graduation placement and student research projects for the Class of 2021

STUDENT	POST-GRADUATE PLACEMENT
Anita Dey	Research Fellow in Paper Conservation, Yale University's Center for British Art, New Haven, CT
Stephanie Guidera	Andrew W. Mellon fellow in Objects Conservation, National Museum of the American Indian, Smithsonian Institution, Washington, DC
Heather Hodge	Post Graduate Fellow in Textile Conservation, The Winterthur Museum, Garden, and Library, Winterthur, DC
Rio Lopez	Assistant Conservator, Academy Museum of Motion Pictures, Los Angeles, CA
Elena Mars	Kress Fellow in Objects Conservation, Cleveland Museum of Art, Cleveland, OH
Christine Manwiller	Associate Conservator, Museum of the Bible, Washington, DC
Basia Nosek	Harper-Inglis Fellow, Library of Congress, Washington, DC
Nicole Schmidt	Pursuing multiple positions at this time
Allison Slenker	Assistant Conservator of Objects, Indianapolis Museum of Art at Newfields, Indianapolis, IN
Colleen Watkins	Andrew W. Mellon Post-Graduate Fellow in the Conservation of Works on Paper, Philadelphia Museum of Art, Philadelphia, PA

CONSERVATION CENTER, INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY

The Conservation Center's fourth-year internship placements

STUDENT	INTERSHIP INSTITUTION
Sasha Arden	Time-based Media Art Conservation, Museum of Modern Art & Tate Modern, New York, NY
Adrienne Gendron	Objects Conservation, Cleveland Museum of Art, Cleveland, OH
Tess Hamilton	Photograph Conservation, Weissman Preservation Center, Harvard University, Cambridge, MA
Natasha Kung	Photograph Conservation, Conservation Center for Art & Historic Artifacts, Philadelphia, PA George Eastman Museum, Photograph Conservation, Rochester, NY
Derek Lintala	Paintings Conservation, National Gallery of Art, Washington, DC
Celeste Mahoney	Objects Conservation, Brooklyn Museum, Brooklyn, NY
Shaoyi Qian	Book Conservation, New York Public Library, New York, NY

The class of 2021 post-graduate placements

STUDENT	INSTITUTION PLACEMENT
Nicole Feldman	Objects Conservation, 2021-2022 Samuel H. Kress Fellow, American Museum of Natural History, New York, NY
Taylor Healy	2021-2022 Smithsonian Post-Grad Fellow in Conservation of Museum Collections, Hirshhorn Museum & Sculpture Garden and the Smithsonian American Art Museum, Smithsonian Institution, Washington, DC

Kristin Holder	2021-2022 Research Fellow in Paintings Conservation (Getty Panel Paintings Initiative), Metropolitan Museum of Art, New York, NY
Emma Kimmel	2021-2023 Getty Conserving Canvas Research Fellow, The Conservation Center, NYU, New York, NY
Sarah Montonchaikul	2021-2023 "Plastics Survey Project" Contract Objects Conservator Smithsonian American Art Museum, Smithsonian Institution, Washington, DC
Catherine E. Stephens	2021-2022 Junior Fellow in Photograph Conservation, The Metropolitan Museum of Art, New York, NY

UNIVERSITY OF PENNSYLVANIA, STUART WEITZMAN SCHOOL OF DESIGN, GRADUATE PROGRAM IN HISTORIC PRESERVATION

Current student internships

STUDENT	INTERNSHIP INSTITUTION
Namrata Dadawala	AYON Studio, New York, NY
Carly Adler	Center for Architectural Conservation, Florissant Fossil Beds Project, Florissant, CO
Alison Cavicchio	Center for Architectural Conservation, Florissant Fossil Beds Project, Florissant, CO, & Taliesin Barn Project, Taliesin, WI
Xiyue He	Architectural Conservation Lab, Philadelphia, PA
Blair Horton	The Woodlands, Philadelphia, PA
Caitlin Livesey	Center for Architectural Conservation, Florissant Fossil Beds Project, Florissant, CO
Yifei Yang	Harvard CAMLab, Boston, MA
Jose Hernandez	Historic Building Architects, Trenton, NJ

Post-graduate placements

STUDENT	INSTITUTION
Ifrah Asif	Aga Khan Trust for Culture, Lahore, Pakistan
Jennifer L. Boggs	Archaeologist, Valley Forge National Historical Park, National Park Service, King of Prussia, PA
Alli Davis	Historic Preservation Assistant at the New Jersey Historic Preservation Office at NJ Department of Environmental Protection, Trenton, NJ
Gabrielle Goldstein	Architectural Conservator at Architectural Resources Group, San Francisco, CA
Ha Leem Ro	Research Fellow, Center for Architectural Conservation, Philadelphia, PA
Meris Westberg	IRC- Integrated Conservation, Brooklyn, NY
Gregory Maxwell	Research Fellow, Center for Architectural Conservation, Philadelphia, PA

UCLA/GETTY PROGRAM IN THE CONSERVATION OF CULTURAL HERITAGE

MA Candidates, Class of 2023

STUDENT	INTERNSHIP INSTITUTION
Lauren Conway	Musical Instruments Conservation Lab at the Musical Instrument Museum, Phoenix, AZ Virtual Internship at the Fowler Museum at UCLA, Objects, Los Angeles, CA Virtual Research, NEH Life Cycle Assessment Project
Tamara Dissi	Sculpture and Decorative Arts Conservation, at the Virginia Museum of Fine Arts, Richmond, VA
Jennifer McGough	Tatyana M Thompson & Associates, Paintings Conservation Santa Monica, CA Cataloguing and survey work, Firebird Anthropology Collections, Phillips, ME
Isabel Schneider	Architecture, Florissant Fossil Beds, Florissant, CO Objects Laboratory, Michael C. Carlos Museum, Atlanta, GA
Céline Wachsmuth	Objects at the Anchorage Museum, Anchorage, AL Virtual Internship, at the Fowler Museum at UCLA, Objects, Los Angeles, CA Virtual Research, NEH Life Cycle Assessment Project

PhD Candidate, Class of 2023

STUDENT	INTERNSHIP INSTITUTION
Elizabeth Salmon	Collections Department at the National Museum of the American Indian, Smithsonian Institution, Washington, DC Preventive Conservation at the National Museum of Natural History, Smithsonian Institution, Washington, DC Research Lab at the Museum Conservation Institute, Smithsonian Institution, Washington, DC

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

Class of 2022-Third-Year Internships

STUDENT	INTERNSHIP INSTITUTION
Rachel Bissonnette	Weissman Preservation Center, Harvard Library, Harvard University, Cambridge, MA
Nylah Byrd	Objects Conservation at the Penn Museum, University of Pennsylvania Penn Libraries, Steven Miller Conservation Laboratory, University of Pennsylvania, Philadelphia, PA
Annabelle Camp	The Abegg-Stiftung, Textiles Conservation, Riggisberg, Switzerland The Victoria and Albert Museum, Textiles Conservation, London, United Kingdom
Kristen Crossen	Indianapolis Museum of Art at Newfields, Textiles Conservation, Indianapolis, IN
Allison Kelley	Objects Conservation at the National Museum of Asian Art, Freer Gallery of Art & Arthur M. Sackler Gallery of Art, Smithsonian Institution, Washington, DC
Jessica Ortegon	University of Michigan Library, Library & Archives Conservation, Ann Arbor, MI
Abigail Rodriguez	Objects Conservation at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC
Katelyn Rovito	The Cleveland Museum of Art, Paintings Conservation, Cleveland, OH
Margalit Schindler	Preventive Conservation at The Conservation Center for Art and Historic Artifacts, Philadelphia, PA
Magdalena Solano	Paintings Conservation at the Museum of Modern Art, New York, NY

Post-graduate graduate placements for the Class of 2021

STUDENT	INSTITUTION
Kate Acuna	Assistant Conservator of Musical Instruments, The Metropolitan Museum of Art, New York, NY
Emily Brzezinski	Engen Fellow in Objects Conservation, National Air and Space Museum, Smithsonian, Washington, DC
Maddie Cooper	Associate Preventive Conservator, Conservation Center for Art & Historic Artifacts, Philadelphia, PA
Marie Desrochers	Preservation Outreach Coordinator, State of Utah's Division of Arts and Museums, Salt Lake City, UT
Amanda Kasman	Assistant Paintings Conservator, Atlanta Art Conservation Center, Atlanta, GA
Laura McNulty	Samuel H. Kress Conservation Fellow, Sheridan Libraries, Johns Hopkins University, Baltimore, MD
Isaac Messina	Andrew W. Mellon Fellow in Paintings Conservation, Brooklyn Museum, Brooklyn, NY
Yungjin Shin	Visiting Project Conservator, University of Illinois at Urbana-Champaign Library, Urbana, IL
Jonathan Stevens	Furniture Conservation. Private Practice, Philadelphia, PA. Clients include Woodford Mansion and the Naomi Wood Trust
Sarah Towers	Marshall Steel Post-Graduate Fellow in Wooden Artifacts and Upholstery, Colonial Williamsburg Foundation, Williamsburg, VA

Specialty Group & Network Columns

Book and Paper Group (BPG)

BPG Members,

On behalf of the BPG Executive Council, I would like to shine a spotlight on work taking place in conservation labs across the country as we rethink and revise our use of language in conservation documentation. Many writers have noted over many centuries that language is perhaps the greatest, ongoing collaborative project in history. Language evolves, sometimes organically, seemingly spontaneously, and at other times through deliberate choice. By choosing to be self-reflective and deliberate about our professional terminology and by choosing an approach rooted in what archivist Jessica Tai calls “cultural humility,” we actively value and make space for diverse cultural heritage collections and the communities they represent. Raising our awareness of biases inherent in our professional terminology is the first step toward more honest and accurate documentation of the cultural heritage under our care. This work is being initiated by many of our colleagues. Here, I highlight just a few of the projects I have learned about over the past year.

Stanford University Libraries Preservation Department

Led by Aisha Wahab, Kristen St. John, and Richenda Brim

In the engaging and inspiring talk “Re-Centering the Bench” at the 2021 AIC/SPNHC Joint Virtual Annual Meeting, Aisha Wahab, Kristen St. John, and Richenda Brim, presented their efforts to reconsider conservation documentation practices at Stanford University Libraries. The presentation raised meaningful ethical questions, coupled with honest sharing about the practical challenges the team faces in trying to determine and implement necessary change in their day-to-day-work. Access to the recorded session has been extended to Nov. 14. If you miss it, keep an eye out for the postprints in the *BPG Annual* or reach out directly to learn about the project from them in their own words.

The team recently taught a Zoom guest instructor session for the first year “Library Materials Block” at the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) based on their work. In addition to exploring the project and the reasoning behind it, they asked the students to examine Japanese bindings from the WUDPAC Study Collection using the binding documentation templates the students typically use for Euro-American books, an exercise that powerfully highlighted the dangers of approaching European cultural heritage as the norm, while forcing other traditions into the role of “other.” The presentation and exercises led to some great discussions, and the first-year students have been inspired to carry these questions into a variety of conservation specialties.

Dartmouth College Library Preservation Services

Led by Deborah Howe and Elizabeth Curran

Dartmouth Library is currently undergoing a transition to a new documentation platform, an arduous task that, according to Deborah Howe, has allowed the library staff to revisit and refresh what information they record and how they record it. One significant change has been the addition of a section that will explore and document the social context of collection items. Deborah notes that the library’s Special Collections staff have been leading the work of contending with Dartmouth’s “historical baggage” at the collection level, which lends conservation both philosophical and practical support.



BPG Online

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

Duke University Libraries Conservation Services Department

Led by Erin Hammeke

The Conservation Services Department at Duke University Libraries is in the process of evaluating their practices and documentation with the goal of striving to be more self-reflective, anti-racist, and more inclusive as a department and in their documentation. Erin Hammeke acknowledges that this work has been inspired by conservators such as Sanchita Balachandran, Black Conservators Demanding Racial Justice in Art Conservation, and conservation staff at Stanford and UCLA libraries, among others. The work also coincides with broader efforts in Duke libraries (DUL) to identify and root out white supremacist and non-inclusive practices at DUL, and it aligns with the Libraries' [Anti-Racist Road Map](#), which encourages reckoning with Duke's history and addressing bias in hiring and retention, description of collections, spaces, and research and instruction.

According to Erin, the department's conversations with the team at Stanford have prompted reflection about how what conservators have long thought was a "neutral" approach in documentation is actually western-centric. She identified errors of omission as a serious concern; for example, when conservators cannot describe certain materials (mostly non-Christian, non-western) accurately and in appropriate detail because they don't have the knowledge and language for it. Consequently, those items may not be treated with the same level of expertise as other collection materials that are more culturally familiar.

BPG Wiki

Michelle Smith and Diane Knauf

BPG Wiki Coordinators Michelle Smith (book) and Diane Knauf (paper) have been consciously working toward building up wiki content that describes cultural heritage from a more inclusive, global perspective along with appropriate terminology. Under their leadership, the work of our many volunteer wiki editors can make significant contributions to this conversation.

Concluding Thoughts

The BPG Executive Council would like to encourage each of our members to consider this topic within their own professional environment. We also encourage those of you who are already engaging in this work within an institution or private practice to reach out and connect with conservation colleagues across the field. This work is far too important to undertake in silos; the conscientious evolution of our profession depends on our willingness to engage with one another and the communities we serve. AIC offers us many tools to facilitate these conversations, and to help us listen and connect to one another. Please, make use of the online forums, the member directory, the BPG Wiki, annual meeting sessions, and discussion groups. Let's normalize the challenging conversations surrounding bias in our conservation terminology and work together to find more honest, accurate, and meaningful ways to describe the materials we work with and the ways we care for them.

Recommended Reading

Tai, Jessica. 2020. "Cultural Humility as a Framework for Anti-Oppressive Archival Description." *Journal of Critical Library and Information Studies*, 3 (1). <https://journals.litwinbooks.com/index.php/jclis/article/view/120>

—Melissa Tedone, BPG Chair, mtedon@winterthur.org

Collections Care Network (CCN)

This column covers some resources specifically targeting collection care topics. All of them are listed on the AIC website's Courses, Conferences, and Seminars page.



CCN Online

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

Collections Care Resources

- › [From Conservation to Conversations: Workshop Contributions](#). This two-day virtual workshop hosted in September by Museum am Rothenbaum in Hamburg, Germany, reflects on conservation's role in decolonization, restitution, and cultural health. The link provides access to recorded sessions on a variety of topics, including the ethics of methodologies in collections care.

Upcoming Conferences

- › [Evolution: 2021 Biennial Conference](#), October 25 – November 19, 2021; organized by the Association of Registrars and Collections Specialists (ARCS). Pre-conference virtual workshops are scheduled for October 25–November 5; the conference sessions will happen November 8–19.
- › [7th Annual Repatriation Conference](#), November 3, 10, and 17, 2021; presented by the Association of American Indian Affairs. Join tribal representatives and spiritual leaders, museum professionals, and other NAGPRA practitioners for this online conference. The draft agenda is now available.
- › [Re/Create, Re/Charge, Re/Imagine](#), November 15, 17, & 19, 2021; held by the New England Museum Association (NEMA). This year's annual meeting will be all virtual, with a focus on taking the lessons of 2020 into the future. The program includes sessions on digitizing collections, collections storage problem-solving, cleaning furniture, and emergency planning during extended closures.

Upcoming Webinars and Trainings

- › [Photography on a Dime: Thrifty Tools and Free Software for Heritage Professionals](#), November 3 and 10, 2021; organized by the Canadian Conservation Institute/Association of Manitoba Museums. This virtual workshop will be taught by Mylène Choquette and Germain Wiseman. Email programs@museumsmanitoba.com for more information and to register.
- › [Bespoke Protective Enclosures & Drop Spine Box Making At-Home Virtual Workshop](#), November 12, 13, and 20, 2021. This virtual workshop on making custom enclosures is presented by the Canadian Association for Conservation of Cultural Property (CAC-ACCR). Participants will meet for 2.5 hours over the course of three days.
- › [Bug Bites](#), November 15 and 22, 2021, 2021; organized by the Canadian Conservation Institute/Homer Watson House and Gallery. A virtual workshop on Integrated Pest Management (IPM) and taught by Tom Strang. Email director@homerwatson.on.ca for more information and to register.

—Wendi Field Murray, CCN Editor, wmurray01@wesleyan.edu

Contemporary Art Network (CAN)

Hello, Contemporary Art Network members! It has been a while since you heard from us, but it is my privilege to bring you these updates as the new CAN! Communications Officer. We hope you will enjoy what we have planned.

CAN! Conversations

Our online discussion for dealing with thorny issues in contemporary art conservation, will be having two sessions in collaboration with INCCA on the topic of "Death of Art." In January 2022, the first CAN! Conversation will take a theoretical and philosophical approach to death. That will be followed by a second more pragmatic CAN! Conversation with artists. We will have more details later this autumn.



CAN! Online

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

Print Publications

Some exciting updates in publications:

- › A special double issue of JAIC with a contemporary art focus is coming out this fall.
- › CAN! is working on our own postprint publication, *Contemporary Art Review*. We will publish annually, and the first issue, forthcoming in 2022, will contain a compilation of papers presented at our 2020 and 2021 annual meeting talks. We encourage all CAN! presentations at the AIC Annual Meeting to be published in the new *Contemporary Art Review*. Additional papers on contemporary art conservation, not given at the conference, may also be submitted.

2022 AIC Annual Meeting

CAN! is looking forward to seeing you all in person for some engaging programming at AIC's 50th Annual Meeting in Los Angeles, California, May 15–17, 2022. In addition to a slate of contemporary art-focused talks, we will be exploring the conference theme Reflecting on the Past, Imagining the Future through collaborations with RATS/WAG, EMG, and contributions to the Concurrent General Session. Stay tuned for information on exciting program extras as our plan with outside contemporary art preservation organizations solidify!

—Erin Stephenson, CAN! Communications Officer,
stephenson.artconservation@gmail.com

Emerging Conservation Professionals Network (ECPN)

ECPN Events

On September 1, we had a great informal discussion about the first presentation in the 2021 AIC Annual Meeting Opening General Session, "Who is a Conservator? What is Conservation? Evolving Our Identities and Practice to Thrive in an Inclusive World" by Joelle Wickens and Natalya Swanson, the latter presenter also joining us for the talk. We will be getting a summary out to those who missed it! Thank you to all involved for making this event a success with special thanks to Natalya Swanson, Joelle Wickens, and all of our attendees for their energy and enthusiasm.

The next event that ECPN hosted was a listening session with the Membership Designation Working Group (MDWG) regarding the Continuing Professional Development (CPD) proposal on October 12. Thanks to all who attended and brought questions!

Welcome to our New Liaisons

Outreach has completed onboarding for all new Graduate Program Liaisons. Please welcome our new Liaisons:

- › Emily Mercer (Buffalo State College, State University of New York, Garmin Conservation Department)
- › Meghan Vonden Steinen (Columbia University Program in Historic Preservation)
- › Sophia Daniel (Fashion Institute of Technology)
- › Emma Hartman (Conservation Center, Institute of Fine Arts, New York University)
- › Laura Jacobs (Queens's University Department of Art History & Art Conservation)
- › Tamara Dissi (University of California/Getty Program in the Conservation of Cultural Heritage)
- › Ali Cavicchio (Stuart Weitzman School of Design Graduate Program in Historic Preservation, University of Pennsylvania)
- › Verónica Mercado Oliveras (Winterthur University of Delaware Program in Art Conservation)



ECPN Online

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

Regional Liaisons are continuing to find ways to connect in-person and virtually. Many Regional Liaisons have hosted Happy Hours welcoming the new term for their respective networks, including:

- › Anna Connolly (Atlanta)
- › Tatiana Shannon and Kate Breitenstein (Boston)
- › Monica Argumedo Rendon (Houston)
- › Emily Farek (Nashville)
- › Devon Lee and Alayna Bone (NYC)
- › Gabrielle Rucker (St. Louis)

Many liaisons are continuing to plan events, so stay tuned!

Call for Photos

Our Communication Officers are looking for images of ECPs doing the work they love. Images will be used on the Facebook page and ECPN website, with permission. Send photographs with captions and any credit information to ecpn.aic.communications@gmail.com.

By submitting, you confirm that you have the rights to the attached image(s) and grant AIC the right to use these image(s) in any promotional material at ECPN's discretion. ECPN may crop or alter an image to meet sizing and design requirements.

Questions about ECPN? Want to get involved? Feel free to reach out to ecpn.aic.communications@gmail.com.

—Jessica Betz Abel, Chair, ecpn.chair@culturalheritage.org & Héctor J. Berdecía-Hernández, Co-Communications Officer, ecpn.aic.communications@gmail.com

Health & Safety Network

Health & Safety Forum

Thank you to everyone participating in the new Health & Safety Network Forum! It is never too late to join the conversation. For information on how to become a part of the H&S community discussion, click on this link: www.culturalheritage.org/health-safety-forum. Let your colleagues and industrial hygienists help you with your H&S conundrums.

Respirator Fit Test

Once again respirator fit tests will be available during the 2022 AIC Annual Meeting in Los Angeles, California. Don't forget to sign up and bring your respirator to LA! Keep an eye out for registration details from the Health & Safety Network as we get closer to conference time.

— Katherine Ridgway, katherine.ridgway@dhv.virginia.gov, and Tara Kennedy, Chair, tara.d.kennedy@yale.edu

Objects Specialty Group (OSG)

ADG Transition to a Network

The Archaeological Discussion Group (ADG) has begun to take steps towards becoming a network (ADG is currently a working group within the Object Specialty Group). During the ADG business meeting in May, members had the opportunity to discuss the potential advantages of becoming a network. The response was overall positive and attending members agreed that becoming a network would assist us to better serve AIC members with an interest in archaeological conservation.



H&SN Online

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



OSG Online

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

Some of the benefits that were discussed include:

- › Expand beyond archaeological objects to sites and structures
- › Open up funding opportunities for emerging conservators and for outreach with archaeological professional entities
- › Produce more content
- › Support a broader platform for discussion
- › Create additional leadership positions
- › Foster more collaboration with international archaeological conservation groups

The ADG co-chairs look forward to the transition and thanks the OSG for their support.

To stay up to date with the latest ADG news regarding this transition and beyond, and if you haven't already, please join the [Archaeological Discussion Group forum](#) on the AIC community and for social media, search Facebook for the name "[AIC Archaeological Conservation Group](#)."

—Gina Watkinson, gwatkins@arizona.edu; and Skyler Jenkins, skylerjenkins01@gmail.com

Photographic Materials Group (PMG)

Wiki News

The PMG Wiki Committee has created new ways to contribute and collaborate with your colleagues and help add to this shared resource.

The PMG Wiki Committee is currently composed of Alejandra Mendoza, Amanda Maloney, and Luisa Casella, with the contribution of pre-program colleague Emma Cieslik who has experience as a Wikipedia Intern at the National Museum of Natural History, Smithsonian Institution.

The committee is focusing on inviting colleagues to commit to be page compilers for each of the existing pages. The role of compiler includes communicating with colleagues for contributions, reaching out to students who may be interested in contributing as part of the collaborative process in conjunction with professional conservators, and collaborating with the BPG Wiki team on areas of overlap. We are pleased to announce that at PMG's last business meeting, the membership voted to award a free publication (their choice of either *Platinum and Palladium Photographs* or *Coatings on Photographs*, both PMG-AIC publications) to each PMG Wiki student contributor in acknowledgement of their work.

The committee has maintained pages on the PMG Wiki with current guidelines, revised committee definitions, and updates.

The PMG Wiki Committee holds monthly calls that have regularly included the participation of PMG Chair Emerita Fernanda Valverde, and we welcome any members to participate on these calls for questions, suggestions, or any other participation.

We welcome contributions from all colleagues in the form of direct editing or by submitting information to one of the committee members or using the designated email address wiki.pmg@gmail.com. We are currently designing a [Google Form](#) (Google login required) to be linked to the PMG Wiki landing page to make submissions easier.

—Monique C. Fischer, PMG Chair, chair.pmg@gmail.com



PMG Online

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

Research & Technical Studies Group (RATS)



RATS Online

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

Partnership with ECPN

The Research & Technical Studies Group is excited to announce a partnership with the Emerging Conservation Professionals Network (ECPN): We are currently seeking an emerging conservator to fill a one-year position as RATS/ECPN Liaison, possibly renewable for a second year. We'd like to encourage recent graduates to apply, but please don't hesitate to reach out to RATS and/or the ECPN Outreach officers with any questions if you're interested in getting involved! To learn more about this project-specific volunteer role, look for our call, which will be posted soon on the RATS and ECPN online communities and on social media.

RATS Leadership

We are soliciting nominations for the role of Assistant Program Chair; nominations and self-nominations are welcome! Continuing our tradition of alternating conservators and scientists, we are seeking at least one conservator to stand for election this year, though all candidates will be considered. Interested parties may contact Gregory Bailey, RATS Chair Emeritus, at gbailey@thewalters.org.

Student and Post-Graduate Membership

We are also happy to announce that we have recently decided to extend our student and post-graduate complimentary membership for two additional years. If you know of anyone who might be interested in taking advantage of this great opportunity, please send them our way. Interested members may also contact the membership team at membership@culturalheritage.org.

2022 AIC Annual Meeting

Finally, preparations are underway for our 2022 AIC Annual Meeting. We are looking forward to our first collaboration in a joint session with the Wooden Artifacts Group (WAG) and the Contemporary Art Network (CAN!). Stay tuned for more information on what promises to be an exciting program!

—Federica Pozzi, Chair, federica.pozzi@centrorestaurovenaria.it

Textile Specialty Group (TSG)



TSG Online

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

2021 AIC Annual Meeting

Our sessions in AIC's second virtual meeting included graduate student research and practical textile treatments. We also hosted a panel to discuss this unique moment in time and how we as conservators dealt with caring for our buildings and collections, staff and interns, and kept engaged with our communities. Thank you to all presenters. We are looking forward to being together in person for the 2022 AIC Annual Meeting in the spring!

TSG Achievement Award

This year's recipient of the TSG Achievement Award is Christine Giuntini. Christine is a textile conservator for the Metropolitan Museum of Art in New York City and is responsible for textile and organic artifact conservation in the Department of the Arts of Africa, Oceania, and the Americas. She has contributed to our field through myriad presentations and publications. She has served as mentor to future conservators in her lab and has taught at the Conservation Center at the Institute of Fine

Arts, NYU. She has served on both the TSG Leadership and North American Textile Conservation Conference (NATCC) Board. Congratulations Christine!

TSG Leadership

Please join me in thanking Ann Frisina for her work as Vice Chair and Chair for TSG. These past two years have been challenging and Ann rose to the occasion as Vice Chair to prepare an engaging first virtual annual meeting program, which included a joint session with WAG. As Chair, she ran a tight ship and I value her insight and advice as Chair Emeritus. Thank you for your service, Ann.

The TSG Nominating Committee is accepting nominations for the 2022 election for Vice-Chair, Treasurer, and a member of the Nominating Committee. If you are interested in running, nominating a colleague, or learning more about one of these positions, please reach out to Rebecca Summerour, rjsummerour@gmail.com, current Nominating Committee Chair.

Wiki Volunteers Needed

The AIC Textile Specialty Group Wiki is looking for volunteers! Efforts are currently focused on expanding the Aqueous Cleaning, Adhesive Consolidation/Stabilization, and Tapestry pages. To learn more about how you can contribute to our field's body of knowledge please reach out to textilespecialtygroup.wiki@gmail.com. Contributions might include submitting bibliographies or photographs, summarizing a paper/poster/research project you've already published, or larger commitments like joining or leading a working group. No previous wiki editing or coding experience is necessary.

Speaker Stipend

TSG is now offering a speaker stipend which will replace the previous TSG Scholarship Award. Administered through AIC, TSG offers speaker stipends in the amount of \$500-\$2,000 to help defray costs for members who are presenting at the AIC Annual Meeting. Stipends will be reviewed by an awards committee, and we may prioritize students and recent graduates. Preference may be given to applicants who have not received funding within the past three years. Stipends may be used for transportation, lodging, meals, and registration.

The stipend application timeline is:

- December 15, 2021: Applications are due
- January 24-February 7, 2022: Notification of award

Interested? Use the "APPLY" button found on the TSG page at: <https://www.culturalheritage.org/membership/groups-and-networks/textile-specialty-group/stipend>

—Beth Szuhay, TSG Chair, bethszuhay@gmail.com

Note: ASG, CIPP, PSG, and WAG did not submit columns for the November issue.

For updates from those groups, check those specialty group communities or write to your SG chair.

The Back Page



The last in-person meeting featured 24 professionals from across the Western Hemisphere, most of whom are pictured above during our Opening Reception at The Mashantucket Pequot Museum & Research Center. At top right are Amparo Rueda and Beatriz Haspo.

FAIC-Getty LACS Program Celebrates Its 14th Year

2022 PROGRAM SUPPORTS BOTH IN-PERSON AND VIRTUAL ATTENDEES

Since 1997, FAIC and the Getty Foundation have worked together on the LACS scholarship program, which helps Latin American and Caribbean professionals attend the AIC annual meeting. Conservators are supported throughout the meeting with both funding of their conference experience (including meeting registration, hotel rooms, and a per diem) and assistance from APOYOnline, which provides translation services, plans social outings, and encourages networking. Sarah Saetren, FAIC Education Manager, currently coordinates this project.

As of 2019, the program has supported 300 conservators from Latin America and the Caribbean to participate in the following AIC Annual Meetings:

- › San Diego in 1997
- › St. Louis in 1999
- › Dallas in 2001
- › Miami in 2002
- › Portland, Oregon in 2004
- › Providence in 2006
- › Denver in 2008
- › Milwaukee in 2010
- › Albuquerque in 2012
- › San Francisco in 2014
- › Miami in 2015
- › Chicago in 2017
- › Connecticut in 2019
- › Los Angeles and Virtual in 2022 (10 in-person + 100 virtual attendees)

Next year, FAIC will be hosting ten conservation professionals from Latin America and the Caribbean to participate in-person at AIC's 50th Annual Meeting in Los Angeles, California, with generous support from the Getty Foundation. Additionally, scholarships will be provided to 100 conservation professionals from Latin America, the Caribbean, Africa, and the Near East to participate in the virtual components of the 2022 annual meeting. The program will fund translated captions on the recorded sessions.

Beatriz Haspo and Amparo Rueda, founders of APOYOnline, have been key partners over the years. This poster and past AIC News article explain more about the collaboration:

- › [APOYOnline presented a poster in 2015 about the program.](#)
- › See also "Association for Heritage Preservation of the Americas (APOYO): APOYOnline at 30 Years!" *AIC News* 44(5), September 2019, p. 23.



LACS Facts

- › 300 scholarships have been granted between 1997 and 2019
- › We had an average of 23 participants each year
- › New virtual component will reach 100 users