

Book & Paper Group

BPG's Mission

The largest of AIC's specialty groups, the purpose of the Book and Paper Group (BPG) is to exchange information through meetings and publications about the conservation of books and paper materials. Learn more at www.culturalheritage.org/book-and-paper-group

Above: HBCU Library Alliance Preservation Intern Justus Jenkins shows a Japanese stab bookbinding he had just completed during a live Zoom tutorial with Duke University Libraries' head of conservation, Beth Doyle, in June 2021. Credit: [Preservation Underground blogpost, June 25, 2021, Creative Commons BY-NC-SA 3.](#)

Centering Voices: Undergraduate Preservation Internships for Students of Color

By Lescia Valmond, Tempe Stewart, Paul Springer, Jr., Kayla Rolle, Jasmine Malone, and Darshai Hollie, with article coordinator Priscilla Anderson for the Book and Paper Group

Introduction

We are a group of students and emerging professionals from Historically Black Colleges and Universities (HBCUs) who have recently participated in undergraduate internships in library preservation and conservation. Organized by the [HBCU Library Alliance](#) working with the [Winterthur/University of Delaware Program in Art Conservation](#), several large academic and research libraries in the United States hosted six-week undergraduate summer internships in-person (before COVID-19 hit) and online (during the pandemic). We were invited to collaborate on this article by Book and Paper Group (BPG) members who served as our site hosts, and who are presenting multiple perspectives (interns, site hosts, and administrators) at the 2023 AIC Annual Meeting.

We accepted the challenge because our lives, education, and futures were fundamentally impacted by these internships.

We encourage you to develop your own undergraduate internships for people of color (POCs) and others from marginalized backgrounds. We provide concrete suggestions to help you and your interns succeed. See Table 1 on page 10 to see the advice.

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Deadline for July editorial submissions: June 1, 2023.

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.

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From the President

As I write this column in early April, I am looking ahead with eager anticipation to our annual conference in mid-May. The number one reason I attend our annual meeting is to connect and reconnect with colleagues. When I entered the field of conservation, I did so because I liked working with material culture. It's therefore been something of a surprise to discover, thirty years on, that it's the people I've met and the relationships we've developed that have given my professional life the most meaning, purpose, and joy. At our annual conference, I not only learn and grow as a result of the formal presentations and workshops, but also from all of the casual conversations and chance meetings. All of it exposes me to new ideas, perspectives, and knowledge. This year, I'm especially excited about the keynote program and speakers (check out Vice President Cory Rogge's [March Newsletter column](#) for more details), but I'm also happy to be meeting in the Southeast.

With Florida's governor and legislature engaged in controversial actions on a regular basis, I realize this may not be a majority view, yet Florida is more than its government. I went to college in Florida and hold deep affection for North Florida as a place. People from across the political spectrum live, work, and study in Florida, and the state has an abundance of cultural heritage worthy of attention. Unlike more southerly reaches of the state, North Florida is more neighborhood-y than touristy. Deep, diverse history is preserved in Jacksonville, and this small city is known for its music (I once ran into Ellis Marsalis at a bus stop in Jacksonville—not making this up), food, parks, and historic neighborhoods. In addition to beaches, the surrounding area is home to a huge array of natural resources like freshwater springs, wetlands, and wildlife corridors. I have great memories of time spent in Jacksonville and, if you are attending this year's meeting in person, I hope you will make some of your own. The [local guide](#) created by Cory Rogge and the local committee for this conference is a great place to begin planning your exploration.

Looking ahead to the 2024: I'm pleased to announce that AIC's Internal Advisory Group (composed of the leadership of all AIC's committees, groups, and networks) has brainstormed, debated, and voted on a conference theme. By way of introduction to this theme, let me say that if you've read this column over the past two years, you will know that I love planning. "Failing to plan is planning to fail!" is one of my favorite planning quotes, one often attributed to Benjamin Franklin. But what about this quote from Dwight D. Eisenhower?

"Plans are worthless, but planning is everything. There is a very great distinction because when you are planning for an emergency you must start with this one thing: the very definition of "emergency" is that it is unexpected, therefore it is not going to happen the way you are planning."

Eisenhower was talking about planning and responding to emergencies in the context of war, yet the quote above could apply equally well to almost every research or conservation treatment project I've undertaken. How many times have you had to alter your plans and pivot? The treatment product that's your go-to is suddenly no longer manufactured; instead of the research finding you expected, the data show the exact opposite; the software you've relied on for years is no longer available; the interview you've prepared for so carefully takes a surprising turn; the team member you know and trust is replaced by someone new.

Our 2024 theme focuses on how we plan, how we pivot, and maybe even how we can plan to pivot better, navigating and embracing change with flexibility and poise.



Suzanne Davis,
AIC Board President

continued on next page

From the President

Continued from previous page

“Expect the Unexpected: Embracing and Managing Change, Uncertainty, and Surprise”

In his novel *Slapstick or Lonesome no More!* Kurt Vonnegut wrote “history is merely a list of surprises... it can only prepare us to be surprised yet again.” For those of us working to study, treat, and preserve cultural heritage our jobs often involve encounters with the surprising and unexpected. We may encounter unanticipated materials on an object, have to change treatment methodology as new information comes to light, uncover new aspects of an artistic practice, discover unexpected advantages of a collaboration, or navigate shifting institutional or client priorities. While these types of uncertainty can be exciting, terrifying, and stressful, they present real opportunities for growth and learning. At AIC’s 52nd Annual Meeting—May 21-25, 2024, at the Salt Palace Convention Center in Salt Lake City, Utah—we want to hear your stories of encountering the unexpected, of the surprising things you’ve learned and the pivots you’ve had to make. Through sharing our experiences, we can help our community be prepared to be surprised (yet) again and to embrace and take full advantage of the opportunities presented when the unexpected occurs.

It’s not too early to start thinking about your abstract submissions, which will be due on September 15! We’ll have a hard deadline this year, without extensions, so please plan accordingly.

And, speaking of planning, our 2024 annual meeting in Salt Lake City, Utah, is the last meeting for which we have a scheduled, contracted venue. The AIC Board and the Sustainability Committee recently completed a survey in which we queried members and meeting attendees about possible methods for reducing the climate impact of our annual conference. We look forward to sharing preliminary results from the survey later this spring and deciding together what form and frequency our conferences should have in future.

—Suzanne Davis, AIC President, davissl@umich.edu

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Centering Voices

Continued from cover

Our internships were different from graduate internships: as undergraduates we were looking to broaden our career horizons, not narrow them. Our site hosts introduced us to different aspects of their work and professional networks, often rotating through different preservation-oriented activities. Introducing us to other POCs, undergraduates, and interns/fellows in the community gave us additional resources to draw upon when we needed comfort, encouragement, or personal information. Sharing our accomplishments publicly through blog posts and presentations had the potential to influence other POCs at our host institutions. We took what we learned and shared it with our organizations, communities, and families, fostering preservation of diverse material culture beyond our internship sites.

Seen and Heard

We also wanted to author this article because it is an opportunity to be seen and heard, which is difficult for POCs in primarily white contexts like the sites where we interned, organizations like AIC, and professions like conservation. Co-author Paul Springer, Jr. feels included in his home institution (HBCU Fisk University), but when he enters a Primarily White Institution (PWI, the acronym for colleges and universities that are not historically Black), he sometimes experiences imposter syndrome, feeling like he doesn't belong there. Co-author Jasmine Malone, whose 2020 internship started days after George Floyd was murdered and at the height of the COVID-19 lockdown, found that participating in a virtual internship hosted by PWIs proved challenging because there was little space to discuss how race, ethnicity, and culture directly affect the profession.

Students like us are more likely to pursue careers like yours when they see your space enriched with our distinct talents along with our diverse faces. For co-author Kayla Rolle, being seen and heard in a PWI context empowered her and helped her to feel welcomed. Other students of color could feel more comfortable because they saw someone who looked like them being recognized for their unique contributions. As a member of the native Kalinago tribe from the Commonwealth of Dominica, co-author Lescia Valmond points out that recognizing interns' individual backgrounds, especially international students, gives an even greater depth of diversity, because people from other countries and cultures bring something different to the table.

Your organizations can improve your efforts to diversify when you share and elevate the experiences, images, and accomplishments of interns of color, in our own voices as individuals with unique perspectives and backgrounds.

Networking

Most of us learned about the internship through our HBCU networks of professors, librarians, and fellow students. Co-author Darshai Hollie learned about the internship from a classmate at Spelman College who had heard about the program. Darshai already had an interest in a career related to libraries and archives and wanted to learn about preservation to gain new experience and skills.

In addition to providing individual access to a variety of local preservation, library, and archives experts, our internship site hosts connected us with professional POCs in their networks who offered us informational interviews about their careers, paths, and experience as POCs in primarily white fields. The most recent cohort even met Dr. Carla Hayden, Librarian of Congress. These new role models helped us navigate the intimidating context of PWIs. When we felt out of our depth, these mentors gave us courage to try our best and approach the work with an open mind. They exposed us to resources we did not know existed and inspired us to explore careers and topics we had never considered. For example, Kayla Rolle's informational interview with a diversity director outside of preservation snowballed into looking for a career where she can be on a diversity committee as part of her work.



Related Annual Meeting Discussion

Please join the lunch-time discussion on Thursday, May 18, 2023, at 12:00 pm EDT on "[The HBCU Library Alliance Preservation Internship Program as a Model for Diversity, Equity, Accessibility, and Inclusion in Conservation Education.](#)" A blog post is planned to document the outcomes of the discussion.

Networking continued after the short internship ended. Several of us have been accepted to graduate and post-baccalaureate programs with support and recommendations from our site hosts, who also have provided references for successful job and fellowship applications in our chosen fields, including conservation and librarianship. Co-author Tempe Stewart recognized the importance of staying in touch with her instructors and mentors because it felt authentic and not limited to the internship time period. She knows she can reach out at any time and be welcome. The relationship is reciprocal and ongoing, as we are often invited to make intergenerational connections with incoming interns at our host site. We are extremely grateful for our continued relationships with our site hosts.



“ I remember very vividly that this was a turning point in my life. I was working in the archives at Morgan State University, and Dr. Simone Barrett, my supervisor, strongly encouraged me to apply for the program. I didn't know anything about conservation but I was interested in the basic concept. ”

(Layla Huff, Survey Response 2023)



Layla Huff is currently a Collections Care Specialist at the Margaret Herrick Library of the Academy of Motion Pictures in Los Angeles. Layla recently finished a post-baccalaureate conservation internship at The Getty Research Institute, and previously worked at Los Angeles Art Conservation and the Fowler Museum at UCLA.

Cohorts

One of the most successful aspects of our internships was the intern cohort, which gave us access (via Zoom) to interns at other sites in the program. We all wanted to learn, to support each other, and to be buddies going through an intense experience together. The shared HBCU experience bonded us. We celebrated each other's different but fundamentally common backgrounds. We learned a lot from each other as well as from our site hosts (who have also said they learned a lot from us!).

The cohorts started group chats to share questions, struggles, and frustrations. If a fellow intern missed a group session, we helped them catch up. We all researched and presented individual final projects on a topic of our choice; seeing our cohort's projects helped us see preservation and conservation from different perspectives. Congratulating and encouraging each other after the presentations was a truly warm moment. After completing the internship, Jasmine Malone returned with Lescia Valmond and Layla Huff to offer advice to the next cohort.

Kayla Rolle had a second HBCU undergraduate preservation intern working alongside her at the same place and time. That presence of someone there at the same level, a peer and fellow POC, brought comfort, reinforcing that “I'm not alone, I have someone here with me, and a direct support.”

The cohorts have maintained bonds across time. We still follow each other on social media platforms, and we share job postings and other opportunities with fellow interns.

Preserving Our Own History

We come from HBCU environments where we feel like we are at home, surrounded by our own history, taught by people who look like us about our history. These internships taught us the importance of preserving our own experience through personal material culture.

Through our final projects (Tedone 2020, 2021, and 2022) we realized that we can create and preserve Black history by bringing our own uniqueness to preservation and conservation. Among many impressive and informative presentations, here are some highlights:

- › Paige Lloyd brought the audience to tears describing how a tattooed cardiogram on her hand of her grandmother's final heartbeats helped her preserve memories of their loving relationship.
- › Joy Watson created enclosures for her CD collection and shared how they are important to her even though, as her dad pointed out, "they are becoming obsolete and streaming is available."
- › Payton Murray created "A Beginner's Guide to Photograph Conservation and Preservation" while conserving family photos with common household products, using family photos that had recently been damaged in a flood.
- › Darshai Hollie created a virtual "Preservation Emergency Response Kit" for Spelman College.
- › Jasmine Malone co-created care and handling videos for Xavier University Archives and Special Collections.
- › La'Sha James wrote and illustrated a charming and informative conservation/preservation children's book.

We now know that advocating for preservation of Black communities' cultural heritage can make a huge impact on providing a holistic view of history where future generations can see themselves represented.

Our communities' histories are underrepresented in many cultural heritage organizations. We realize how important it is for preservation and archival work to be accessible within the HBCU community. Tempe Stewart has become the unofficial archivist of her family, keeping evidence of her family history. It has also fostered her interest in working in libraries and with research materials in archives. Lescia Valmond learned skills that would assist her community to document the oral history and culture of the Kalinago people.



Bishop Jelani Faraja Kafela

Zaina René conducted an oral history with author, teacher, and community leader, Bishop Jelani Faraja Kafela (pictured at left), and discussed preservation of his vast archive of recordings, documents, books, and ephemera.

(René, Survey Response 2023)

“Church folks keep volumes of Black history, most of which collects dust in storage units and garages all over the nation. I see Black faith leaders as demonstrators of our collective ability to transcend hard places. I chose this oral history project to contribute to the legacy of celebrating Black history.”

(René, 2023)



Zaina René is currently a senior at Elizabeth City State University majoring in History with a concentration in Digital and Public History, and she plans to apply to graduate school in library science.

Career Development

As a result of our internships, several of us changed our majors from something familiar and practical to liberal arts (for example, Criminal Justice or Psychology to English or History). Paul Springer, Jr. went into the internship thinking “maybe I’ll learn something I can do for a career, explore a career path other than the professor route for a history major.” Undergraduates are still open to going down a previously unknown path, changing our perspective, and making room to shift our direction. Paul developed skills in his internship that made him competitive for a library assistant position at Fisk’s library after he graduated.

We also have influence with our peers, and we use word of mouth as a powerful tool to spread information. Payton Murray went back to their HBCU and gave a presentation on library careers to other students in their dorm. They continue spreading the word about preserving Black history through volunteer opportunities in their community. (Murray 2023)



“ At the end of the internship, I felt like conservation was something that I wanted to do. Wasn't sure about library conservation, but I talked with someone about art conservation and what that field is. I'm grateful to the internship for teaching me about conservation in general and getting the background knowledge of what the field is, why it is important, and leading me towards where I am now. ”

(Murray, Survey Response 2023)



Payton Murray is currently an Art Bridges Fellow in Conservation at the Philadelphia Museum of Art and previously interned in conservation at the Brooklyn Museum. Instagram #gloves_in_thewind

Skills and Learning Conversations

In addition to broadening our career options, many of us hoped to gain useful skills. Developing conservation hand skills was the most tantalizing but maybe not the most important part of our internships. That said, a few of us really engaged with the hand skills and have gone on to pursue careers in conservation. We all loved the tools!

Some soft skills that have stuck with us include informational interviewing, writing, and figuring out how to collaborate with people way above our pay grade. In both in-person and virtual internships, some of us struggled with being unable to convey our outside perspectives to bring new insights into our hosts' work; sometimes we felt that our mentors weren't listening or weren't respecting our opinions because we were inexperienced. (Murray 2023)

We would have benefited from more engaged conversations at this point, acknowledging the valid aspects of our points of view, and at the same time helping us understand nuances that we hadn't considered.

Another aspect that challenged some of us in the online-only internship is that we were given some strong chemicals to work with, and we were told to be really careful but not how to be really careful. Paul Springer, Jr. ended up staining his bedroom carpet with cyanotype chemicals, and Kayla Rolle stained her sister's countertop with iron gall ink (and then bleach, trying to clean it up)! We're not embarrassed by these mistakes, but it's a lesson in how to improve remote instruction by specifically addressing safety procedures.



“ I was compelled to join the [...] Preservation Internship Program by the prospects of learning and practicing hands-on library preservation skills. I believe that it is important for us to preserve our work for the upcoming generations and future research purposes. I believe that preserving our knowledge and ideas gives us the necessary tools to make informed decisions when faced with similar situations in the future. And I believe that the invaluable skills I have learned through this program are transferable to my future career in Biomedical Engineering and Computer Science. ”

(Bhebhe, Survey Response 2023)



Arnold Bhebhe is from Bulawayo, Zimbabwe, and is a rising senior at Alabama State University majoring in Biomedical Engineering with a minor in Computer Science. And apparently Arnold is a rock star at cyanotypes.

Table 1. Advice Column for Internship Hosts

Category	Advice
Recruiting	Professors and professional mentors of undergraduate students of color likely exist in your community, even if there is no local HBCU. By reaching out to them, you'll have a direct line to students like us. Local public high school guidance counselors, college career offices, and Black philanthropy groups can act as matchmakers for you.
Logistics and Wages	Encourage questions from intern(s) about any aspect of the program before and during the internship and prepare to pay intern(s) a living wage, assist with transportation and housing needs, and fund professional development activities. If your organization can't afford it, try applying for a grant or partnering with another local organization to split the cost.
Personalized Program	Get to know each intern at the start and tie their needs, interests, and learning styles into the internship. Personalize the experience for each intern rather than attempting to fit them into a prescribed agenda. Give them a chance to meander and find a passion to explore, rotating through different areas and encouraging their curiosity. Focus on how they can find a way to interact meaningfully with cultural heritage and be interested in joining the field.
Networking	Building relationships is the standout positive takeaway for interns. Make sure cohort interns meet each other first and have time to mingle. Create fun ways for them to meet and collaborate with other team members in the department, especially Black and POC team members in your institution and other local sites in your network. Coach them on informational interviewing techniques and questions. Invite them to department meetings and integrate them into your organization's systems and cohorts at all levels. Set up tours of other local cultural heritage organizations. Encourage them to explore campus/local/community events.
Feedback	Encourage interns to offer feedback throughout the program so the internship organically forms to fit their learning goals and host site project outcomes. Understand how intimidating the environment can be and invite them to work with you to create an open, safe space for course correction and dialog.
Learning	Collaborate with interns to give them a voice, leeway, and flexibility. Let them creatively suggest ways to do things differently; if they innocently propose something that's actually going to risk damage to an object, make it a great teachable moment rather than a power struggle.
Visibility and Success	Ask interns for their opinions and wisdom from their life experience. Encourage them to promote their internship experiences and accomplishments through blog posts/social media and presentations at your organization and beyond. This sharing should include the interns' names and ideas/activities/accomplishments, not just an anonymous Black person in a stock photograph. Token images actually alienate POCs instead of helping them to feel included.
Mentorship	Stay in touch with former interns to whatever extent they prefer. Send them job listings, additional opportunities, and information relevant to their interests. Provide references for job and graduate school applications. Partner with them on independent research projects and provide opportunities for them to mentor current interns.



La'Sha James

“ [The internship] has impacted me by creating a connection, expanding my writing skills, and giving me confidence that I can achieve anything. ”
 (James, Survey Response 2023)

“ I want to teach 3rd through 6th graders. I love stories and archives are full of them. [...] I want to be able to create a space for people like me, who look like me, to find an outlet. No matter what they're going through they can escape in a book, escape in their writing, or escape in the world of gaining knowledge. My career path will consist of creating and protecting stories. One way or another. ”
 (Tedone 2022) (James, Survey Response 2023)



La'Sha James is currently majoring in Elementary Education and minoring in English at Bennett College and is working on publishing three children's books.

Conclusion

Based on the number of us who have chosen to pursue conservation as a career, here is the truth about diversity statistics: The HBCU Library Alliance Preservation Internship Program alone will not solve the lack of diversity in the conservation field. Introducing more cohorts of well-connected, well-informed students of color to cultural heritage careers where they can advocate for conservation and preservation in their institutions, communities, and families will make a deeper impact. The reach will be greater if this successful model can expand beyond the libraries involved in this program and even beyond conservation into other cultural heritage fields. We hope our insights inspire you to create your own undergraduate internships for students of color, focusing on broadening their networks and career options, creating cohorts for support and richer learning experiences, teaching them how to preserve their own cultural heritage, and providing opportunities for them to shine as individuals.

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About the Authors



Lescia Valmond

Lescia Valmond recently graduated from Grambling State University with honors in Biology and History. In 2020, she interned virtually with the Kenneth Spencer Research Library and the University of Kansas. Her project focused on oral history in indigenous communities. As a native Kalinago from the Commonwealth of Dominica, she is currently working to improve an archival station which was started as a result of the HBCU Library Alliance guidance.

Tempe Stewart graduated from Spelman College with a B.A in Art History in the Atlanta University Center Art History + Curatorial Studies Collective. Tempe currently serves as a Roy Lichtenstein Foundation Post-Baccalaureate Fellow in Government and Foundations at the High Museum of Art, Atlanta, Georgia, with her next appointment being at Spelman College's Museum in Collections Management. Tempe is passionate about community archiving and collective memory-making, and she currently serves as the Assistant Education Committee Chair for the Society of Georgia Archivists. Her interests lie at the intersection between conservation, archives, and community engagement, and her journey through this field has been a healing experience for her and her family. <https://www.linkedin.com/in/tempe-stewart-25931719a/>



Tempe Stewart



Paul Springer, Jr.

Paul Springer, Jr. graduated from Fisk University with a B.A. (Honors) in History and is currently a M.A. student in Public History at Middle Tennessee State University. He also works as a Library Assistant for Technical Services at the John Hope & Aurelia E. Franklin Library in Nashville, Tennessee. Paul was an intern at the University of Kansas in the HBCU Library Alliance 2021 Virtual Cohort. <https://orcid.org/0000-0002-2503-9839>

Kayla Rolle is a recent graduate of Benedict College in Columbia, South Carolina. She recently received her Bachelor of Arts degree in English Language and Literature Studies. She was a part of the 2022 HBCU Library Alliance cohort where she interned with Yale University Libraries. Kayla hails from the beautiful island of Grand Bahama, in The Bahamas, and is the first female in her immediate family to attend and graduate college abroad. Her career aspirations include becoming a business writer, conducting cultural and linguistic research, and being a part of a Diversity, Equity, and Inclusion Committee. In her free time, Kayla enjoys writing short stories, reading Black fiction and Christian nonfiction books, researching interesting topics, learning about different cultures and languages, and watching suspense movies. Portfolio Link: <https://bit.ly/rolleportfolio>



Kayla Rolle



Jasmine Malone

Jasmine Malone (she/her) interned with Harvard Libraries Preservation Services for the HBCU Library Alliance 2020 virtual cohort. She has since graduated from Xavier University of Louisiana with a Bachelor of Arts in Spanish and minor in Political Science. She is pursuing a Master of Library and Information Science from the University of Hawai'i at Mānoa and is a Graduate Research Assistant with the Department of Psychology for an NIH-funded diverse hiring initiative. Final Project: https://xula.libguides.com/blog/preserving_family_collections. <https://orcid.org/0009-0004-6201-2346>

Darshai Hollie graduated from Spelman College with a B.A in History and minor in Curatorial Studies. Currently, she works with LAC Federal as a Library Technician at the Library of Congress and is in the process of applying to library school. Darshai was an intern at the Library of Congress in the HBCU Library Alliance 2021 Virtual Cohort.



Darshai Hollie



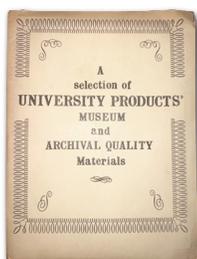
Priscilla Anderson

Article coordinator **Priscilla Anderson** (she/they) is a preservation librarian at Harvard University and an internship site host. Priscilla comes from a family of quilt-makers, and greatly enjoyed metaphorically piecing together this article from beautiful fabrics of ideas created by our thoughtful and wise former interns. <https://orcid.org/0000-0002-2503-9839>

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Association News

Welcome your New Association Leaders

Thanks to everyone willing to step forward and run for a role as an officer, whether on the board or for one of our many specialty groups and networks. We welcome the following new leaders starting in mid-May, and those who were re-elected.

- › President: Suzanne Davis (last 2-year term)
- › Vice President: Cory Rogge (last 2-year term)
- › Director, Professional Education: Beth Edelstein (first 3-year term)
- › Director, Specialty Groups: Gregory Bailey (first 3-year term)
- › Nominating Committee Member: Bianca Garcia (3-year term)

We will announce new specialty group and network officers in the July issue, along with committee chairs.

2023 AIC Member Business Meeting

The **AIC Member Business Meeting** is open to all members. We share organizational updates and budget reports, and allow time for Q&A. Join us on **June 1st at 1:00 p.m. EDT**. [RSVP](#) to attend!

Business Meetings to be Held Online in June

All our regular business meetings will be held online after the annual meeting during June 1 through June 8. Visit [Sched](#) for details, then <https://learning.cultural-heritage.org/members> to find your group's business meetings and RSVP.

The AHN business meeting will be held onsite at the annual meeting.

VIRTUAL BUSINESS MEETINGS SCHEDULE		
AIC – AIC Member Business Meeting	Thursday, June 1	1:00 p.m. EDT
ASG – Architecture Specialty Group	Wednesday, June 7	11:00 a.m. EDT
BPG – Book & Paper Group	Wednesday, June 7	1:00 p.m. EDT
CAN! – Contemporary Art Network	Tuesday, June 6	1:00 p.m. EDT
CIPP – Conservators in Private Practice	Thursday, June 8	1:00 p.m. EDT
EMG – Electronic Media Group	TBA	TBA
OSG – Objects Specialty Group	Thursday, June 8	4:00 p.m. EDT
PMG – Photographic Materials Group	Monday, June 5	10:00 a.m. EDT
PSG – Paintings Specialty Group	Friday, June 2	2:00 p.m. EDT
RATS – Research & Technical Studies	Wednesday, June 7	3:00 p.m. EDT
TSG – Textile Specialty Group	Tuesday, June 6	3:00 p.m. EDT
WAG – Wooden Artifacts Group	Monday, June 5	12:00 p.m. EDT

Visit the calendar on our Learning Community to find upcoming events and RSVP: <https://learning.culturalheritage.org/calendar>.

AIC Launches New Member Lunch & Learn Series

Sarah Reidell, Margy E. Meyerson Head of Conservation at the University of Pennsylvania Libraries and AIC Board Director of Communications, presented “Airtable as a Tool for Conservation” to launch our new Member Lunch & Learn series. These Lunch & Learn sessions will be held throughout the year and are targeted primarily to members as a benefit of membership. We are excited to have more ways to share knowledge and enhance your skills in an easy hourlong meeting. Each session will leave time for Q&A. We will record each session and make them available for about a month afterwards.

If you missed Sarah’s presentation, it will be available until May 7 at https://learning.culturalheritage.org/products/lunch-learn-airtable-as-a-tool-for-conservation-project-management#tab-product_tab_overview

Please reach out to Bonnie Naugle with topics you’d like us to cover or to volunteer to share your expertise. Speakers will be compensated for their time.

—Bonnie Naugle, AIC Communications & Membership Director, bnaugle@culturalheritage.org

COMMITTEE UPDATES

Bylaws Committee

The Bylaws Committee recently submitted a final draft of proposed changes to the bylaws to the AIC Board of Directors. After Board review, the proposed bylaws will be reviewed by AIC legal counsel before being presented to the membership. In accordance with the [current bylaws](#), members will have at least thirty days to review the proposed changes before a vote is called. We currently anticipate a vote in mid-summer. Only Fellows and Professional Associate members may vote on changes to the bylaws.

Emergency Committee

This month we’re highlighting National Park Service (NPS) emergency resources.

Is your institution on an island or near the coast? Are you in a flood prone area? You might be familiar with some of the National Park Service’s publications and online resources, but did you know that there are many related to emergency preparedness? The NPS has recently updated resources, publications, and training programs that address protocols for flood prone areas, and the changing risks for cultural heritage that are resulting from climate change.

NATIONAL PARK SERVICE RESOURCES

The [National Center for Preservation Technology and Training \(NCPTT\)](#) offers resources, training, and grant funding to help advance historic preservation.

- › In June 2023, the NCPTT is offering a **Heritage Risk & Resiliency Documentation** training program in Puerto Rico. This certificate program aims to train participants in documentation and risk assessment of cultural heritage assets, to better mitigate risks for coastal and island heritage sites.
- › Recent projects funded by the Preservation Technology and Training (PTT) grants program have included the workshop “**Keeping History Above Water – Charleston: A Workshop for Communities in Action.**” The workshop aims to bring historic preservation stakeholders together to learn ways to address and mitigate flooding risks for cultural heritage and sites.

The [NPS Climate Change Response Program \(CCRP\)](#) has been working since 2010 to assess and address the role of climate change on the National Park system. They have created resources for assessing and planning for changing risks to cultural heritage sites and collections including:

- › [Scenario planning](#) resources and training aids for planning for emergency scenarios—What might happen? How to make the most of scenario planning.

The NPS [Museum Management Program](#) offers access to publications and online resources for emergency preparedness, including:

- › The **National Park Service *Museum Handbook***, Part I, Chapter 10, [Emergency Planning](#) online. This *Museum Handbook* chapter includes detailed guidance on risk assessment, mitigation of hazards and vulnerabilities, and relocation and salvage of museum objects.
- › A sample **Museum Collections Emergency Operations Plan**, over a dozen one-page **Museum Emergency Response** steps for different types of emergencies, an easy-to-use **Museum Risk Assessment Worksheet** (requires Microsoft Excel), and other useful customizable forms such as contact, and emergency supply and equipment lists are also included.

—Elizabeth Drolet and Joan Bacharach, AIC Emergency Committee, joan_bacharach@nps.gov

Equity and Inclusion Committee

ACCESSIBILITY REPORT DISCUSSION

The Equity & Inclusion Committee hosted a virtual “Accessibility Survey Listening Session” in March. The session began with an introduction to the author of “AIC Accessibility in Conservation Survey” and a discussion of the results. Afterwards, the attendees participated in two breakout sessions: 1) creating disability inclusive space at work, and 2) creating disability inclusive space within AIC. The participants discussed the accessibility needs inside and outside of the workplace, and the need for proactive planning in future AIC and FAIC events.

EIC MEMBER NEWS

The EIC thanks departing members Anya Dani, Kristin Holder, and Josie Maldonado for their dedicated service and looks forward to welcoming new members in May.

—Anita Dey, EIC member, conservationbydey@gmail.com

Ethics Core Documents Review Task Force

The six subgroups of the Ethics Core Documents Review Task Force have been meeting regularly to begin making recommendations for changes to the ethics core documents. Subgroup work is expected to conclude by August 2023. At that point, the Core Group will consolidate and reconcile the subgroup recommendations. A draft will be shared with the AIC Board and legal counsel for review before being shared with the membership for discussion and a vote by eligible members.

Materials Working Group: Image Gallery of Damages

The [Image Gallery of Damages](#), a project of the AIC Materials Working Group, is a library of images that helps collections care professionals to research and identify potential damages to their collections based on known problems of environmental pollution within storage areas or display cases. The images document deterioration or damage caused using inappropriate or incompatible materials for the storage, exhibition, and transport of cultural heritage artifacts. For example, we've received many images showing accretions, powdering, and corrosion caused by off-gassing of materials that have come in contact with the objects, lapses in climate control, and/or inherent properties of the media.

We are seeking images to add to our gallery on the AIC Wiki, which can be uploaded along with commentary about the damages and image credits/permissions via [this form](#). Images can also be submitted by email using [this template](#) found in Talk: MWG Image Gallery. Our team is looking at ways of streamlining our process of adding images to the gallery via an information sheet. We are also actively trying to create connections with adjacent communities that could utilize these images as educational resources.

We welcome interested volunteers to join our next Image Gallery meeting on May 26 at 1:00 p.m. EDT. Please RSVP by writing to justine.wuebold@gmail.com.

Sustainability Committee

The Sustainability Committee and the ICON Sustainability Network have reached a wide and engaged audience through the “Conversations with Change Makers—Strategies for Reducing the Energy Consumption of Buildings” webinar series. Our inspiring speakers in February, March, and April have shown that a variety of meaningful changes are possible. If you missed the past events, links to all the recordings will be archived on our [Sustainable Practices Wiki](#). Or you can go directly to our [February webinar](#) with Nancie Ravenel (Shelburne Museum) and Patty Silence (Colonial Williamsburg); or our [March webinar](#) with Rob Pearce (Museums Wales).

Save the date for another webinar in this series on Tuesday, June 13, 11:00 a.m. EDT; Lorraine Finch of ICON will chat with conservators at small museums in the UK. A registration link will be posted on the Global Conservation Forum (ConsDistList) when available.

—Amy Crist, Book and Paper Conservator, University of Michigan Library,
amycrist@umich.edu

Wiki Working Group

The Wiki Working Group is hosting an open discussion for AIC Wiki users and editors. Join us on May 12 at 12:00 p.m. EDT / 9:00 a.m. PT to learn about recent advancements and plans for the wiki. You can also share what you've learned and offer tips to other users. Register for free at <https://learning.culturalheritage.org/products/aic-wiki-user-and-editor-open-discussion>.

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Annual Meeting News

Virtual Registration is Still Open

Support your colleagues, learn new techniques, and engage with the conservation community in our 51st annual meeting! Our virtual registration rates are very low for a livestreamed event that features every session on May 18 through May 20. Plan a watch party with your colleagues and join us from afar. If your travel budget is light, the virtual rates should still fit into your professional development budget!

The cost for joining the meeting virtually is only \$205. Register today, then you have access through October to revisit any sessions you missed. Student members pay just \$145. We look forward to connecting with you online! <https://2023-annual-meeting.events.culturalheritage.org/events/register>

Join ECPN for the 2023 Community Partnership Program

See the Emerging Conservation Professionals Network (ECPN) column for information about the 2023 Community Partnership Project, formerly known as the Angels Projects. About 24 volunteers are sought to help with this project on Sunday, May 21. One of Jacksonville Historical Society's historical sites, the Merrill House, needs assistance establishing workflow protocols, performing data entry and triage, and receiving recommendations for collection safety. See their column on page 47 for more information and email ecpn.aic.chair@gmail.com to sign up.

Sponsors and Exhibitors

See the full list and sponsor contact information at <https://2023-annual-meeting.events.culturalheritage.org/exhibitors/list>.

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- › FH Conservation
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- › Gunnar USA, Inc.
- › Hiromi Paper, Inc.
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- › NEDCC | Northeast Document Conservation Center
- › NEH | National Endowment for The Humanities
- › Nightsea
- › Polygon US Corporation
- › Print File, Inc.
- › RH Conservation Engineering
- › Talas
- › Taylor & Francis
- › Zone Display Cases



Bring Your Brochures!

We will have a Community Table next to the registration desk onsite in Jacksonville.

While not organized by AIC, we are making space for our attendees who wish to bring and share materials related to inclusion, equity, and justice (such as buttons and brochures).



Meeting in Salt Lake City to Highlight the Unexpected

President Suzanne Davis unveiled the theme for our next annual meeting in Salt Lake City on page 4 in this issue! Read her column (From the President) to see more about the theme:

EXPECT THE UNEXPECTED: EMBRACING AND MANAGING CHANGE, UNCERTAINTY, AND SURPRISE.

“At AIC’s 52nd Annual Meeting—May 21-25, 2024, at the Salt Palace Convention Center in Salt Lake City, Utah—we want to hear your stories of encountering the unexpected, of the surprising things you’ve learned and the pivots you’ve had to make. Through sharing our experiences, we can help our community be prepared to be surprised (yet) again and to embrace and take full advantage of the opportunities presented when the unexpected occurs.”

Foundation News

Happy 50th Birthday, FAIC!

Pop the champagne! This year marks FAIC's 50th Anniversary, and we're a little dazzled by what all of us (including you!) have made happen over the last half-century.

We'll be celebrating at this year's annual meeting so be sure to make the FAIC history meeting on Saturday, May 20th, at 8:30 a.m., if you're attending, where we'll take some time to look back on all that we've achieved and all that we're looking forward to next.

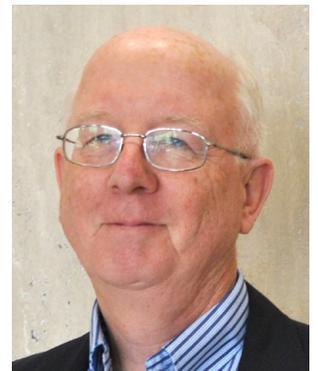
I'm Anna-Claire McGrath, and I've just joined staff as FAIC's new development manager. I'm already obsessed with the outstanding work you all do every day in the conservation field, having worked in the nonprofit sphere raising money for environmental causes, but with a lifelong love of museums and libraries. I feel so lucky to get a chance to be a part of this community! To welcome me, staff members, Lissa, Tiffani, and I had lunch with former Executive Director **Eryl P. Wentworth** and former Institutional Advancement Director **Eric Pourchot**, and I got a chance to learn a little bit about the history and discuss the future of FAIC. Here are some questions I asked and answers I think you might enjoy:

WHAT'S THE BIGGEST WAY YOU'VE SEEN FAIC CHANGE OVER THE YEARS?

Eric: FAIC has changed enormously since I was hired in 2001. At that time, FAIC had six employees, and I was the first to be paid with FAIC funds. I had been managing distance learning sites for Old Dominion University, and I was interested in developing continuing education programs for one of the many associations in the DC region. I am still astonished at the information I was given when interviewing: a needs survey had already been conducted, a strategic plan for continuing education drafted (but with room for the new hire to flesh it out), and funds from the Mellon Foundation had been secured to fund the start-up of the program, along with an endowment established to ensure its continuance. There was also an active FAIC Education Committee and an FAIC Board Director for Education. It was clear that FAIC was a forward-thinking organization with clear strategies for achieving its goals. I was delighted to be tasked with implementing the education program. In the following years, FAIC allowed me to grow with the organization as we hired program managers, received funding for large, impactful projects, grew a separate FAIC Board of Directors, and partnered with other organizations. The strengths I saw in 2001 have only grown over the years.

Eryl: During my tenure, two very different events in FAIC's history created welcome opportunities for increasing the organization's impact and growth while allowing FAIC to make significant changes in how it worked and how it presented itself to the broader community. The first was The Andrew W. Mellon's Hermitage Museum Photograph Conservation Initiative. Through this remarkable four-year project, beginning in early 2010, funders and allies recognized FAIC's capability and capacity to manage and positively impact large, complex projects and to be a strong, reliable partner. It was a game changer! The years of work to develop a sound financial structure with appropriate oversight and a stable organization with talented staff had paid off in full. With this boost in confidence, FAIC was well-positioned to build an effective development board with diverse expertise and to increase outreach and fundraising.

The second event resulted from the unfortunate demise of Heritage Preservation in 2015. Asked by Heritage Preservation board leadership to take over the organization and its programs, we embarked on an intense process to determine what was feasible, legally and fiscally, as well as most helpful to all the stakeholders involved. With critical assistance from several important funders, we onboarded all of HP's programs but one, a few key staff members, and its online and print resources. FAIC quickly restructured, incorporated major programs into its workplan, and expanded its goals and strategic plan for the coming years. The support provided by FAIC members, allies, and donors throughout this process was remarkable. FAIC was well on its way to being the effective, responsive organization I knew it could be.



Eric Pourchot



Eryl Wentworth

WHAT'S ONE OF YOUR FONDEST FAIC MEMORIES?

Eric: I am very proud of many FAIC achievements, but there is one moment that is particularly vivid in my mind. Eryl and I were invited to attend a “summit” of federal agencies and national NGOs, convened by Richard Kurin of the Smithsonian Institution in February of 2010. Forty or fifty of us squeezed in around a long conference table to discuss what we might be able to do to help preserve Haitian art and cultural materials following the devastating earthquake of January 12, 2010. As the meeting concluded (hastened by the start of a major DC snowstorm), Richard Kurin asked each representative to indicate whether their organization could assist. Everyone expressed interest and sympathy, but the consistent response was “we don't have the authority (or resources) to assist outside of the U.S.” When FAIC was asked, we were able to say “yes, we have people ready to assist. We just need the funds and an interface with the Haitian government.” The Smithsonian was able to secure funding and international partnerships, and the first AIC Collections Emergency Response Team members helped open the Haiti-based Cultural Recovery Center in early summer. That response built on several strengths of AIC and FAIC: an openness to partnerships with other organizations; a strong emergency response program with trained volunteers; an ability to pivot quickly to address threats to cultural property; and a strong record of successful federal and foundation grant projects. When I left the meeting and walked to the Metro in the falling snow, I knew I was working for the right organization, an organization that had a strong vision, dedicated members, and the ability to make a difference in the world.

Eryl: It's hard for me to pinpoint just one of my fondest memories over 18 years at FAIC. Overall, I most enjoy memories of working closely with such amazing board and staff members over so many years. Included in these memories was the great joy in the process of developing new projects collaboratively with colleagues. These projects, including the creation of the National Heritage Responders, the CAP Program, Charting the Digital Landscape of the Conservation Profession, and Held in Trust (among others!), were responding to and continue to respond to identified needs in the field and a changing environment in which conservators and preservation professionals work.

WHAT DO YOU IMAGINE FAIC'S FUTURE TO LOOK LIKE?

Eric: FAIC is well-positioned to continue to lead efforts to be conservation's external voice, linking conservators and collections care professionals to other professions and the public world-wide, as well as to support professional development, research, publication, and communications within the profession. Emergency response for cultural collections will, unfortunately, be even more needed in the coming years, and I welcome the new initiatives in sustainability that can help mitigate the effects of climate change. A personal vision that I have had for many years would be for FAIC to become even more involved with public perceptions of conservation, by sponsoring online programs such as a “Ten Most-endangered Cultural Materials” grant award or offering prizes for videos that feature conservation issues, for example. I can foresee FAIC taking a public advocacy role for conservation of cultural materials that groups such as Audubon take for environmental conservation.

Eryl: I am optimistic about FAIC's future. I trust the staff and board leadership's ability to support and promote the conservation and preservation of our cultural heritage by being attentive to the needs of the field, being nimble in response to new challenges, and being creative in shaping initiatives that continue to promote and advance the field. Raising the funds necessary to continue to support staff and programs will continue to be challenging but are critically important to FAIC continuing to be a strong, effective organization.

— Anna-Claire McGrath, FAIC Development Manager,
acmcgrath@culturalheritage.org

FAIC Welcomes Development Manager Anna-Claire McGrath

FAIC is thrilled to welcome Anna-Claire McGrath to the staff as our new Development Manager. Anna-Claire will oversee our fundraising efforts, including federal, foundation, and corporate grants, as well as individual donor gifts. She comes to FAIC after working as a grant writer for a network of different nonprofits. She has an MFA in Creative Writing from Virginia Commonwealth University, an MSc in Theatre and Performance Studies from the University of Edinburgh, and a BA in English Literature from the University of Virginia.

Anna-Claire will be in Jacksonville for the 2023 AIC Annual Meeting later this month. If you see her, please take a moment to say hello!



Anna-Claire McGrath

Correction: 2022 FAIC Donors

We apologize for the unfortunate omission of these generous 2022 FAIC donors in the March AIC News, Vol. 48(2) issue.

\$1,000-\$4,999 Susan Barger	\$100-\$199 Emily Jacobson
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Held in Trust National Convening

On April 28, nearly 200 cultural heritage professionals gathered in Washington, DC, and more than 200 tuned in online for a day-long Held in Trust National Convening at the Library of Congress.

An incredible group of guest speakers outlined a vision of a thriving, equitable, and just community of practice for the field. The speakers for the Convening were chosen as examples of people already doing work that exemplifies the vision set out in the forthcoming Held in Trust report:

Peter Trippi	Dr. Alicia McGeachy
Dr. Carla Hayden	Moriah Ulinskas
Shelly Lowe	Cheyenne Caraway
Lissa Rosenthal-Yoffe	Brent Leggs
Pamela Hatchfield	Tatiana Ausema
Neil Barclay	Briann Greenfield
Anisha Gupta	Suzanne Davis
Héctor Berdecía-Hernández	Brian Vallo
	Jeanelle Austin

If you missed the livestream of the event, you can view the recording on our YouTube channel, <https://www.youtube.com/@aiconservation/streams>, or find the recording directly at <https://www.youtube.com/watch?v=Y3YJ1hulAw0>.

We expect the final version of the report will be ready to share in summer of 2023. Be on the lookout for announcements and links in future issues of *AIC News*, on our [website](#), and in the member community!



Attendees enjoyed the beautiful Library of Congress while engaging with the speakers' presentations during the Held in Trust convening.

EMERGENCY PROGRAMS

Climate Resilience Resources for Cultural Heritage, a project of Held in Trust

FAIC's Climate Resilience Resources for Cultural Heritage project is underway thanks to the work of consultants from Environment and Culture Partners, Harvard University Center for Geographic Analysis, and the conservation community. This project will allow cultural heritage sites to increase their awareness of climate risk and events, develop the knowledge and skills needed to take steps towards climate resilience including creation of a climate resilience plan, and provide the tools needed for establishing collective learning groups and guide community action. Two model learning communities are piloting the resources in the US Caribbean (with local lead CENCOR) and New Mexico (with local lead Landis Smith). The resources will be tailored for sites of all sizes and locations in the US and its Territories, free to the public, and available in English and Spanish. The first phase of the project is scheduled for public release in fall of 2023.

Project representatives, including Ben Lewis from the Harvard University Center for Geographic Analysis and Stephanie Shapiro from Environment and Culture Partners, will be at the 2023 AIC Annual Meeting in Jacksonville and will be available to discuss the project during exhibit hall breaks. Look for the Climate Resilience Resources booth near the registration desk, and hear more during the FAIC General Session, Saturday, May 20 at 8:30a.m.!

This project is made possible by a cooperative agreement between FAIC and the National Endowment for the Humanities (NEH). The need for tools to help cultural organizations prepare for the impacts of climate change was identified during the early work of Held in Trust. Recognizing the urgency of this need, NEH is providing support for Climate Resilience Resources as an early outcome of Held in Trust.



Climate Resilience Resources
for Cultural Heritage

National Heritage Responders Deploy to Kentucky Twice in March

Volunteers from FAIC's National Heritage Responders deployed to Eastern Kentucky twice in March to assist institutions with recovery efforts from July 2022 flooding. Deployments were made possible through a Chair grant from the National Endowment for the Humanities (NEH), which was awarded to FAIC in September 2022 to provide in-person assistance to institutions in Eastern Kentucky.

March 6-10: Tara Kennedy, Mary Jablonski, and Laura Pate deployed to Whitesburg, Kentucky, to help Appalshop recover paper and photographic materials damaged in the floods. This was Appalshop's second visit from NHR, following our November 2022 initial deployment. The team created a desiccant chamber to dry impacted archival materials over the course of the deployment. Volunteers also helped sort 1000 of Appalshop's priority tapes.

March 26-31: Vicki Lee, Anne Schneider, and Andrea McCarty deployed to Hindman, Kentucky, to assist Hindman Settlement School and the Appalachian School of Luthiery, which houses the Museum of the Mountain Dulcimer. Adam Rush, a structural engineer associated with the Association of Preservation Technology International (APTI) and Klaudia Bak, an undergraduate engineering student at Penn State University, joined Anne Schneider in conducting assessments of various impacted structures at both institutions. Vicki Lee and Andrea McCarty helped Hindman Settlement School staff clean and assess damaged collections. Vicki, Andrea, and Anne hosted two demonstrations for the public during their deployment, to show how to dry, handle, and protect important family items.



National Heritage
Responders

MayDay

MayDay comes quickly each year! Annually, FAIC challenges collecting institutions to take one step toward improving emergency preparedness. Unsure of what you can do? FAIC is involved in several activities; you can view a recording of the May 2 event.

- › May 1—The Association of Registrars and Collections Specialists (ARCS) annual MayDay program featured FAIC's Alliance for Response program this year. While the event was primarily small-group discussions, you can watch other ARCS events on their [YouTube channel](#).
- › May 2 — FAIC's annual #MayDayPrep program for a webinar focused on: Where small and mid-sized organizations can access resources immediately after a disaster; Entities with trained volunteers that can offer assistance to impacted organizations; Training that collections professionals can attend to prepare their institutions and communities for future disasters. To register or learn more, visit: https://connectingtocollections.org/may_day_2023_aid/.
- › For a chance to win one of FAIC's emergency resources, including the Emergency Response Salvage Wheel and Field Guide to Emergency Response, or registration to a Connecting to Collections Care course, let us know what your institution will do in May to increase your emergency preparedness. To enter the prize drawing, fill out this brief survey **before May 31**: <https://www.surveymonkey.com/r/maydayprep2023>.
- › Follow #MayDayPrep on Facebook and Twitter for more ideas on how you can participate!



OUTREACH PROGRAMS

Visit Us at These Upcoming Outreach Events

National Voluntary Organizations Active in Disaster, St. Louis, MO, May 8-10

Elaina Gregg, FAIC Emergency Programs Manager, will share information about FAIC's National Heritage Responders and wet salvage resources in a session titled "Helping Disaster Survivors Save Their Family Treasures."

2023 AIC Annual Meeting, Jacksonville, FL, May 17-20

Visit the AIC and FAIC table in the exhibit hall to learn more about our organization and our programs, and stop by the Climate Resilience Resources table to speak with project directors on climate resilience mapping, communities of practice, and more!

Association of Academic Museums and Galleries, Lawrence, KS, June 12-15

Deputy Director Tiffani Emig will join American Alliance of Museum (AAM) staff for a presentation on FAIC's Collections Assessment for Preservation (CAP) program and AAM's Museum Assessment Program (MAP).

Association of African American Museums, Nashville, TN, July 26-28

Outreach Manager Katelin Lee will host an exhibit hall table to share information about conservation and promote the Find a Professional tool and FAIC programs.

FAIC FUNDING OPPORTUNITIES

Guidelines and application information for FAIC's grants and scholarships are located at www.culturalheritage.org/resources/funding. All materials must be submitted online by the published deadlines for consideration. The opportunities below are for applications due May 15. The review process takes up to eight weeks following the application deadline. For more information, contact Sarah Saetren, Education Manager, at funding@culturalheritage.org or 202.661.8071.

FAIC Grant and Scholarship Applications Due May 15

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

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

FAIC/Kress Foundation Conservation Fellowship Awards

Congratulations to the following cultural institutions and conservation facilities for receiving a 2023-2024 FAIC/Kress Foundation Conservation Fellowship to support a supervised post-graduate fellowship opportunity.

Awardee	Fellowship Focus	Location
Art Gallery of Ontario	Art on paper	Toronto, ON, Canada
Art Institute of Chicago	Textiles	Chicago, IL, US
Autry Museum of the American West	Objects	Los Angeles, CA, US
Society to Preserve the Millvale Murals of Maxo Vanka	Murals	Millvale, PA, US
The Nelson-Atkins Museum of Art	Paintings	Kansas City, MO, US
The Regents of the University of California, Los Angeles	Book and paper	Los Angeles, CA, US

FAIC Professional Development Scholarship Awards

FAIC is pleased to support the following individual in attending upcoming professional development workshops.

INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Awardee	Project
Julia Commander	Cast concrete hands-on training in McCloud, California
Kathryn Harada	Bosch conference at the Jheronimus Bosch Art Center in 's-Hertogenbosch, The Netherlands
Ewa Paul	XV International Association of Book and Paper Conservators Congress in Halle/Leipzig, Germany

FAIC/NEH INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Awardee	Workshop
Sejal Goel	Block-lifting Archaeological Artifacts in Tucson, AZ, US
Victoria Dimas	Block-lifting Archaeological Artifacts in Tucson, AZ, US
Lauren Conway	Block-lifting Archaeological Artifacts in Tucson, AZ, US
Paige Hilman	Block-lifting Archaeological Artifacts in Tucson, AZ, US
Alyssa Rina	Block-lifting Archaeological Artifacts in Tucson, AZ, US
Jazmin Santiago Soto	Block-lifting Archaeological Artifacts in Tucson, AZ, US

CHRISTA GAEHDE SCHOLARSHIPS

Awardee	Workshop
Samantha Callanta	51 st AIC Annual Meeting in Jacksonville, FL, US



External Funding Resources

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

CAROLYN HORTON SCHOLARSHIPS

Awardee	Project
Robin Canham	Leather Binding I, online course
Oa Sjoblom	Native American and Indigenous Studies Association conference in Toronto, Canada
Christopher Saclolo	51st AIC Annual Meeting in Jacksonville, FL, US
Caroline Spang	Internship at the National Library of Scotland in Edinburgh, Scotland

FAIC Professional Development Courses

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

2023 Annual Meeting Workshops

May 16 and 17, Jacksonville, FL

- › Polarized Light Microscopy Refresher
- › Applying Sustainability Principles Cross-departmentally at Collecting Institutions
- › Modular Cleaning Program Software and Testing Skills
- › Scene-Referred (ISO 19264) Imaging for Conservation Documentation Workshop

2023 Virtual Annual Meeting Workshop

June 6, online

- › Four Questions to Help Begin Analysis of a Computer-based Work

2023 Photomechanical Prints: History, Technology, Aesthetics, and Use*

October 30 – November 3, National Gallery of Art (and other locations), Washington, DC

2023 Collaboratively Assessing Community Needs**

July 19 and 26, online

Exploring Ethics: Practice to philosophy**

Dates TBD, online

Photographic Chemistry for Preservation*

Ongoing, self-study course

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

Ongoing, self-study course

*Supported by *the Mellon Foundation* fund for Collaborative Workshops in Photograph Conservation

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

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CONSERVING AMERICA'S TREASURES



Featured project: The Mineral Hall in the Allison and Roberto Mignone Halls of Gems and Minerals at the American Museum of Natural History

Photo courtesy of D. Finnin|©AMNH



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Format-free submissions in JAIC

Our journal's publisher Taylor & Francis (T&F) has recently introduced format-free submissions with the goal of providing authors more time to work on the content of their papers rather than spending additional time adjusting their articles to fit a certain style.

You can now submit your paper to JAIC without any format requirements, as long as you provide all materials required for review and use a consistent citation format. Among what is needed for peer review are an abstract, author affiliation, figures, funding information, and declaration of conflict of interest. For citations, T&F requires that submissions include author(s) names, journal or book title, article or chapter title, year of publication, volume and issue, and page numbers. They also ask authors to make the work easier for peer reviewers by using double spacing and including line numbers. Figures and tables are still uploaded to the EM system separately as individual files. Some formatting might be required if you are invited to make revisions or after acceptance of your paper. For additional information please visit: <https://authorservices.taylorandfrancis.com/publishing-your-research/making-your-submission/format-free-manuscript-submission>

The JAIC editorial board also recently agreed to consider submissions that do not follow the traditional structure of Introduction, Materials, Results and Discussion (IMRAD). This format became the standard for scientific publishing in the 1970s when the American national standard for the preparation of scientific papers for written or oral presentation was published (Day, 1989). In general, JAIC has recommended IMRAD for organizing the sections covered in an article. However, due to the uniqueness and complexity of the conservation field, we feel that we must also give the opportunity to authors wishing to publish their work using other formats that are not necessarily compatible with IMRAD.

We understand that the format of a JAIC paper is highly influenced by technological advances in the conservation and scientific fields, interpretation and processing of data, and today's fast pace of publication and transfer of knowledge. For this reason, we have decided to be more flexible with format requirements, with the aim of providing a space for creativity and critical thinking at the time of designing your paper. For a group of authors, an alternative to the IMRAD format could offer a better solution to present and disseminate their research. Some of the different new categories of submissions that from now on will be considered include:

- › conceptual and discussion papers
- › professional practice pieces
- › opinion articles
- › conservation reviews
- › other relevant types

This new initiative aims at expanding the scope of the journal by allowing a more creative, flexible, and modern form of assembling and disseminating information in our field.

Although only just officially announced, some authors have already used different approaches for submitting papers to JAIC as they realized that the IMRAD scheme was not adequate for organizing their papers. A few examples include articles by Taylor (2005), Ferraro and Henderson (2011), Pearlstein (2017), and Chiwara and co-workers (2022).

Although I believe that scholarly writing should be structured, I also recognize that accepting format modifications in JAIC will allow us to continue developing and expanding as a community. I sincerely hope that we can all benefit from this change and that JAIC continues to have a significant worldwide impact.

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



Visit JAIC Online

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

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Taylor & Francis Peer Review Training Workshop

JAIC's publisher, Taylor & Francis, recently piloted a new online workshop on the process of peer review. The purpose of this training was to help familiarize the audience with the peer review process and how it benefits scholarly research products. With 25 international participants, the T&F team comprised George Cooper, Joyce Townsend, and Chandra Reedy, among others.

The team of presenters reviewed types of peer review, describing a complete range of processes such as transparent and post-publication peer review. They also covered process questions most asked when individuals are invited to review, such as issues surrounding confidentiality. Participants took part in two online exercises that required them to ask questions about what information they needed to accept an invitation to review and how to structure final ratings as reviewers; small group discussions allowed participants to share opinions and contributed to a more global understanding of common reviewer concerns. The webinar covered what is expected of reviewers and how to construct a positive review that can help an author refine their work. Also reviewed were how to structure a review, and how comments to authors and review staff differ. Lastly, participants were presented with information about the re-review process, the mechanics of manuscript reviewing, and some key points to guide how one can be an effective reviewer. After the webinar was over, participants were provided with two manuscripts to review as a post-workshop assignment.

Peer review is a critical part of how we build our community knowledge base, and I encourage all to participate. While it can be intimidating to review a colleague's work, the process encourages each participant to think critically, dive more deeply into the research literature, and connect intimately with research results that will affect the future growth of our field. Taylor & Francis hopes to use this workshop model to encourage and train more of us in the field to participate in the peer-review process.

—Lisa Goldberg, AIC News editor, lgoldberg@igpreservation.com

JAIC Pre-session

JAIC will be offering a scholarly writing pre-session as part of the 2023 AIC Annual Meeting in Jacksonville. This year, join us for an in-person event, Wednesday, May 17, at 1pm ET.

The session is free of charge and its aim is to help potential authors in the development of skills needed to write and submit journal manuscripts, with the ultimate goal of improving the dissemination of research, treatments, and enhanced knowledge sharing. The pre-session will also provide an opportunity for participants to learn about the most updated information concerning the operation of the journal. In previous years, we have engaged in very productive discussions after the presentations and are always looking forward to hearing new ideas and ways of improving the publishing process. The program this year will include:

- › Introduction to JAIC, Julio M. del Hoyo (Editor-in-Chief)
- › T&F Peer review policies, George Cooper (Taylor & Francis)
- › Promoting your published paper, Katelin Lee (FAIC)
- › Open-format submissions, Julio M. del Hoyo (Editor-in-Chief)
- › Q&A period

Editorial Board Changes

Rebecca Rushfield has joined the JAIC Editorial Board as Assistant Book Review Editor. She will work with Cybele Tom, Book Review Editor, to create materials and guidelines for future book reviewers as well as to increase the pool of qualified book reviewers.

Rebecca Rushfield, a New York City-based consultant in conservation, received her Master's degree in Art History at the Institute of Fine Arts and her diploma in conservation at the Conservation Center, both from New York University. She is co-editor of *The Conservation of Easel Paintings*, Routledge Taylor & Francis Group, 2012; revised edition 2020. Rebecca was one of the organizers of the symposium "The Conservation Legacies of the Florence Flood," November 2006, which commemorated the 40th anniversary of that catastrophic event. She is a member of the Equity and Inclusion, Communications, and Member Engagement Committees of American Institute for Conservation (AIC). Each year, in conjunction with the annual meeting of the College Art Association, Rebecca arranges an AIC-sponsored workshop on the material aspects of one group of artworks in an art museum in the host city. Rebecca is actively involved in the oral history of the conservation field; she has been associated with the FAIC Oral History Project for thirty years and is its associate director.

JAIC also welcomes new translation assistants Irene Delaveris and Francisco Vieira, who will be providing support to the Spanish and Portuguese team, respectively.



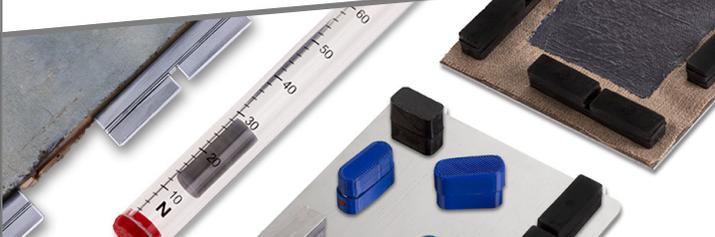
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Allied Organizations

Association for Preservation Technology (APT)

Each year, the Association of Preservation Technology (APT) presents the David Fischetti Award for an outstanding article that advances the field of preservation/conservation engineering. Articles submitted for award consideration may be project related or based on research. Articles must have been previously published in a peer-reviewed journal or similar publication and should cover any of the following topics:

- › History of engineering design, methods, or systems (structural, building enclosure, mechanical, electrical, fire protection, vertical transportation, etc.)
- › Application of analytic methods with proper judgement in analyzing archaic systems
- › Re-evaluation and comparative analyses of historic analytic methods
- › Assessment of historic materials and systems
- › Integration of modern systems with historic and archaic systems
- › Innovative methods of repair of historic systems
- › Incorporation of engineering judgment and simplified methods

The award is sponsored by APT's Preservation Engineering Technical Committee (PETC). Please visit the [PETC website](#) for details. Submissions should be sent to petc@apti.org, by Friday, May 26, 2023.

—*Timothy M. Crowe, SE, RA, FAPT, Associate Principal, Wiss, Janney, Elstner Associates, Inc., tcrowe@wje.com*



Conservation Association of Los Angeles

ANNOUNCING CALA: A NEW LOS ANGELES-AREA CONSERVATION GROUP

The Conservation Association of Los Angeles (CALA) is a new, local network of conservation and heritage professionals. CALA is open to conservation and heritage professionals at all career stages; the goal is to create an inclusive, unique network of professionals dedicated to caring for art and historic materials who live and work in the greater Los Angeles area.

Current CALA co-chairs are Jessie Arista (she/her), Getty Museum, and Ellen Moody (she/her), Getty Conservation Institute

CALA Committee members are Gerrit Albertson (he/him), LACMA; Rita Cofield (she/her), Getty Conservation Institute; Abby Duckor (she/her), private practice; Ellen Pearlstein (she/her), UCLA/Getty Program in the Conservation of Cultural Heritage; Chris Stavroudis (he/him), private practice; Carolyn Tallent (she/her), private practice; and Donna Williams (she/her), private practice.

If you are in the Los Angeles area, please join us at the CALA inaugural meeting on Thursday, May 11, 2023, 4:00 – 7:00 p.m. at the Getty Center. The event will include lightning-round style talks from area colleagues; hear what's new and current in the L.A. conservation community. Please **RSVP** to this inaugural meeting by filling out this [2-minute survey](#).

Any questions, contact the CALA Inaugural Committee at laconsgroup@gmail.com. And follow us on [Facebook](#).

—*The Conservation Association of Los Angeles (CALA) Inaugural Committee, Jessica Arista, jessica.arista@gmail.com; and Ellen Moody, emoody@getty.edu*

Conservation Center for Art & Historic Artifacts

CCAHA NAMES MICHELLE EISENBERG AS EXECUTIVE DIRECTOR

The Conservation Center for Art & Historic Artifacts (CCAHA), a nonprofit organization that delivers expert conservation and preservation services to archives, corporations, historical societies, libraries, museums, and private individuals, named Michelle Eisenberg as its executive director.

Eisenberg, an experienced nonprofit manager and development professional, previously served as CCAHA's acting director since September 2022, and for six years as deputy director, overseeing business development, finance, and operations. The announcement, which followed a comprehensive search, was made by CCAHA Board Chair Derek Jones, and Larry Massaro, former CCAHA board chair, and chair of CCAHA's executive director search committee, and is effective immediately.

As executive director, Eisenberg will lead a team of highly skilled conservators and preservation services staff who are at the top of their fields, working in the lab to repair and stabilize books, photographs, documents, and other works on paper, and in the field to provide educational programs and training, and help institutions plan for the future of their collections. The team of specialists also includes expertise in digitization and reproduction, fundraising, and client services.

Prior to joining CCAHA, Eisenberg worked in several executive leadership roles with organizations in Philadelphia, including as senior director of consulting and staffing services for Schultz & Williams, where she counseled dozens of nonprofits; associate director at the Innovation and Entrepreneurship Institute at Temple University; and as director of foundation and corporate support for the National Constitution Center.

ABOUT THE CONSERVATION CENTER FOR ART & HISTORIC ARTIFACTS

Established in 1977 in Philadelphia, the Conservation Center for Art & Historic Artifacts (CCAHA) is a nonprofit organization delivering a wide range of conservation and preservation services. Its mission is to provide expertise and leadership in the preservation of cultural heritage. CCAHA's conservators repair and stabilize books, photographs, and documents. CCAHA's preservation services staff works in the field providing education programs and helping institutions plan for the future of their collections. CCAHA offers a range of digitization and reproduction services, as well as fundraising assistance, housing and framing, and more. Visit CCAHA at www.ccaha.org.



Michelle Eisenberg, Executive Director, Conservation Center for Art & Historic Artifacts.
Photo courtesy of CCAHA.

Health & Safety

Woe is the Wallpaper: Hazardous Pigments in Unexpected Places

Wallpaper: Where and What?

Decorative wallpaper is often found within historic buildings pasted upon the walls and ceilings. Multiple layers of paper may be present due to changing fashion over time, or they may have been added to cover up faded pigments, wear, or damage. Wallpaper was not always pasted to rigid surfaces such as plaster walls or wooden boards; it may have been tacked onto a wall along the borders or even adhered to canvas and allowed to hang over the wall. Scraps of wallpaper can be found lining the inside of furniture, inside hat boxes, and on fireboards, or may have been used to decorative dollhouses and other objects. Spare lengths of wallpaper may be found rolled up and stored in attics. If wallpaper sample books are part of a historic building's collection, they can offer significant information about manufacturing history and fashionable designs. Additionally, impressive collections of wallpaper are often cared for in museums such as at the Rhode Island School of Design (RISD) Museum (Figure 1).

Hazardous components were integral to many popular pigments and flame-resistant products used in historic wallpaper production. Whether within a laboratory setting, a museum environment, or a historic building, understanding the potentially hazardous materials present in historic wallpaper will help to inform safety protocols that can best protect curators, conservators, and other caretakers of collections.

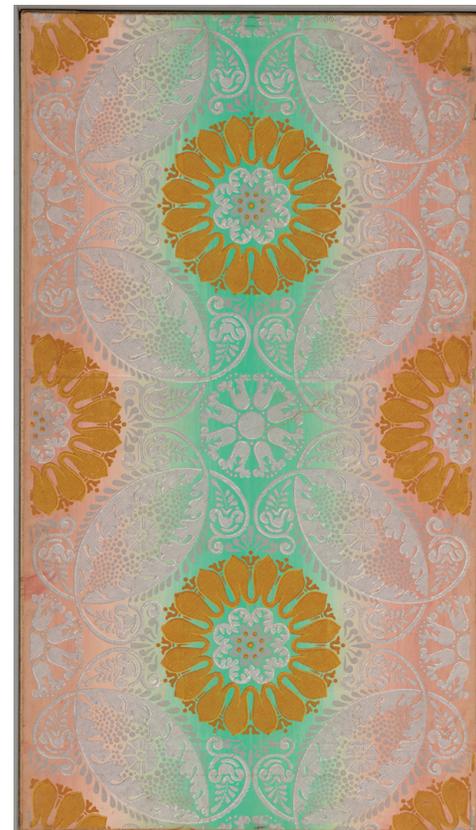


Figure 1. Accession no. 34.1005. Courtesy of the RISD Museum, Providence, RI.

Hazardous Wallpaper Pigments

The primary hazards when managing, handling, and treating historic wallpapers are found in the pigments, although asbestos additives may also be present. More information on specific colorants and/or pigments can be accessed on the [CAMEO](#) website. Work carefully when assessing wallpaper with these pigments!

Red: Mercury and Lead

Examples of red pigments commonly used in historic wallpaper include vermilion and red lead. Vermilion and cinnabar are chemically identical and are both red mercuric sulfide; cinnabar is a naturally occurring metallic ore whereas vermilion refers to both the ground cinnabar version and the synthetic form created from heated and vaporized mercury and sulfur. Pigments used in traditional Chinese wallpaper reference the use of the ground mineral, whereas European wallpaper examples tend to reference synthetic vermilion. Red lead (lead tetroxide) was inexpensively manufactured by heating white lead over a long period of time, which produced a poor-quality product with low light stability.

Yellow: Chromium, Arsenic, and Lead

Chrome Yellow (lead chromate) was discovered in 1797. However, manufacture of this lightfast pigment began later, in 1809, and was more widely available and used by wallpaper producers after 1820 through the early 1900s. Orpiment (an arsenic sulfide mineral) and its orange-red toned degradation product realgar, are naturally occurring pigments that have been in use since antiquity, but the 18th century development of a cheaper, synthetic orpiment made of sulfur and arsenic oxides led to its wider application in wallpaper designs.

Blue: Cyanide

Prussian blue (potassium ferric ferrocyanide) was first developed in Berlin in 1704 by paint manufacturer Diesbach and pharmacist Johann Konrad Dieppel. This lightfast pigment began manufacture in 1710 and became widely used due to its strong coloring power and affordability.

Green: Arsenic

The launch of arsenical pigments printed and painted onto wallpaper began with Scheele's green. Discovered in 1775 by Swedish chemist Carl Wilhelm Scheele, copper arsenite produced a vivid green that became a popular pigment for interior decorations; the first English instruction for manufacture was published in 1812. Scheele's green darkens in the presence of sulfur and lead compounds, so the recipe was improved upon in 1814 by Wilhelm Sattler by producing copper acetoarsenite, known by many familiar names such as Schweinfurt green, Paris green, Emerald green, and English green. Schweinfurt green will also darken over time if exposed to sulfurous air pollutants.

White: Lead

Lead white (lead hydroxycarbonate) was used in printed wallpaper for highlights and other areas that required brighter tones. Depending on environmental conditions, aged lead white pigments can appear yellowed or blackened.

Toxic Components of Wallpaper Pigments and Their Health Effects

Arsenic

The use of arsenic-based pigments in wallpaper and their negative health effects is the subject of many articles and other published works. Arsenic's low cost and accessible characteristics paired with its incredible ability to create vibrant colors led to its popularity as an ingredient in a wide range of pigments applied to wallpaper, including the greens and yellows previously mentioned. Manufacturers generally stopped producing arsenic-laced wallpapers in the late 1800s.

The main routes of exposure for arsenic are ingestion and inhalation; dermal absorption may also occur at a much lower rate (CDC 2010). If introduced into the body, most arsenic will be expelled in urine within several days though it will likely take longer to leave in keratin-rich tissue such as hair, nails, skin and to a lesser extent teeth and bones. Lung cancer, peripheral nervous system damage, vascular damage, kidney and liver damage and skin lesions are all symptoms of prolonged arsenic exposure (H&SN 2017; CDC 2010).

When arsenic-containing pigments are combined with water or acids, arsenic and the hydrogen form arsine gas (AsH_3) which is a highly toxic gas that may be inhaled upon exposure (CDC 2011). Environmental conditions with high moisture levels elevate the risk of mold growth which can accelerate the production of arsine gas. A delayed display of hemoglobin in urine samples, abdominal pain and jaundice are all symptoms of short-term (less than 8-hours) exposure to arsine gas (CDC 2011).

Mercury

The main routes of exposure for mercury are ingestion, inhalation, and dermal absorption (Mercury 2019). If introduced into the body, inorganic mercury can settle in various organs, usually the kidneys, but most will eventually leave the body after several weeks or months (Risher 1999). Damage to the central nervous system and kidney damage are all symptoms of prolonged mercury exposure (H&SN 2017).

Chromium

The main routes of exposure for chromium are ingestion, inhalation, and dermal absorption (CDC 2013). The oxidation state of chromium influences its toxicity, with chromium (VI) being more readily absorbed by the lungs, gut, and skin than chromium (III) (CDC 2013). If chromium (VI) is introduced to the body, about 60% of it will be excreted by the kidneys in the form of chromium (III) within 8 hours of ingestion (CDC 2013) The chance of lung cancer is increased upon prolonged exposure to chromium (VI).



Curious about Arsenic in Green Books?

To learn more about the use of arsenic as a colorant for papers and books, attend "Poison Books: Is that Green Book Going to Kill Me? Bibliotoxicology Working Group Discussion Panel" at the 2023 AIC Annual Meeting in Jacksonville, on Friday, May 19th at 10:30 a.m.

Panelists: Timothy Greening, Susan Russick, Rosie Grayburn, Melissa Tedone, Kimberly Harmon, Becky Fifield.

The session is sponsored by the Book and Paper Group (BPG), Research and Technical Studies (RATS, and the Preventive Care Network (PCN)

Lead

The main route of exposure to lead is ingestion, followed by inhalation, and dermal absorption (CDC 2019a). Neurological damages, renal disease, damage to the blood, cancer and reproductive toxicity are all symptoms of prolonged lead exposure (CDC 2019a; H&SN 2017). If introduced into the body, the percentage of lead absorption varies dramatically based on route of exposure, how soon after a meal, health, and age of the exposed individual (CDC 2019a).

Cyanide

Cyanide crystals in the toxic pigment Prussian Blue can emit highly toxic hydrogen cyanide gas when exposed to water, acid, high temperatures, or a strong source of ultraviolet light. The main routes of exposure for hydrogen cyanide gas are inhalation and dermal absorption while cyanide in its crystal form can be ingested (CDC 2023). Respiratory issues, heart damage, nosebleeds and thyroid enlargement are all symptoms of prolonged, low-level, exposure to cyanide (MDCH 2004). Brain, heart, blood vessel and lung damage are all symptoms of hydrogen cyanide gas exposure (CDC 2019b).

Asbestos in Wallpaper

Due to its durable fireproof and flame-resistant properties, asbestos was sometimes included as additive in vinyl wallpaper and was used in mastic compounds to apply wallpaper. Starting in the 1970s with the Clean Air Act (and later revisions), asbestos use declined due to regulations banning its applications (NPS 1989). By 1989, the EPA prohibited most asbestos-containing commercially available products, including adhesive and vinyl products (EPA 2023).

The main route of exposure for asbestos is inhalation, which occurs when the fibers become airborne due to a disturbance of an asbestos-containing product. Lung cancer, mesothelioma, and asbestosis are all major health concerns that can result from long term exposure to asbestos (EPA 2023).

Identification and Handling

Knowledge a wallpaper's production date can help characterize possible hazards and assist in narrowing down a long list of materials to be tested. Awareness of the colors associated with hazardous pigments, such as the vivid emerald green associated with many arsenic-based pigments, can also help narrow the list of potential candidates.

The identification of hazardous materials can inform safe handling protocols to protect the caretakers of wallpaper within a collection.

- › Handheld x-ray fluorescence (XRF) is an efficient, accurate, and easy-to-use method for detecting the presence of heavy metals and can effectively determine the presence of many hazardous pigments.
- › Microchemical tests can be employed to detect the presence of hazardous pigments. Procedures for microchemical spot-testing to determine the presence of arsenic, mercury, chromium, and lead are outlined in Odegaard (2000). The microchemical testing procedure to determine the presence of Prussian blue is outlined on the AIC "BPG Spot Test" webpage. Take care in handling and using the chemicals required for these tests. For example, a small amount of arsine gas is produced while conducting an arsenic spot test, and it should only be performed in a fume hood or other well-ventilated area.

Objects associated with wallpaper, such as plaster and wood substrates as well as object housing, should be analyzed to determine if hazardous substances have been transferred or if asbestos is present. If toxic substances are found, then conservation professionals can consult with health and safety professionals to determine the appropriate steps to monitor and provide appropriate protocols. An exception, asbestos identification (by various forms of microscopy) is highly regulated in most states and must be performed by a qualified professional.

Safe handling and storage practices can minimize exposure risks and are a necessary precaution when identification of hazardous materials through analysis or microchemical spot-testing is not possible or practical. Wallpaper suspected or known to contain hazardous materials should be minimally handled to reduce exposure, the risk of contaminating additional objects and tools, and the likelihood of creating an airborne hazard. To minimize handling, employ the use of mats and other storage devices which mitigate the risk of transferring potential or determined hazards. If the wallpaper itself requires handling, use appropriate latex or nitrile gloves.

Safe practice dictates that the risks associated with known and suspected hazardous materials should be communicated to those accessing the collection, including visitors, researchers, collections management, and conservators. These risks should be communicated with clear labeling of storage areas, housing, and through health and safety training. The condition of the wallpaper can play a large role in the risk of exposure; wallpaper examples with friable media should be handled with extra care due to the increased risk of inhalation and transfer.

To further limit exposure risk, appropriate personal protective equipment such as eye protection, lab coats, and respiratory protection should be worn as determined by the type of hazard present and the predicted level of exposure. While handling and/or treating wallpaper, practice good hygiene, including frequent handwashing and no eating or drinking near wallpaper with known or suspected hazardous materials. Additional information on the hazards associated with pigments can be found in the [AIC Health and Safety: Pigment Health and Safety Quick Guide](#).

The presence of asbestos requires that the handler follow specific protocols as determined by federal and state law; if asbestos is suspected, enclose the object in a sealed container and avoid disturbing it.

Use caution when multiple layers of wallpaper are present because hazardous pigments may have been used on sub-layers of wallpaper even if they were not used on the outward facing layer. Additionally, it is possible that traces of pigments and other coloring media applied to the surface of a wallpaper may have seeped into the adhering paste or onto the supportive backing material, especially if there has been previous water damage. During treatment, steam or a water bath are common techniques to remove well-adhered wallpaper from its substrate or to separate layered wallpaper; this treatment step should only be considered after the wallpaper has been tested for hazardous materials, most notably arsenic and cyanide, to prevent the formation of toxic gasses with water.

Conclusion

While the negative health effects of arsenic-based green pigments used on wallpaper have long been reported, conservation professionals should also be aware of other common hazardous pigments used in historic wallpapers such as mercury, chromium, lead, and cyanide. Furthermore, asbestos was a popular flame-retardant additive in vinyl wallpaper and mastic during the 20th century.

Reduce risk of exposure through good hygiene, minimal handling, the use of personal protective equipment, and signage and communication. Testing can confirm and guide collection use and handling protocols. Widespread awareness of the potential hazards in historic wallpaper will assist in preventing unplanned encounters.

—Lorna Brundrett, graduate student at the Garman Art Conservation Department at SUNY Buffalo State University, lornabrundrett@gmail.com

ADDITIONAL RESOURCES

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ACKNOWLEDGEMENTS

Thank you to Emily Banas, curator at the RISD Museum, and to Angela Campbell for putting me in touch with Emily and for suggesting helpful references. Thanks also to the NPS Northeast Museum Services Center (NMSC) for providing me with access to their library. Adrienne Gendron supervised this article for the AIC Health and Safety Network; she provided advice and answered all of my questions while working on this article, and I thank her sincerely.

Join the Health & Safety Network Forum

The Health & Safety Network Forum is a free place for conservation professionals, concerned about the health and safety of others as well as their own, to discuss and learn more about workplace safety. If you have specific health and safety questions, it will help you find relevant, up-to-date information about the topic. Share with your colleagues and networks!

The H&SN Forum:

- › Provides a safe space for conservators and allied professionals to discuss the topic without judgement
- › Promotes existing health and safety issues and resources
- › Assists network officers in developing health and safety content
- › Updates the field on changes to the federal government's policies and procedures for health and safety matters
- › Builds a strong network of health and safety advocates

Join today! <https://www.culturalheritage.org/health-safety-forum>

Schedule Your Respirator Fit Test in May

Whether you are using hazardous chemicals in your laboratory or working with mold-infested artifacts after a flood, you need to be protected with a properly fitting respirator.

The Respirator Fit Test at the Annual Meeting, May 18, 2023, will provide the participant with access to an online lecture on respirator selection, care, and use, as well as a 20-minute, individual appointment for a personal respirator fit test, ensuring an acceptable, face-to-facepiece seal/fit of their respirator. The individual appointment provides an opportunity for participants to ask any specific questions of the industrial hygienists, and to examine and/or try on various half-mask, air-purifying respirators from the Network's selection of samples. Please note that you **MUST** bring your personal respirator for the fit test. The event is \$39 or free for CIPP members.

The AIC Fit Test Program is specifically designed for conservators, particularly those who are self-employed or who do not have a respiratory protection program provided through their employer. However, it is open to all interested parties. This workshop is in accordance with the U.S. OSHA Standard (29CFR1910.134 - Respiratory Protection).

A component of Respirator Fit Test is obtaining an OSHA Respirator Medical Clearance Approval from a physician. This service is available from OHS Health and Safety Services Inc. at a discounted rate of \$25 for AIC members and is offered by phone or online.

See more in the [AIC Annual Meeting Community post about the fit test.](#)

New Materials, Research & Resources

New Report Published on “Vibratory Impacts of Music and Transport on Museum Collections”

The report *Vibratory Impacts of Music and Transport on Museum Collections* has been released by an international research group who developed and issued the research questionnaire in 2020 just before the pandemic. More than 150 respondents from 138 institutions around the world participated by providing detailed information about their current practices and experiences with vibrations affecting their collections during musical events and transport of objects. Some highlights of the results are below.

VIBRATIONS DURING MUSICAL EVENTS

Nearly all the 155 respondents indicated that they allow music to be played adjacent to their collections. Two-thirds of those who allow music reported visible effects on the collections, which are categorized and analyzed in the report. Roughly an equal share reported either having or not having any operational restrictions or noise/vibration limits, with the vast majority of those using a general volume limit or decibel limit. However, the likelihood of observing effects on the collections did not appear to be correlated with whether an institution has a decibel limit or what the magnitude of that decibel limit is. The report features “spotlights” on five prominent museums who gave permission to share their detailed responses about their practices and experiences with musical events.

VIBRATIONS DURING TRANSPORT

Just over half of the respondents reported having observed damage attributed to shock or vibration during transport, but such occurrences seem to be relatively rare. The damage reported was usually minor, but in a few cases more severe damage has been detected. The damage descriptions that respondents shared are listed and categorized in the report. About one-third of respondents reported using data loggers in some of their shipments. The report lists the over thirty different makes and models of devices being used. Only approximately 15% of those who responded have quantitative limits on shock and vibration during transport, and those limits varied. The specific responses regarding data collected and damaged observed from transport are included for numerous museums who gave their permission.

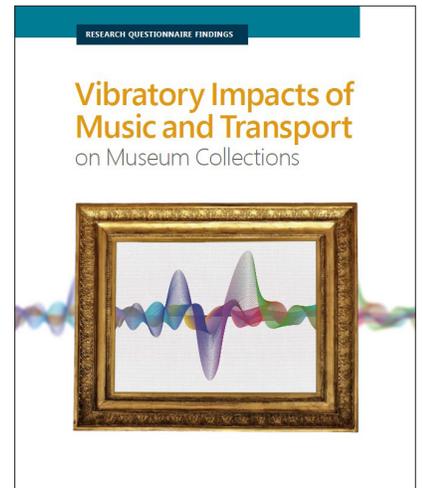
WEBINAR REPLAY

On April 18, and again on April 25, the research group held a high-level summary of the report and answered questions about the report findings and next steps needed to develop specific guidelines. You can listen to the replay [here](#).

RESEARCH GROUP

The research group behind the questionnaire and report includes Arne Johnson, Principal Structural Engineer, and Dr. Mohamed ElBatanouny, Senior Structural Engineer, Wiss, Janney, Elstner Associates, Northbrook, Illinois; Dr. Catherine Higgitt, Principal Scientist, Scientific Department, The National Gallery, London; Dr. W. (Bill) Wei, Senior Conservation Scientist, Cultural Heritage Agency of the Netherlands (RCE); Tomasz Galikowski, Associate Acoustic Engineer, and Peter Henson, Practice Consultant, Bickerdike Allen Partners, London; Mark Ryan, Assistant Director for Collections & Exhibitions, Mildred Lane Kemper Art Museum, St. Louis, Missouri; and JP Brown, Regenstein Conservator, The Field Museum, Chicago, Illinois.

- Arne Johnson, Principal Structural Engineer, Wiss, Janney, Elstner Associates (on behalf of the research group.), AJohnson@wje.com



New Publications

Andersch, Thomas, et al. *Besessen: die geheime Kunst des Polsterns = Deep-seated: The Secret Art of Upholstery*. Stuttgart: Arnoldsche, 2022. ISBN: 9783897906815. This catalogue was published to accompany an exhibition held at Grassi Museum für Angewandte Kunst Leipzig, November 24, 2022 - March 26, 2023. The texts (in German and in English) take a close look at the inner workings of upholstery crafted in Europe during the last 400 years. A glossary of technical terms is included.

Bainbridge, Abigail, ed. *Conservation of Books*. Abingdon, Oxon: Routledge, 2023. ISBN: 9780367754907. This book provides an overview of global book structures and their conservation. The contributions by over 70 specialists in conservation and conservation science have been divided into five parts: book structure and history; bookbinding materials and their degradation; approaches to conservation; preventive conservation; and techniques of conservation. It is a volume in the *Routledge Series in Conservation and Museology*.

Buckley, Barbara, Simonetta Fraquelli, Nancy Ireson, and Annette King, eds. *Modigliani Up Close*. Philadelphia: Barnes Foundation, 2022. ISBN: 9780300267181. This volume was published to accompany the exhibition "Modigliani Up Close," organized by the Barnes Foundation, Philadelphia, October 16, 2022 - January 29, 2023. It includes catalogue entries for 62 paintings, drawing upon recent technical examination and scientific analysis. See also *Les secrets de Modigliani: techniques et pratiques artistiques d'Amedeo Modigliani* (Lille, 2022), featured in *AIC News*, Vol. 47(6).

Drake, B. Lee, and Brandi L. MacDonald. *Advances in Portable X-Ray Fluorescence Spectrometry: Instrumentation, Application and Interpretation*. Cambridge: Royal Society of Chemistry, 2023. ISBN: 9781788014229. This book provides guidance for the effective use of portable XRF, based on current standard practices. It includes chapters that focus on its use in art and archaeology research.

Dussubieux, Laure, and Heather Walder, eds. *The Elemental Analysis of Glass Beads: Technology, Chronology and Exchange*. Leuven: Leuven University Press, 2022. ISBN: 9789462703384. This book publishes compositional data on ancient glass beads manufactured around the globe—but all obtained at a single analytical laboratory, providing a uniquely comparative data set. It is the eighth volume in the *Studies in Archaeological Sciences* series.

Floor, Willem, and Amélie Couvrat Desvergnés. *History of Paper in Iran, 1501-1925*. Washington, DC: Mage, 2023. ISBN: 9781949445428. The authors document the production and import of paper in Iran from 1501-1925. They identify and illustrate the watermarks and/or countermarks of the various paper producers and present examples of the types of paper in use by various levels of Iranian society.

Lesczenski, Jörg. *The Finest Colors for Artists: The History of the Art Paint Factory H. Schmincke & Co*. Munich: Prestel Verlag, 2021. ISBN: 9783791379173. This book traces the history of the German artists' paints manufactory H. Schmincke & Co. from its founding in 1881 to the present day.

Mairesse, François, ed. *Dictionary of Museology*. Abingdon, Oxon: Routledge, 2023. ISBN: 9781032072326. This reference work, jointly published with the International Council of Museums (ICOM) and now available in an English edition, covers the following aspects of the museum profession and museum studies: exhibition, research methods, collections management and conservation/restoration, museum education and mediation, management/marketing, history, and critical analysis of the museum.

Sloggett, Robyn, and Marcelle Scott. *Climatic and Environmental Threats to Cultural Heritage*. Abingdon, Oxon: Routledge, Taylor and Francis Group, 2023. ISBN: 9780367756383. The authors of this collection of papers explore the role of heritage within the challenges of the climate crisis, focusing on the Indo-Pacific region.

Wolfe, Julie. *Roy Lichtenstein: Outdoor Painted Sculpture*. Los Angeles: Getty Conservation Institute, 2023. ISBN: 9781606066690. This book focuses on the artistic process developed by Lichtenstein for his outdoor painted sculpture. Drawing on original archival research and interviews with the artist's studio assistants, the text documents the fabrication, painting, and conservation of these works and is supplemented by a series of technical appendices. It is the ninth volume in the GCI's *Artist's Materials* series.

People

Julie Reilly has become Executive Director of the Williamstown + Atlanta Art Conservation Center in Williamstown, Massachusetts. Formerly executive director at ICA – Art Conservation (formerly the Intermuseum Conservation Association) (ICA) in Cleveland, Ohio, Julie also has held leadership, conservation, and teaching positions at the Smithsonian Institution, the National Park Service, the Colonial Williamsburg Foundation, the Joslyn Castle Trust, KANEKO, and the Winterthur Museum. She served 14 years as the founding director of the Gerald R. Ford Conservation Center, where her tenure included the completion of a \$2.2 million endowment for a paintings conservation lab. She can be reached at jreilly1114@gmail.com.

Corina Rogge is the recently appointed Director of Conservation for the Menil Collection; she begins her new position on June 1, 2023. She has served as the Andrew W. Mellon Research Scientist at the Museum of Fine Art, Houston and the Menil, and as an Adjunct Assistant Professor, Rice University Department of Chemistry, since 2013. Rogge was previously the Andrew W. Mellon Assistant Professor of Conservation Science, Department of Art Conservation, at Buffalo State College, and Instructor of Chemistry at Rice University, among other roles. At the Menil, Cory is responsible for overseeing the care, treatment, and technical studies of the museum's collection to the highest professional standards as outlined by the AIC Code of Ethics. She is also an AIC Fellow and is currently serving as the AIC Vice President.



Making Changes?

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

Email membership@culturalheritage.org

Conservation Graduate Programs

Queen's University Art Conservation Program

NEW BUILDING – NEW LABS!

In Autumn 2026, our Art Conservation Program will be moving into a new shared facility with the Agnes Etherington Art Centre. We are in the midst of planning for our interim location and for our new facility.

FACULTY NEWS

In July, we are looking forward to welcoming Professor Aaron Shugar as our new Bader Chair in Art Conservation. We are grateful to Bader Philanthropies for funding this new endowed professorship.

In 2022, Paintings Professor Patricia Smithen was promoted to Associate Professor and completed her PhD at the Courtauld Institute/University of London. Trish's PhD thesis, *The Development and Impact of Artists' Acrylic Paints in the United Kingdom*, was supervised by Dr. Bronwyn Ormsby and Professor Aviva Burnstock.

Artifacts Professor Emy Kim received two separate Social Sciences and Humanities Research Grants (SSHRC) this year—an Institutional Explore Grant and a Connections Grant. The grants funded student research and outputs towards a symposium and exhibition at Kingston City Hall, titled *Antiquities through Modern Eyes*, which highlights the Diniacopoulos Collection and collaborations between conservators and classical archaeologists-in-training. Emy's doctoral work on "Social Seams: The Technoculture of Early Welders" is in full swing, after achieving candidacy last May at the Institute for the History and Philosophy of Science and Technology, University of Toronto.

Paper and Photograph Professor Rosaleen Hill's current research is focused on the examination of mid-19th century papers in the T.H. Saunders 1855 paper sample book, *Illustrations of the British Paper Manufacture*, and on a research collaboration with Amanda Gould and Gabriela Rosas, Canadian Museum of History, focused on Kenosha Ashevak's *The Enchanted Owl*.

Professor Alison Murray's research focuses on threshold concepts for the science taught in art conservation with Kyna Biggs. Their recently accepted publication will be in *Education and Pedagogy in Conservation, Conservation 360°*. With Rebecca Ploeger, Aaron Shugar and Kyna Biggs, Alison develops the online educational resource Conservation Science Education Online for educators teaching science in the field.

2022-23 STUDENT RESEARCH PROJECTS

STUDENT	PROJECT TITLE
Rebecca Clendinen	Gellan Gum Residues and the Effect of Calcium Acetate Content
Rose Émond-Gagnon	A Material Characterization of Casein as a Paint Medium
Kristen Fader	A Sticky Situation: Determining an Effective Method for the Removal of Gelatinized Parchment Adhered to Glass
Tirza Harris	An 18th-century British Portrait's Technical Investigation
Katharyn Hernández	Investigation of Materials and Deterioration of Michael Snow's <i>Flight Stop</i>
Robin Langmuir	An Examination of the Lightfastness of Selected Hardwoods after Artificial Aging
Eve L'Heureux	Replicating Dammar: Practical Study on a Blended Varnish Composed of Paraloid B72 and Laropal A81
Caroline Longo	Low-VOC Clear Coatings on Mild Steel for Applications in Outdoor Sculpture Conservation: Evaluation and Comparison
Antonia Mappin-Kasirer	Jacobine Jones In Process: A Technical Analysis
Hélène Sirois	Lightfastness Tests of Blue Inks for Fountain Pens

STUDENT RESEARCH THESES

STUDENT	THESIS TITLE
Miriam Bowen	Investigation of the Effects of Metal Ion Migration on Drying Rates and Metal Soap Formation of Oil Paints with Cadmium, Phthalocyanine, Lead, Titanium and Organic Pigments
Jonah Halili	A Study of Metal Ion Migration in Iron Oxide-, Cobalt-, and Organic-Based Oil Paint Films

—Rosaleen Hill, Associate Professor, Queen's University, hillr@queensu.ca



ANAGPIC

ANAGPIC, the Association of North American Graduate Programs in Conservation, works to strengthen and advance graduate-level education and training in art and heritage conservation.

ANAGPIC meets annually to provide a venue for the presentation and exchange of graduate student work and research. Student papers from the annual ANAGPIC conference can be found at <http://resources.culturalheritage.org/anagpic-student-papers/>.

ANAGPIC 2024 was in April, hosted by Harvard Art Museums.

Specialty Group & Networks

Archaeological Heritage Network (AHN)

Workshop - Block-lifting Archaeological Artifacts

The Block-lifting Archaeological Artifacts workshop was held at the Arizona State Museum (ASM) in early March. The workshop was led by Dr. Nancy Odegaard and Gina Watkinson. Participants had the opportunity to gain skills in archaeological block-lifting through hands-on activities, lectures, and discussion. The workshop provided participants with experience in the techniques and tools for characterizing artifact materials and burial conditions, methods for documentation, stabilization, removal and packing of delicate finds in the field, and controlled micro-excavation of block-lifts in the lab. ASM curators and archaeologists gave tours of the collection and shared their experiences working with conservators. The program included a bonus presentation given by Rae Beaubien.

AHN will continue to create workshops and other programming opportunities relevant to archaeological conservation. Please feel free to contact AHN through Skyler Jenkins, skylerjenkins01@gmail.com, or Gina Watkinson, gwatkins@arizona.edu, if you have any topic suggestions.

2023 AIC Annual Meeting

AHN has teamed up with the Architectural Specialty Group (ASG) to host a joint session at this year's annual meeting in Jacksonville, Florida. The joint session "Let the Objects Speak!" will be held on Saturday, May 20. We look forward to seeing you all there!

Join AHN Social Media

If you aren't already a member of the [AIC Archaeological Conservation Group on Facebook](#), consider joining to keep up with AHN news and events.

Transparency in Archaeological Field Conservation Compensation

Archaeological field conservators often do not know how much other field conservators are paid. This lack of transparency puts all conservators at a disadvantage in salary negotiations. If the market rate is mysterious, conservators can't know whether they are being offered a fair rate, can't refer to common practices for expenses reimbursement, and can't advocate for more equitable field conservation compensation in general.

Suzanne Davis and Claudia Chemello's 2010 compensation survey remains the only archaeological field conservation salary information available. Thirteen years later, anecdotally, compensation still varies significantly between projects (even between different conservators on the same project), and some conservators still volunteer. However, the data needed to confirm or quantify the anecdotal information does not exist. Updated field conservation compensation data is needed, and that means... another survey!

The Archaeological Heritage Network has developed that survey with the goal of answering three questions:

- › Who are field conservators?
- › How are field conservators compensated?
- › How much are field conservators compensated?

If you have worked as a field conservator between 2018 and 2022, please consider taking the Archaeological Heritage Network's anonymous archaeological field conservation compensation survey at <https://www.surveymonkey.com/r/DZHQHH5>. The survey should take 10 to 15 minutes.



AHN Online

Find AHN information at www.culturalheritage.org/archaeological-heritage-network

Respondents do not need to be members of AIC and can reside in any country. Please publicize the survey among your colleagues.

(See: Davis, Suzanne, and Claudia Chemello. 2011. "Get Your Field Work for Nothin' and Your Sherds for Free: Compensation for Archaeological Field Conservators." In *Objects Specialty Group Postprints*, vol. 18. American Institute for Conservation 39th Annual Meeting, Philadelphia, Pennsylvania, June 1-3. Washington, D.C.: AIC. 33-49)

—Laurie King, lking@marinersmuseum.org

Book and Paper Group (BPG)

Education and Programs Survey Results

Thanks for your responses to the 2023 BPG Education & Programs Survey! Your input helps promote more impactful learning opportunities for the BPG. We aim to launch a more permanent form to facilitate regular sharing of ideas, but in the meantime please continue sharing your ideas and questions with current Education and Programs Committee Chair Melina Avery at melinaavery@gmail.com, and incoming Chair Jen Hain Teper at jhain@illinois.edu. Melina will share further survey information during the BPG Annual Business Meeting on June 7.

Highlights from the 2023 survey, with 71 responses:

- › Most respondents (89%) prefer a mix of virtual lectures and in-person workshops.
- › Most (74%) have already resumed in-person programming or are comfortable doing so.
- › Most (93%) have some financial resources to travel for in-person content, though the most popular response was "only occasionally" (48%).
- › Beyond financial constraints, most (65%) have no additional barriers to accessing in-person content. For those with additional barriers (35%), reported barriers include family/care obligations, busy schedules, and work responsibilities.
- › Most respondents want programming on "treatment techniques" (90%), followed by "reconstructing historical and contemporary materials and techniques" (60%), and "scientific analysis and testing" (50%).

Members provided thoughtful suggestions for specific topics, instructors, locations, and other information that EPC can use to plan programming going forward.

2023 AIC Annual Meeting: Book and Paper Preview

Thanks to BPG member engagement and the leadership of Program Chair Morgan Browning and Assistant Program Chair Amy Hughes, the BPG has a rich slate of 2023 annual meeting programming to look forward to in Jacksonville and online:

- › **BPG Specialty Group Sessions** will be held Thursday-Saturday, May 18-20, both in person and live streamed for virtual attendees. Topics include treatment case studies, scientific investigations, and philosophical discussions.
- › Lunch panel session: "**The Historically Black Colleges and Universities (HBCU) Library Alliance Preservation Internship Program as a Model for Diversity, Equity, Accessibility, and Inclusion in Conservation Education,**" will be held on Thursday, May 18, 12:00 - 2:00 p.m. Panelists will discuss the Program's evolution and impacts since its inception in 2002. (Tickets \$31) See also the lead article of this issue.
- › Art on Paper Discussion Group (APDG) will consider "**What is a print?**" in a hybrid session (in-person & virtual) on Friday, May 19, 10:30 a.m. to 12:00 p.m.
- › "**Poison Books: Is That Green Book Going to Kill Me: Bibliotoxicology Working Group Discussion Panel,**" cohosted by BPG, RATs and PCN will occur on Friday, May 19, 10:30 a.m. - 12:00 p.m. Panelists will share various considerations for poison-containing books, including identification methods and proper storage and handling.



BPG Online

Find BPG information at www.culturalheritage.org/book-and-paper-group

- › Lunch panel session: **“Preservation and Conservation Issues of 19th Century Varnished Wall Maps,”** will be held on Friday, May 19, 12:00 - 2:00 p.m. Following a symposium last fall at the New York Public Library, this session will feature a range of professionals offering nuanced insights into these complex objects. (Tickets \$31)
- › The **BPG Reception** will be Friday, May 19, 6:30 - 9:00 p.m. at the historic Jacksonville Public Library. Join us for snacks, drinks, live music, and camaraderie! (Tickets \$49 for BPG members, \$25 for BPG student members)
- › The Library & Archives Conservation Discussion Group (LACDG) will explore **“Workflow through a DEI Lens: Before, During, and After Treatment”** in a virtual session on Tuesday, June 6, from 1:00 - 3:00 p.m. ET. Considering treatment of sensitive materials from a Diversity, Equity, and Inclusion (DEI) lens, panelists will share experiences working with materials that have violent, sexual, or racist content. <https://aic51stannualmeeting2023.sched.com/event/1KwVC/library-and-archives-conservation-work-flow-through-a-dei-lens-before-during-and-after-treatment>
- › The virtual **BPG Business Meeting** will be Wednesday, June 7, from 1:00 to 3:00 p.m. EDT. BPG members may RSVP here: <https://learning.culturalheritage.org/p/BPG2023BizMtg>.
- › The **Wiki Session** will cover recent developments in the BPG wiki in a virtual session on Thursday, June 8, 1:00 - 3:00 p.m. EDT. <https://learning.culturalheritage.org/products/2023-annual-meeting-book-paper-group-wiki-session>

— Liz Dube, Chair, ldube@nd.edu

Contemporary Art Network (CAN!)

New Officers

CAN! is pleased to welcome the following new officers who will begin their new positions after the annual meeting in May. We are excited to have these dynamic, enthusiastic, and very energetic people on our team. If you are interested in joining us in the future, please consider running for an officer position next year.

CAN Leadership

VICE CHAIR

Samantha “Sam” Owens is the associate conservator at the Glenstone Museum, Potomac, Maryland. Sam was previously a fellow at Glenstone and held graduate internships at the Metropolitan Museum of Art, New York; the Cleveland Museum of Art; and the Hamburger Kunsthalle. Sam can be reached at vicechair.can@gmail.com.

ASSISTANT PROGRAM CHAIR

Ellen Moody is an Associate Project Specialist at the Getty Conservation Institute (GCI), where she develops projects to advance modern and contemporary art conservation and support its practitioners. Her favorite research activities are working with artists, especially those experimenting with materials and technologies, and creating documentation, especially of artworks with elusive qualities. Ellen came to the GCI from the Museum of Modern Art in New York, where, from 2012 to 2020, she worked as an objects conservator. She completed graduate internships at the Brooklyn Museum, the Kröller-Müller Museum, and the Metropolitan Museum of Art. She is currently working with local colleagues to form the Conservation Association of Los Angeles (CALA), California, an inclusive network of professionals dedicated to caring for art and historic materials who live and work in the greater LA area. Ellen be reached by writing to: programchair.can@gmail.com.



CAN! Online

Find CAN! information at www.culturalheritage.org/contemporary-art-network



Sam Owens



Ellen Moody

CO-EDITOR OF THE *CONTEMPORARY ART REVIEW*

Jessica Walthew is a conservator at Cooper Hewitt, Smithsonian Design Museum. She works primarily with Product Design and Decorative Arts and Digital departments, with particular interests in digital media and plastics, especially bioplastics and discourses of sustainability. She co-curated "Nature by Design: Plastics" (2019-2022) at Cooper Hewitt, tracing the development of plastics technology as represented through decorative arts and design from the late 19th century to the 21st century's novel bioplastics industry. Her current research focuses on "Fictions and Frictions" of technologies and the theory and ethics of contemporary design conservation. Jessica can be reached at editor.canreview@gmail.com.



Jessica Walthew

COMMUNICATIONS OFFICER

Kaela Nurmi (she/her) is the Conservation Fellow at Glenstone in Potomac, Maryland. She currently serves as the Outreach Officer for the AIC Emerging Conservation Professionals Network. She has held conservation positions in private practices around the United States and with institutions such as the Boston Museum of Fine Arts, the Smithsonian's Hirshhorn Museum and Sculpture Garden, and The Museum of Modern Art. To reach Kaela, write to: commcomm.can@gmail.com.



Kaela Nurmi

CONTRIBUTING EDITOR

Austin Anderson is currently the assistant conservator at the Glenstone Museum specializing in objects. Some of Austin's previous conservation positions include a fellowship at Glenstone as well as internships at The Walters Art Museum in Baltimore, Maryland, the Watts Towers in Los Angeles, California, and the Africa Museum in Brussels, Belgium. To get in touch with Austin, email: editor.canreview@gmail.com.



Austin Anderson

Publications

The first issue of *Contemporary Art Review*, featuring CAN! papers presented at the 2021 AIC Annual Meeting, will be published soon and we hope the second issue will not be far behind!

2023 AIC Annual Meeting

It's almost annual meeting time! CAN! will have one session of three talks. We're also looking forward to our joint reception with the Objects (OSG) and Paintings Specialty (PSG) Groups at the Museum of Contemporary Art, Jacksonville. Please be sure to check the meeting program for any other CAN! information.

CAN! Reading Group

The CAN! Reading Group continues to meet quarterly to read and informally discuss select recent contributions to contemporary art conservation theory. The sessions have been attended by an international group of conservators, contributing to rich and interesting discussions. Session 6 was held on April 13th, at which we discussed Miller, Zoë. "Practitioner (in)Visibility in the Conservation of Contemporary Art." *Journal of the American Institute for Conservation (JAIC)* 60, no. 2-3 (2021): 197-209. There will be a summer pause, with new sessions in the fall. For future reading dates and to register visit: <https://learning.culturalheritage.org/products/can-reading-group>.

CAN! Conversations

Our recent CAN! Conversation was held on March 9th and was dedicated to conservation approaches for artists' estates and foundations. Panelists included Mark Lightcap of the Mike Kelly Foundation, Ellie Porter of Art360 Foundation, and Brad Epley of The Museum Resources Division (MRD) of the New Mexico Department of Cultural Affairs (NMDCA). We thank all our panelists and participants for making it such a successful and well-attended event! Please watch for announcements of our next CAN! Conversation (date TBD) that will cover the topic of archives.

Join Our Network

Does all this sound interesting and engaging? We would love to have you join us as a CAN! member! It's only \$15 a year and you get access to all our activities including the CAN! Conversations, the *Contemporary Art Review* (annual meeting post-prints), and member pricing at our reception at the annual meeting. We welcome all CAN! members to get in touch if you have programming ideas, and we welcome collaborations with other groups as well.

—Erin Stephenson, (outgoing) CAN! Communications Officer,
commcomm.can@gmail.com

Emerging Conservation Professionals Network (ECPN)

2023 AIC Annual Meeting: Community Partnership Program

Do you want to engage with the Jacksonville community during this year's AIC Annual Meeting? Volunteer with the Emerging Conservation Professionals Network (ECPN) during their Community Partnership Project! On Sunday, May 21, ECPN plans to work with the Jacksonville Historical Society. Volunteers will assist one of the non-profit's historical sites, the Merrill House, with establishing workflow protocols, to assist with data entry and triage, and give recommendations for access and monitoring to keep this collection safe. We are looking for about a dozen volunteers of all specialties and levels of experience to join us on Sunday morning. Please email ecpn.aic.chair@gmail.com to sign up or for more information.

ABOUT THE JACKSONVILLE HISTORICAL SOCIETY

The mission of the Jacksonville Historical Society (JHS) is to strengthen citizenship by engaging and educating Jacksonville's people about their history, through preserving and sharing the evidence of the city's past, and by advocating the value of historic preservation.

Established in 1929, the Jacksonville Historical Society started as a close-knit community group focused on collecting and preserving photographs, documents, artifacts, etc. that encapsulated the history of the city. In 1988, JHS gained its first president which soon led to paid staff, an expanded Board of Directors, a space for its headquarters, and more. JHS began preserving landmarks such as Old St. Andrew's Episcopal Church and the Merrill House. In recent years, JHS has educated the community through the city's history, preserved multiple historic sites, and expanded its archive. The organization continues to support its community through public engagement, education, and preservation. For more information on the Jacksonville Historical Society, please visit: <https://www.jaxhistory.org/about-jhs/mission-history/>

ABOUT THE MERRILL HOUSE

The Merrill House, built in 1886 by James E. Merrill, is said to be "the largest and most architecturally interesting of the 19th-century houses remaining in East Jacksonville." Merrill started a successful iron works business in Jacksonville in about 1875 which quickly grew to be one of the largest shipbuilding companies in the region. This historic home came into the care of the Jacksonville Historical Society in 2000. The building has been relocated twice and now sits one block north of Old St. Andrew's Episcopal Church. The house previously served as part of the JHS headquarters but now solely acts as a historic house museum. For more information on the Merrill House, please visit: <https://www.jaxhistory.org/historic-properties/>

—Kacey Green, (outgoing) ECPN Communications Officer,
ecpn.aic.communications@gmail.com



ECPN Online

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

Health & Safety Network (H&SN)

Leadership Transitions

The AIC Annual Meeting marks the transition of positions in the Health & Safety Network's volunteer leadership. I want to extend my thanks to the entire leadership group for their work the past year and special thanks to Christina Bisulca for all her work over the past few years as Communications Coordinator. We are pleased to announce this position will be filled by Courtney Murray, Associate Objects Conservator and Health and Safety Officer at the Midwest Art Conservation Center. We extend a warm welcome to Courtney and look forward to working with her!

—Susan Costello, H&SN Chair, susan_costello@harvard.edu



H&SN Online

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

Objects Specialty Group (OSG)

2023 AIC Annual Meeting: OSG in Jacksonville

OSG has an excellent lineup of talks planned for the upcoming annual meeting, including a joint session with the Paintings Specialty Group (PSG). Your OSG officers are very much looking forward to seeing you in person or hearing from you via the digital platform during live-streamed sessions. OSG, PSG, and Contemporary Art Network (CAN!) will be hosting a joint reception at the Museum of Contemporary Art (MOCA), just a short walk from the Hyatt Regency Jacksonville, on the evening of Friday, May 19. Galleries will be open, and there will be a hosted bar and a selection of tasty bites. Please join us! It's a great way to catch up with colleagues and make new connections.

OSG Business Meeting

This year the OSG Business Meeting will be held virtually on Thursday, June 8, at 4:00 p.m. EDT. Please save the date and keep your eye out for more details on the OSG Community postings, or RSVP here: <https://learning.culturalheritage.org/p/OSG2023BizMtg>.

OSG Postprints

The OSG Postprints editing team bids a fond farewell to Kari Dodson with profuse (and ever insufficient) thanks for her many years of leadership and service to the OSG Postprints. The 2019 volume, now complete and available for download from the OSG library, marks the last full volume of Kari's tenure, the impact of her contributions will continue to be felt for many years to come. The team is also delighted to welcome their newest member, Sarah Waddell.

OSG Leadership: Nominations for OSG Officers and Volunteers

This spring OSG sought candidates for several volunteer positions including the OSG Wiki Coordinator and Nominating Committee. Positions will remain open until filled, and interested individuals can apply online through AIC's [Volunteer Opportunities](#) portal.

—LeeAnn Gordon, OSG Chair, lgordon@mfa.org



OSG Online

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

Preventive Care Network (PCN)



PCN Online

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

From the Field: Come to Your Senses

Our “From the Field” section helps you discover what your collections care colleagues around the world are up to, always based around different theme. For this month’s theme, we are exploring intersections between collections care and the five senses. How do we use our senses of taste, touch, smell, sight, and sound to draw meaning from objects? How do they inform your approaches to collections care? From conserving heritage smells to monitoring a book made of cheese, your peers in preventive care are asking (and answering!) these very questions.

No Food or Beverages Allowed: Caring for the Cheese Book

Artist books are well-known for defying our notions of what a “book” is, but they rarely cause their curators or caretakers any special kind of anxiety. Now imagine a scenario in which the pages of that book are slices of American cheese. This is exactly the scenario in which Jamie Vander Broek, Art Librarian at the University of Michigan, finds herself. [We interviewed Jamie](#) about how she came to acquire the cheese book, and how she and her staff care for a work of art made almost entirely of food.

Preserving Scents and Heritage Smells at University College London

When we look at historical black and white photographs, it can be easy to forget that the past happened in color. Even further from our minds is the fact that the past was also scented—the smell of animals, food, exhaust, buildings, incense, perfume, and other scents are integral to our identities and experiences. [This interview](#) explores the role of smells in cultural heritage and memory, and how olfactory scientists like Cecilia Bembibre Jacobo and Matija Srlic (both at University College London) are paving the way for the inclusion of smells in heritage collections.

Can You Hear Me Now?!: Recovering Alexander Graham Bell’s Experimental Sound Recordings

Wonders never cease in digitization. Later this year, the Smithsonian’s National Museum of Natural History will be using optical scanning to digitize [experimental sound recordings](#) created by Alexander Graham Bell during the late 19th century. You can learn more about the method [here](#), but it essentially creates a high-resolution digital map of the grooves in a disk or cylinder containing recorded sound data. Software is used to “read” the map, and then uses that reading to create a digital sound file.

Touch Tours: Balancing Preservation with Accessibility at the University of Pennsylvania’s Museum of Archeology and Anthropology

The Penn Museum is one of many institutions that now offer “[touch tours](#)” and other tactile experiences to help visitors with vision loss engage with collections. For preventive care specialists, increased touching and handling of collections objects introduces obvious challenges. [This article](#) explores how different museums are introducing “touch” options to their visitors, and it mentions some of the parameters aimed at balancing our dual responsibilities of facilitating access and ensuring long-term preservation.

July's Theme

July's theme will be centered on care of archaeological collections. If you have a story that you think might fit this theme, please contact wmurray01@wesleyan.edu.

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

Paintings Specialty Group (PSG)

2023 AIC Annual Meeting: Update

The PSG Committee is getting ready for the annual meeting. We're looking forward to seeing everyone in attendance this year, during our sessions, and especially at the reception. Our Assistant Program Chair, Julianna Ly, has organized a fantastic joint event with OSG and CAN! at the Museum of Contemporary Art. The venue is in close proximity to the Hyatt Regency Jacksonville Riverfront, and the catering includes gluten-free and vegan options.

In preparation for the meeting, our Postprints Editor, Kelly O'Neill has compiled helpful information for speakers and some news for the PSG Annual Meeting Postprints volume:

- › You are allowed to publish with us and also publish elsewhere! The Postprints is a great resource for those who attended the session or anyone interested in your research. (Fun fact, Kelly referenced talks given in PSG sessions in her graduate program work.) If you're planning to publish in JAIC, the editors for the Postprints will actually format your paper into JAIC's style.
- › Don't worry, you haven't missed the Postprints for 2021 or 2022! They are in progress and will be published jointly.

We are pushing back the deadline for the Postprints submissions to three months after the annual meeting to allow speakers more time to finish and edit their talks. The deadline for this year is Monday, August 21, 2023.

PSG Leadership: Join!

We have three elected volunteer positions we're looking to fill, including Julianna's and Kelly's roles. It's a great way to stay connected to colleagues near and far, and perks include waiving of the annual meeting fee.

Assistant Program Chair (2023-2024); this role transitions into the Program Chair (2024-2025). (Two years total, 5-10 hours per month)

The Assistant Program Chair and Program Chair work together to develop and coordinate PSG programming at the AIC Annual Meeting.

The progression of the role allows the officeholder one year to gain familiarity with the process while assisting the current Program Chair. In the second year, the officeholder takes the lead role in these activities as Program Chair, with a new Assistant Program Chair to assist.

The Assistant Program Chair and Program Chair are required to attend the AIC Annual Meeting, schedules permitting. Responsibilities include: Attending AIC's annual meeting conference calls and reporting back to officers; attending officer meetings; drafting and distributing calls for papers; coordinating and participating in abstract review; communicating with speakers and meeting organizers in the lead up to the meeting; moderating sessions at the meeting; planning PSG reception for the AIC Annual Meeting, working with the AIC Membership and Meetings Director; and coordinating reception planning with other specialty group officer(s) if hosting a joint reception.



PSG Online

Find PSG information at www.culturalheritage.org/paintings-group

Postprints Editor (2023-2025) (Two years total, 5-10h/month)

The Postprints Editor prepares the PSG Annual Postprints and disseminates them to the membership. Responsibilities include: Corresponding with all invited speakers for PSG sessions at the AIC Annual Meeting regarding the format and distribution of the PSG Postprints; collecting Postprints manuscripts from PSG speakers; formatting papers and submitting them to third-party editors; and communicating with third-party editors and designers.

Nominating Committee Member (2023-2024); this role transitions into the Nominating Committee Chair (2024-2025) (Two years total, 2-3h/month)

The Nominating Committee is responsible for creating a list of group members who are willing to be nominated for office and publish one or more notices via emails, newsletter and/or community pages asking for nominations from the membership. Members also serve on the Paintings Award Committee.

If you're interested in any of these positions, please get in touch with members of our Nominating Committee:

- › Emily Phillips, Chair, emily@phillipsconservation.com
- › Kelsey Marino, xibalbe@udel.edu
- › Cynthia Schwarz, cynthia.schwarz@yale.edu

Or the PSG Chair:

- › Laura Hartman, Lhartman@dma.org

If you prefer, you can apply via the website: www.culturalheritage.org/membership/volunteer/volunteer-opportunities

Applicants will submit a statement of interest in the position and a short biography (each 300 words max). Both will be included in the ballot.

What Are We Listening To?

This month, we're introducing a new feature in our column! Members of the PSG Committee will share podcasts, audiobooks, and/or music that we're enjoying listening to while in the studio.

› Conservation-related podcast: The Private Project: An Art Conservation Podcast

The PSG's Committee member Kelsey Marino hosts a podcast in which she interviews private conservators with the aims of informing emerging conservators about how to start a private practice and navigating within the sector. Kelsey and her guests also discuss current issues within the field.

› Art-related podcast: Death of an Artist (Pushkin Media)

Art historian and curator Helen Molesworth investigates the shocking death of up-and-coming contemporary artist Ana Mendieta in 1985, who was married to sculptor Carl Andre at the time. Molesworth provides sophisticated and nuanced discourse on the incident, as well as the complex ongoing conversation of "can one separate the art from the artist?"

› General interest podcast: Havana Syndrome (Vice World News)

Investigative journalists take a deep dive into the mysterious, debilitating illness—dubbed Havana Syndrome—that began afflicting American diplomats and spies working in Cuba (and then elsewhere) in 2016.

—Fiona Rutka, *PSG Publications Chair*, fiona.rutka@pch.gc.ca

Research & Technical Studies Group (RATS)



RATS Online

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

2023 AIC Annual Meeting

PROGRAM HIGHLIGHTS

Our program is now set for the annual meeting in Jacksonville. The sessions are organized into topics that reflect both the conference theme of Conservation in the Age of Environmental, Social, and Economic Climate Change and the questions we seek to answer in our daily work. We begin by exploring new insights into green treatment approaches that address urgent needs for alternatives in our daily practice. These sessions continue to touch on sustainability and accessibility for the next generation of heritage and conservation scientists, with presentations that focus on conservation education in the age of climate and social change. Two full sessions are dedicated to the application of scientific tools for object studies, and we are proud to highlight new research on works from Ancient Egypt, Native American, and Indian cultures. Speakers include colleagues from Egypt and from the Image Working Group (IWG), which is supported by RATS. Further underscoring the collaborative nature inherent to RATS ethos, we have partnered with the Preventive Care Network (PCN) and the Book and Paper Group (BPG) on a two-part series of talks; the first will spotlight Poison Test Kits: <https://sched.co/1Flrm> and other collection hazards, and the second session will continue the theme with a discussion panel focusing on the presence and identification of arsenic in bound volumes: <https://sched.co/1Flrp>.

RATS BIG CHEESE POSTER AWARD

To highlight the contribution and importance of posters, we have inaugurated the RATS Big Cheese Poster Award, which will be given to work demonstrating rigorous scientific principles and methodologies for advancing the work of heritage scientists and conservators alike. We encourage you to visit the [posters displayed](#) in the exhibition hall and see the winner! The poster's author(s) will be conferred membership in RATS for the coming year and given complimentary tickets to our RATS reception.

RATS RECEPTION

The RATS leadership recognizes the importance of learning from and showing up for each other—for the community that is RATS, for AIC, and for the local communities in Jacksonville that find the current political climate unwelcoming and hostile. With all of this in mind, we have planned a reception that will be a unique experience we hope can engender meaningful interaction with the Jacksonville community. The first stop will be at [Norman Studios](#), where we will have the opportunity to tour the facilities, toast the evening, and have a light dinner. Norman Studios was founded in 1916 as Eagle Film City; the complex was soon purchased by Richard E. Norman and became one of the first silent film studios to produce “race films” with African American actors in positive roles. When the reception at the Norman Studios winds down, we will hop a bus over to [InCahoots Nightclub](#), Jacksonville's largest LGBTQA+ club. Renovated in 2012, the club features four bars and nightly entertainment. We will release more details and notes on participation to the registrants as time nears for the reception. Note that space is limited so reserve your space now if you haven't done so already. For those who have, remember to bring your dollar bills; tipping is the traditional way of showing appreciation and is part of the experience—show the queens and the community your love and support! We hope you will join us in supporting the African American and LGBTQ+ communities by showing up, standing up, and above all, having some fun!

ETHICS AND CORE DOCUMENTS REVIEW

We know that session presentations are not the only way our colleagues contribute to our knowledge of heritage science, and we continue to encourage each of you to review and discuss positive and negative aspects of the Code of Ethics (COE) and Commentaries, especially as they pertain to RATS members. Our feedback will be welcomed by the Ethics and Core Documents Review Task Force. As the annual meeting is quite busy, time will be dedicated to addressing your thoughts during our online business meeting which will take place virtually shortly after the we meet in Jacksonville.

—Jane E Klinger, Chair, jklinger@ushmm.org; and Abed Haddad, Program Chair, abed_haddad@moma.org

Textile Specialty Group (TSG)

TSG Wiki April/May Update

More edit-a-thons are planned this year following the success of the last two which focused on developing the Aqueous Cleaning page and the Compensation for Loss page. The TSG coordinators are delighted that several textile conservators, from early career professionals to seasoned conservators, contributed to making these pages excellent resources.

Two more edit-a-thons will be held this year. The next will be in June with a focus on developing the Mechanical Cleaning page. Currently there is a detailed section on mechanical cleaning of archaeological textiles and a small reference section. We plan to expand this section by adding more information on equipment, methods, and resources. The theme of this autumn's edit-a-thon is still undecided. If you have suggestions about which page you would like us to focus on, please get in touch with your ideas at textilespecialtygroup.wiki@gmail.com.

Thank you for your continuing support and contributions to TSG Wiki!

—Kira Engwilmot, Chair, kira.engwilmot@gmail.com



TSG Online

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

The Back Page: FAIC at 50

FAIC has a Broad Reach, Bringing Conservation to a Global Audience

After 50 years of work, FAIC has grown to an international presence. Here are a few highlights to show just how much we do with a very small staff and a lot of conservation and preservation professionals.

- › Our Friends of Conservation Newsletter goes out to more than **2,100 people**.
- › Ask a Conservator Day reached as many as **10 million people**, with participants from more than 16 countries.
- › In 2022, we offered 18 in-person and online workshops for conservation professionals and 14 online events for collections care professionals at small and mid-sized institutions, reaching **thousands**.
- › FAIC staff attended **5 conferences** of allied organizations last year to share information about finding a conservator and FAIC programs; more are planned in 2023!
- › The Global Conservation Forum has more than **11,000 international subscribers**.

The Collection Assessment for Preservation Program (CAP) helps museums across the United States connect with assessors for both collections and their buildings. It was a huge milestone when, after just 5 years, we could offer CAPs in almost every area of the country, including territories!

- › CAP has 196 assessors who provide general conservation assessments for small museums
- › Since FAIC began administering the CAP program in 2017, museums from all 50 states and DC, Puerto Rico, and the US Virgin Islands have participated!
- › CAP's 2022 cohort had 54 museums accepted, representing 29 states.

National Heritage Responders (NHR) Were Busy in 2022

39 volunteers joined the National Heritage Responders in 2022!

- › **32 volunteers** were trained in Los Angeles last May
- › **7** were onboarded through our newly established “second route,” where cultural heritage professionals and emergency managers who previously completed one of FAIC’s regional emergency response trainings, or FEMA/SCRI’s Heritage Emergency and Response Training (HEART) can join NHR

Over **50 calls and emails** came into the **NHR hotline** (202.661.8068) and **helpline** (NHRpublichelpline@culturalheritage.org)

- › The **first in-person deployment** since 2018 took place in November 2022.
- › **3 NHR volunteers** deployed to Whitesburg, KY, to assist Appalachia with recovery efforts following an historic, thousand-year flood in July 2022.

FAIC’s Emergency Programs Reach Across the US



The map above shows the locations of all the FAIC-AFR networks.

Alliance for Response (AFR) Expanded in 2022

In 2022, **61 cultural heritage professionals** were trained in foundational collections emergency response within Alliance for Response networks:

- › **29 professionals** in **Atlanta and Savannah, Georgia**
- › **32 professionals** in **Minnesota**

2 new networks were formed:

- › **Chicago AFR** and **Lowcountry (Charleston) AFR** kicked off their networks in June 2022. See the map to find more networks.

\$12,500 in microgrant dollars were given to AFR networks around the country to support activities to **increase regional resilience**.