AIC’s 50th Annual Meeting: Reflecting on the Past, Imagining the Future

By Cory Rogge, AIC Vice President and Annual Meeting Program Chair

From May 13 to May 19, 2022, AIC celebrated its 50th anniversary at the Westin Bonaventure Hotel in downtown Los Angeles, California. After a two-year hiatus caused by a global pandemic, it was a pleasure to see friends and colleagues in person again, even if from behind masks.

During the annual meeting I began musing about the Roman numeral for fifty, “L,” which can stand for many things.

› For loss: Two years, over one million dead in the USA alone, with many having suffered untold personal losses including the deaths of loved ones and jobs; our countries, our organization, and most of us will never be the same.
› For love: While watching friends and colleagues reconnect with such joy and delight after years of separation it was clear that our community is full of love, both for each other and what we do.
› For learning: It is the ultimate purpose of the annual meeting, and the high quality of the presentations made it a pleasure.
› For land acknowledgements and locations thereof: During our virtual meetings of 2020 and 2021, speakers sitting in their homes and offices offered land acknowledgements emphasizing how all lands of North America were stewarded and cared for by Native tribes before the influx of European colonizers. I was pleased at this meeting that many speakers acknowledged both the Gabrielino-Tongva people as traditional caretakers of what is now the Los Angeles Basin, as well as the peoples upon whose land their work had been done.
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As I write this letter in June, I am still on a bit of a high* from May, which is when AIC welcomed 1,000+ attendees to our first ever hybrid annual conference. For those of us attending in person, it was such a pleasure to see friends and colleagues after the pandemic necessitated online-only meetings in 2020 and 2021. My AIC Board colleague Elmer Eusman, Treasurer, said it well—“Everyone looks amazing!”

Festively, the conference also began with cake—actually, several large cakes. Celebrating AIC’s 50th anniversary, these were served at the back of the conference’s first large plenary event, the Awards Ceremony held on Saturday, May 14th. The Awards Ceremony was one of the highlights of the conference for me, and not because of the cakes (although they were delicious!). This year’s awards celebrated and honored people at all career stages—from inspirational early-career leaders to senior mentors who have shaped generations of cultural heritage practitioners, and many others in between. A common theme called out in nomination letters for all the 2022 awardees was their generosity of spirit. Not only have these individuals done award-winning work, but they have also generously shared their time, knowledge, and skills, making a lasting difference in the lives of their students, colleagues, and communities. It was such a pleasure to honor them at the 50th anniversary meeting.

Attendance at the in-person meeting exceeded our expectations, but it was slightly smaller than in past years; as a result, the meeting felt more intimate than usual. The conference program itself, however, was every bit as large, robust, and excellent as in past years. The sessions and presentations were of a high caliber and reflected the wide breadth of research and practice represented by AIC’s members. Befitting our 50th annual conference, many talks reflected on the past while others were calls for action, exploring the changes we need to drive AIC and our field into the 21st century. In a sign of the times, roughly half of the conference was live-streamed or recorded, dramatically increasing access to the meeting and augmenting its outward reach. We expect this to expand even further in future years. For this year, both in-person and virtual attendees can access the recorded content through October 2022.

Cakes and live streaming were both firsts for me at an AIC Annual Meeting, as was the dancing! The Getty Center arranged a fantastic, open-air, opening reception for the conference, complete with an excellent DJ. “I can’t believe all these people are dancing!” I heard more than one person say. I also heard this, too: “No one has ever danced before!” Well, from my perspective, we never had a DJ before, either. Just like the award recipients at the Awards Ceremony, the dancers were from all career stages. In the weeks after the meeting, I queried some colleagues who have been members longer than I have, asking if this was truly the only dancing the conference has ever seen. “Oh no, we used to have dancing at the conference all the time,” member Jane Klinger told me, “…and you would meet the most amazing people on the dance floor. You made these great connections that lasted for years.” So there you have it folks; it wasn’t the first time, and I hope it won’t be the last!

Between the cakes, live streaming, excellent presentations, outdoor receptions, dancing, and more cakes, it’s hard to imagine that anything was missing. But if there was something missing from this year’s program that you would like to see offered, our call for sessions is open through mid-July; please submit plans for sessions, workshops, and any other ideas!

As we reflect on the past fifty years, we have many things to celebrate. We also know we have a lot of work do to achieve an equitable, representative discipline that honors the creations and histories of all peoples. That work will be better and more satisfying if we do it together. If I learned anything from our 50th annual conference, it’s that time spent with good friends and colleagues, fueled by cake and enlivened by dancing, can make anything easier. Here’s to our next half-century.

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

* This might be a lasting sugar high; enormous sheet cakes celebrating AIC’s 50th anniversary appeared randomly and delightfully throughout the meeting, and I suspect that from now on everyone who attended the meeting will remember it wistfully as, “that year there was all the cake.”
Dorfman Conservation Forms created exclusively with Ethafoam® brand inert polyethylene foam.
For legacy: What type of organization do we want to leave for our future members? Many of the talks focused on how to improve our field, to make it more diverse, equitable, and sustainable; so, it is clear that we are striving to create a better future.

For liberate, live, listen, laugh, and sadly, at the end of the conference, leaving L.A.

Opening General Session

The opening session on May 15th was a somber occasion due to the racially motivated shooting of thirteen people in Buffalo, New York, on May 14th, a city where many of our members have lived. AIC President Suzanne Davis opened the session by acknowledging the event, which added yet more names to the list of those who have died due to the color of their skin. She affirmed that hatred has no place in our society and that black lives matter before leading the attendees in a moment of silence, inviting us to be uncomfortable in that silence as we reflected on the many lives lost and harmed by prejudice. Tragically, this hate crime made the first talk of the General Session, given by Dr. Rachel Rivenc, on “object, memory, conservation and restorative justice,” highly relevant.

The theme of the conference was “Reflecting on the Past, Imagining the Future” and the programs included in the single-stream Opening General Session, history session, and Closing General Session were built around this topic. The first four talks in the Opening Session were chosen because they all focus on who we, as people, are and how we can build a culture of connectivity. After Dr. Rivenc’s discussion of how the act of preservation can be healing to individuals and communities, Alex Lim shared some very personal and affecting stories about his life in the American Southwest, the personal connections he has made that have positively impacted him, and how sharing a cup of tea can bridge cultures. The two final talks, on the AIC COVID-19 impact survey and disability inclusion, given by Sarah Reidell and Hilary Kaplan, respectively, turned the focus to our membership, illuminating what we’ve been through and how we can be more thoughtful, welcoming, and accommodating to individuals. The second block of talks was selected to highlight the past and future of our field. Dr. Caitlin O’Grady and Dr. Narayan Khandekar both focused on how status, labels, and words matter, and reminded us that we must take care in our choices and language to honor source cultures and their expertise. Dr. Sigrid Eyb-Greene shared the evolution of conservation as a profession in Vienna, Austria, and...
how past practices should be interrogated to help guide the future of the profession. The final talk by Sarah Sanchez and her co-authors on Sustainability Tools in Cultural Heritage (STiCH) explored how we can use these tools to make educated decisions and help combat climate change. The history session, organized by Rebecca Rushfield and Dr. Joyce Hill Stoner, invited specialty groups and networks to provide brief overviews of our history and how we came to be. The session clearly revealed that AIC has too much history to fit into a two-hour time slot, and that the organization should capitalize on this anniversary to better document its past. (Note: See the new AIC Institutional History page on the AIC Wiki. Contact Rebecca Rushfield or Rachael Arenstein with content or ideas.)

Closing General Session

The Closing General Session was organized by Alison Gilchrest and Dr. Katherine Schilling on “leadership, evolution, and communities.” The session featured Dana Moffett and Ashley Jehle (Smithsonian National Museum of African Art), Yue Ma (Museum of Chinese in America), and Kelly McHugh and Susan Heald (National Museum of the American Indian), each of whom spoke individually and as panelists about how their institutions are evolving into more community-engaged, equitable models of care.

The themes of community engagement and equity were carried through much of the specialty group sessions as well, with talks about fascist monuments in Italy, colonial monuments in Colombia, and problematic sculptures in Boston, Massachusetts, to name a few. Clearly the many presentations by speakers from the National Museum Wales, the Tate, LACMA, Alaska State Museum, the Field Museum, and other locations convey that the idea of “owning” an object is actively transforming into an understanding about how we are engaged in stewardship, hosting, and care. More than ever, we are welcoming a wider array of voices to inform the preservation and display of materials.

Concurrent General Sessions and Other Programming

Six Concurrent General Session tracks on seven themes and ten concurrent tracks occurred during specialty and network programs. The rich schedule offered plenty of treatment focused talks, presentations on research, and more philosophical discussions. Forty-two posters were available to peruse during coffee breaks. Lunch programming included the beloved “mistakes” session, a CIPP lunch discussion on the new contract template, Speed Mentoring hosted by CAN!, a Socratic dialog led by Dr. William Wei on the future of the conservation profession, and an ECPN myth-busting group panel. Pre- and post-session workshops included inpainting, rigging, textile cleaning, the use of gels for photographs, packing and crating basics, and getting the most out of XRF, Raman, and infrared imaging.

Business Meetings

The AIC Member and Specialty Group business meetings were held the week after the in-person meeting. You can see all the recorded business meetings at https://learning.culturalheritage.org/members. Registration is limited to those in each group for the SG meetings.

Annual Meeting Workshops & Seminars

We hosted several workshops and a seminar in Los Angeles.

› Two-day workshop on Gels for Photographs hosted at the Getty Center
› Repairing Transparency: Filling Scratches and Chips workshop hosted at the Getty Center
› Two-day workshop on Textile Cleaning: Stain Reduction hosted at LACMA
› Re-Usable and Modular Book Cradle System workshop hosted at the Huntington Library
› Packing and Crating Basics: Traveling with Your Art and Objects workshop
› Getting the Most Out of XRF, Raman, Infrared Imaging workshop
› Introduction to Costume Mounting workshop
› Two-day Seminar on Color, Fills, and Retouches: Essentials of Inpainting
Receptions and Social Events

After two years apart, the social features of the meeting were as important as the scholarly aspects. I know I found myself worrying that I’d lost the ability to engage in elevator conversations, watch a presentation in anything other than pajamas, or suddenly (and embarrassingly) use my “inside” voice rather than my “outside” voice. However, I found that attending a conference is like riding a bicycle, we all remembered how to do it, although perhaps we were a bit less graceful and more tired than in the past.

The Opening Reception at the Getty Center couldn’t have been more enjoyable—the weather was beautiful, the location incomparable, and with a lunar eclipse to enjoy! I’m still not sure whether the long years of separation, the heavenly conjunction, or a talented DJ made this event so special, but many attendees danced the night away, the joy was positively contagious (in a good way)! The specialty group receptions were equally enjoyable, with some groups choosing to hold a combined event on the hotel’s pool deck. I found this convenient because we all had more opportunity to talk with friends and colleagues from different groups. The Textiles, Wooden Artifact, Architecture, Photographic Materials, and Book & Paper groups chose to have offsite receptions; we thank the Japanese American National Museum (both BPG/PMG and the ASG/WAG) and the FIDM Museum (TSG) for hosting those specialty receptions. In addition, CIPP and ECPN also hosted their own happy hours, and I enjoyed attending both and meeting new people. For those arriving early or staying late who wanted to learn more about LA and the local institutions, Ruth Seyler, AIC’s Meetings & Advocacy Director, organized a variety of tours, many of which quickly filled to capacity.

Above: Textile Specialty Group reception attendees toured the FIDM Fashion Museum.
Exhibit Hall and Sponsors

Thank you to our exhibitors and sponsors, many of whom have been coming to AIC for years and are valued members of our community! After a two-year absence we all found huge value in browsing the exhibit hall and speaking with over 40 exhibiting companies and organizations. The ability to have casual conversations and view new products and services has been sorely missed and was much appreciated. You can visit the annual meeting pages Meet the Exhibitors online.

Special thanks to all gold, diamond, and platinum exhibitors for sponsoring elements of the conference. Our platinum and diamond sponsors include:

› Tru Vue, sponsor of the reusable cotton tote bags, which were extremely popular and may become collector’s items
› Bruker, who has provided consistent sponsorship for the Mistakes Honorees at the 2022 Awards Ceremony

Congratulations to AIC’s 2022 award recipients, who were celebrated during our Awards Presentation on Saturday, May 14. The event was recorded, so please watch if you missed it! Find more information about our awards at www.culturalheritage.org/awards. The 2023 award nominations deadline is December 15.

› Ross Merrill Award for Outstanding Commitment to the Preservation and Care of Collections: The Eastern State Penitentiary Historic Site
› Allied Professionals Award: Scott Williams
› Publications Award: Mooring a Field: Paul N. Banks and the Education of Library and Archives Conservators by Ellen Cunningham-Kruppa and Museum Lighting: A Guide for Conservators and Curators by David Saunders
› Emerging Leader Award: LaStarsha McGarity
› Forbes Medal: Alison Gilchrest
› Rutherford John Gettens Merit Award: Anisha Gupta and Anya Dani
› Honorary Membership: Kate Singley and Eryl Wentworth
› Sheldon & Caroline Keck Award: Ron Harvey and Glenn Wharton
› President’s Award: Margaret “Peggy” Holben Ellis and Sarah Reidell
› Robert L. Feller Lifetime Achievement Award: Stephen Koob and Jeanne Marie Teutonico

From left to right: Sarah Reidell, Ellen Cunningham-Kruppa, Jeanne Marie Teutonico, Anya Dani, Anisha Gupta, Kate Singley, Ron Harvey, Eryl Wentworth, Glenn Wharton, Stephen Koob, David Saunders, and Alison Gilchrest. Some honorees gave recorded acceptance speeches, which are available in the recording of this session. Photo by Katelin Lee.
Session and brought us the 50th annual meeting selfie cookie booth

➤ **Conserv**, who supported ECPN programing and the Viz for the Conservation Whiz – A Data Tools Symposium.

➤ **The Getty Foundation and Getty Conservation Institute** fully sponsored the opening reception

➤ **Goppion** and **Huntington T. Block Insurance Agency** sponsored the Opening General Session

Please consider the companies and organizations who support AIC by exhibiting with us when you are in the market for conservation products and services.

### Virtual Component

Our two years of virtual meetings made AIC acutely aware and appreciative of online meetings, which are more accessible for those without travel budgets or those who are unable to travel for other reasons. Because AIC values and is working to increase equity in the field, a portion of the scholarly content was captured through live streaming or recording and is available to registrants through October. The virtual presentation of ten posters is also available for registrants to view.

### 50th Annual Meeting on Social Media

Curious about social media takeaways, talk recaps, live tweeting, and more? Be sure to check out the meeting hashtag on your social media platform of choice: #AICat50. As always, we loved seeing what excited and led to discussion among attendees online! —Katelin Lee

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**Victoria Stevens**

@VictoriaStevens

Thanks to covid, not quite the palm tree & sunshine backdrop of LA I was hoping for when delivering my presentation on the glove binding repairs

@barconventyork & @SepsCollections @conservators #AICat50

But at least I am able to share my research! This is really so great 🎉

**AIC & FAIC**

@conservators

We love our @SPNHC friends! Glad to see SPNHC represented so ably at the CCN Idea Fair! #AICat50

**SPNHC**

@SPNHC - May 17

Representatives of the Collection Care Network had an Idea Fair at the Annual Meeting of conservators and we had SPNHC members there! Thanks to the natural history conservators that represented our Society.

#AICat50

**Karl Kuenstler**

@KarlKuenstler

This thread about our awardees from @LJanelHenderson sums up why our field is so spectacular: the people. The honor is ours to recognize and celebrate them at #AICat50

Professor Jane Henderson. @LJanelHenderson - May 14

Here we go at AICat50. The sun is shining outside and so are conservator super stars at the AIC award ceremony. Who better to start than Stephen Kabb winning the Fuller Lifetime Achievement award? Without people we would have all fallen apart?

Start this thread.

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**Dr. Narayan Khandelkar**

@NarayanKhandelkar

Narayan Khandelkar is now speaking “On the Use of Culturally Appropriate Technical Terminology” and giving examples of how using appropriate language from different cultures adds nuance to the difference materials and techniques used by artists #AICat50
The Getty Foundation generously helped support the costs of live streaming and recording of sessions. FAIC offered scholarships to virtual attendees from Africa, the Near East, South America, Central America, and the Caribbean. Thirty-four awards have already been given, and FAIC is continuing to accept applications from anyone who would like to take advantage of the recordings (the Getty Foundation also sponsored 10 in-person attendees).

The virtual component also helps in-person attendees who cannot be in two places at once; perhaps selfishly I know I am looking forward to listening to talks that I would otherwise have missed due to schedule conflicts. The close captioning for the live-streamed and recorded talks will also help individuals who are deaf or hard of hearing.

Thank You

This meeting, which was enjoyed by 1,020 in-person and 500 (and counting!) virtual attendees would not have been possible without the efforts of many individuals. Thank you to Ruth Seyler and all of the AIC staff for their incredible effort and energy; running both an in-person and virtual meeting is like planning two entirely different meetings. We thank our speakers and poster presenters for sharing their work. We also thank all specialty groups and network program committees, and I owe special debts of gratitude to the General Session Programming and Poster committee members for their tireless help in planning this meeting.

We hope that all attendees, from our long-time members to those coming for the first time, enjoyed themselves and were invigorated and excited by the state of our field and where it is going.

—Dr. Cory Rogge, AIC Vice President, crogge@mfah.org

Data with a Human Touch: Takeaway from Data Viz for Conservation Whiz and Automation, Conservation, Preservation Sessions

The Pre-session Viz for the Conservation Whiz: A Data Tools Symposium and Concurrent General Session track Automation, Conservation, Preservation together showcased a broad array of topics connected by a common thread: data. The sessions explored topics from practical to philosophical in nature, which applied to a broad range of activities from preventive practices and treatment to surveys and documentation. While the breadth of the topics confirmed that a data-driven approach is relevant in many aspects of our work, I was struck by a single take-away: Data automation is powerful, yet human eyes and brains are integral for its beneficial use.

On the practical end of the spectrum, the lineup of case studies highlighted many data tools, including:

› ResearchSpace supported by Linked Conservation Data (database, data network)
› Bayesian Network (probabilistic graphical modeling)
› R (statistics, visualization)
› FileMaker Pro (database)
› Microsoft Power BI (visualization)
› Qualtrics (survey builder)
› CHARP Art Care (environmental monitoring)
› Tableau Public (visualization)

Many of these tools are free and easy to learn with tutorials widely available on the Internet. In addition, many presenters shared resources that are available as handouts in the Library tab of AIC’s 50th Annual Meeting (2022) online community. Some presenters offered a quick tour of the tool and tips, while others expanded on the reasoning behind their selection of the tool, and how data visualization helped to inform their decisions.

Philosophically, the presentations covered ethical concerns, such as fair representation of facts, privacy, guidelines for inclusive visualization, and the challenges involved in migrating legacy documentation into structured data. In addition, conversations focused on more complex questions discussed in response to presentations on Linked Conservation Data, such as the conservation professionals’ general hesitancy to open up their records to unquantified audiences. Despite the
common conception that data is inflexible and impersonal, these concerns arise because of the opposite notion: Data is not neutral because its presentation and interpretation may not be neutral.

Critical in both selecting and using a tool are having a clear vision of what one wants from the data and fine-tuning our questions based on experience and reason. Visualization tools are often enlisted to communicate with stakeholders so we can advocate for a wide range of cultural heritage issues, from establishing treatment priorities of a collection to funding building envelope improvements. Data can be nuanced; to ensure fair representation when using visualization, we must exercise caution and good judgment.

Mary Wilcop (Carnegie Museum of Art) asked in her presentation, Using Data with Humans: Successes and Failures of Data Storytelling in the Realm of Conservation: “We live in the world of data-driven stakeholders. So, how data literate should we become?” Conservation professionals must make this choice in favor of higher literacy and do so consciously. Not everyone needs to learn a computer programming language, but we must all acquire basic data literacy, so we know how to generate, store, and consume data in ways that benefits our mission and those of future generations. As audience members pointed out, many conservation professionals are increasingly aware of the importance of data literacy, and we can start educating ourselves as other by taking small steps through collaborative efforts like this session.

Both Viz for the Conservation Whiz (Pre-Session, 5/14) and Automation, Conservation, Preservation (Concurrent General Session Track 1, 5/16) were recorded, and they are available to all annual meeting registrants through October 31 at https://aic2022.vcubewebevents.com/log-in. Click on Video Library, then scroll to the sessions in the schedule.

I encourage those who missed the sessions to watch the recordings and visit AIC’s 50th Annual Meeting (2022) online community Library for resources.

—Saori Lewis, slewis@nelson-atkins.org

Scenes from around the meeting, taken by staff members.
Living Matter
The Preservation of Biological Materials in Contemporary Art
Edited by Rachel Rivenc and Kendra Roth
This groundbreaking open-access publication explores the challenges associated with displaying, collecting, and preserving works of art created with biological materials. Available at https://www.getty.edu/publications/living-matter/

Clyfford Still
The Artist’s Materials
Susan F. Lake and Barbara A. Ramsay
This heavily illustrated and engaging book provides the first detailed account of Clyfford Still’s working methods, materials, and techniques.

Properties of Plastics
A Guide for Conservators
Thea B. van Oosten
A practical, comprehensive resource on the complex behaviors of plastics written expressly for conservation and cultural heritage professionals.

Franz Kline
The Artist’s Materials
Corina E. Rogge with Zahira Vélz Bomford
This heavily illustrated and engaging book provides an in-depth analysis of the working methods, materials, and techniques of American Abstract Expressionist Franz Kline.
Welcome New Executive Director

AIC and FAIC welcome our new executive director, Lissa Rosenthal-Yoffe. Lissa has 30+ years of high-level leadership experience in nonprofit organizations, primarily in the arts and culture. Throughout her career, Lissa has focused on coalition building, membership service, and advocacy. With AIC and FAIC, she is committed to supporting staff, board, and volunteers while promoting a deeper understanding of cultural heritage, advocating for public policies that advance cultural heritage preservation, providing excellent and responsible member services, advancing life-long learning for AIC members and the public, and striving to create inclusive and equitable environments in all that we do.

Past leadership roles include Executive Director of DC Arts and Humanities Education Collaborative and the Future of Music Coalition. Past Development Director roles include the Pittsburgh Glass Center, P.S.1/The Museum of Modern Art and Programs Director of the American Council for the Arts (now Americans for the Arts, AFTA), where she directed the national Arts Advocacy Day. In addition to her work with arts and heritage, Lissa has a long history of leadership in social justice organizations, including as National Program Director of PAX: Real Solutions to Gun Violence, where she led programs to support reducing gun violence against children. She served as the National Corporate Sponsorship Officer and National Senior Team Director of MZA Events, where she honed her team-based strategies producing AIDS Walk and Dance-athon events nationwide.

Storytelling and communications have played a major role in Lissa's work. Earlier in her career, she owned a public relations firm where she led marketing, program development, and fundraising to support the arts, food, cultural and community events in Pittsburgh and New York City. Lissa holds a BA in Art History and a BFA in Fine Arts from Kean University and pursued graduate level coursework in Museum Studies at New York University. She currently sits on the boards of the National Cherry Blossom Festival and the SoCo Arts Lab. She spends most evenings listening to music while working on sculptures and multimedia projects in her studio on the Western Chesapeake. Her personal interests are vast and varied, and include anything square, transparent, plastic, and pickled. She likes to wear black. You can reach Lissa at lissa@culturalheritage.org.

Member Business Meeting

Find the video recording, agenda, and slides from the Member Business Meeting at https://learning.culturalheritage.org/products/2022-aic-member-business-meeting.

The meeting covered our financial status, annual meeting plans for 2023, and introductions to the ethics and bylaws revision processes.

New Member Portal Launches

After many months of planning and preparation, our new database has launched. This system offers a new member portal with links to everything members need to manage renewals, review transactions, and register for future events.

All users of our online platforms must create a new login to access the portal. Please get in touch with staff at membership@culturalheritage.org if you have trouble logging in.

A few exciting new features of the portal:

› Your own digital library (under Account) with recent issues of the newsletter, any postprints you are entitled to, and future electronic book/document purchases.

Update your Profile

Have you returned to work or changed your employment status? Ensure your contact information is correct before we mail the next journal and renewal letters this fall. www.culturalheritage.org/myprofile.
Get to Know Your Volunteer Leaders

**Welcome New AIC Board Member**

We welcome one new board member and thank our outgoing member for her service. Sarah Reidell has joined us as AIC Board Director, Communications, after Brenda Bernier served two terms.

Sarah Reidell is the Margy E. Meyerson Head of Conservation at the University of Pennsylvania Libraries where she leads and manages the conservation treatment and preventive conservation programs in the Steven Miller Conservation Laboratory. She is a peer-reviewed Fellow of AIC with a focus on libraries, preventive conservation, and book and paper conservation.

Sarah received a Masters in Library and Information Science with a Certificate of Advanced Study in Conservation and Preservation from the University of Texas and first became interested in conservation while an undergrad majoring in anthropology/archaeology at Bryn Mawr College. Prior to her current position at the University of Pennsylvania Libraries, she held appointments as Rare Book and Paper Conservator at The New York Public Library and Special Collections Conservator at the Harvard University Library. She founded and co-leads the Ivy Plus Conservation Group, an alliance for conservation programs at museums, libraries, and galleries at 13 major research universities. She has taught workshops on treatment techniques and uses the "see one, do one, teach one" approach for sharing and collaborating with colleagues. Recent research topics have centered on information sharing and data analysis and visualizations.

In her current elected role as the AIC Board Director for Communications (term 2022-2025), she liaises with the AIC Communications Committee which is the cornerstone of AIC’s publications, conference proceedings, wikis, websites, and other communications efforts. Sarah recently served as the Book and Paper Group Chair (2019–2020) and has held other elected and appointed roles within AIC including Publications Committee chair (2015–19), BPG Publications Committee chair (2014–17), BPG Program Chair (2011–13), and BPG Library Collections Conservation Discussion Group chair (2006–08). Sarah is currently a member of the NEH Held In Trust initiative's Field Sustainability working group and will be joining the Community Engagement, Communication, & Storytelling working group.
Volunteer Orientation

All volunteers are invited to attend our orientation session on July 29 at 12:00 p.m. ET. The session will be recorded and made available to all members who have an interest in learning more about volunteering with AIC. The session will include an overview of the organization plus tips on volunteering, key dates and schedules, and more.

Sign up for the session and review resources at https://learning.culturalheritage.org/products/aicaic-volunteer-resources. Contact Bonnie Naugle at bnaugle@culturalheritage.org with suggestions about other resources that should be added to this area.

Committee Leadership

- Appeals Committee: Stephan Bonadies
- Awards Committee: Kim K. Norman
- Communications Committee: Henry Hebert
- Education & Training Committee: Dawn V. Rogala
- Emergency Committee: Sonya I. Barron and Melissa Miller, co-chairs
- Ethics & Standards Committee: Camille Breeze
- Equity & Inclusion Committee: Josefina Maldonado and Bianca Garcia, co-chairs
- Membership Committee: Rebecca Kaczkowski
- Nominating Committee: Renee Stein
- Program Committee: Corina Rogge
- Sustainability Committee: Roxane Sperber

Specialty Group Officers

Note that for every group, Sarah Melching is board liaison and Erika Goergen is staff liaison.

Architecture Specialty Group (ASG)

- Chair Emerita: Nicky DeFreece Emery
- Chair: Amy Elizabeth Uebel
- Program Chair: Brooke Young Russell
- Secretary/Treasurer: Izabella Nuckels
- ECPN Liaisons: Ali Wysopal and Hector J. Berdecia-Hernandez

Book & Paper Group (BPG)

- Chair Emerita: Melissa Tedone
- Chair: Liz Dube
- Assistant Program Chair: Amy Hughes
- Secretary/Treasurer: Marieka Kaye
- LACDG Co-Chairs, Kim Norman and Consuela (Chela) Metzger
- APDG Co-Chairs, Jodie Utter and Grace Walters
- Publications Committee: Lydia Aikenhead & Annie Wilker (co-chairs), Kimberly Kwan (Managing Editor), Roger Williams (Assistant Editor), Maria Olivia Davalos Stanton (Website Administrator), Michelle C. Smith (Wiki Coordinator, Books), and Diane Knauf (Wiki Coordinator, Paper)
- Nominating Committee: Shelly Smith, Deb Cuoco, Melissa Tedone (Emerita), and Liz Dube (ex officio)
- Education and Programs Committee: Melina Avery (chair), Morgan Browning (BPG Program Chair), Kim Norman & Chela Metzger (LACDG Co-Chairs), Jodie Utter & Grace Walters (APDG Co-Chairs), and Liz Dube (ex officio)

Learn About Volunteer Leadership

Visit the AIC Leadership page to find out more about AIC’s structure and meet the members in volunteer roles. Review your own volunteer history in the Member Portal.

Thank you!

Thank you to Brenda Bernier, Director, Communications, for six years of volunteer service on the AIC Board! Brenda oversaw the transformation of the Publications Committee into the new Communications Committee and its 5 subcommittees and working group, among many other changes. Thanks for your calm and steady leadership!
Conservators in Private Practice (CIPP)
- Chair Emerita: Karen Zukor
- Chair: Lauren Fly
- Program Chair: Linnaea Saunders
- Assistant Program Chair: Jennifer Bullock
- Secretary/Treasurer: Carolyn Frisa
- Nomination Officers: Jeanne Goodman and Lucia Bay

Electronic Media Group (EMG)
- Chair Emerita: Kristin MacDonough
- Chair: Dan Finn
- Program Chair: Diego Mellado
- Assistant Program Chair: Peter Oleksik
- Secretary / Treasurer: Lorena Ramirez-Lopez
- E-Editor / Website Director: Shu-Wen Lin
- Managing Editor: Meaghan Perry
- Assistant Managing Editor: Sasha Arden

Objects Specialty Group (OSG)
- Chair Emerita: Megan Emery
- Chair: LeeAnn Barnes Gordon
- Program Chair: Madeleine Neiman
- Assistant Program Chair: Fran Baas
- Secretary / Treasurer: Jessica Chasen
- Nominating Committee: Rebecca Gridley and Marci Jefcoat Burton
- Wiki Editor: Jen Mikes
- e-Editor: J.P. Brown
- Post-Prints Coordinators: Kari Dodson, Mary Wilcop, and Raina Chao
- ECPN Liaison: Miriam-Helene Rudd

Paintings Specialty Group (PSG)
- Chair Emerita: Cynthia Schwarz
- Chair: Laura Hartman
- Program Chair: Irma Passeria
- Assistant Program Chair: Julianna Ly
- Secretary/Treasurer: Christiana Ginatta
- Postprints Editor: Kelly O’Neil
- Wiki Editor: Elizabeth Robson
- Wiki Committee Members: Anne Schaffer, Christine Gostowski, Erin Stephenson, and Rachel Childers
- Publications Committee Chair: Fiona Rutka
- Nominating Committee Chair: Emily Phillips
- Nominating Committee Member: Kelsey Marino

Photographic Materials Group (PMG)
- Chair: Monique Fischer
- Program Chair: Jiuan Jiuan Chen
- Assistant Program Chair: Karina Beeman
- Secretary/Treasurer: Elsa Thyss
- Wiki Chair: Luisa Casella
- Wiki Editors: Alejandra Mendoza, Amanda Maloney, Emma Cieslik, and Fernanda Valverde

Research & Technical Studies (RATS)
- Chair Emerita: Federica Pozzi
- Chair: Jane Klinger
- Secretary / Treasurer: Melissa Amundsen
- Program Chair: Katherine Schilling
- Assistant Program Chair: Abed Haddad
- Publications Chair: Molly K. McGath

Textiles Specialty Group (TSG)
- Chair Emeritus: Beth Szuhay
- Chair: Kira Eng-Wilmot
- Program/Vice Chair: Alison Castañeda
- Secretary and TSG Archives: Marina Hays
- Treasurer: Heather Hodge
- Wiki Co-Editors: Jacquelyn (Jackie) Peterson-Grace and Kate Clive-Powell
- Nominating Committee: Jacquelyn (Jackie) Peterson-Grace (chair), Amanda Holden, Sara Reiter, Beth Szuhay (TSG Chair Emeritus)
- Achievement Award: Elizabeth (Beth) Knight (chair), Sarah Scaturro, Obie Linn, TBD non-voting member
- Postprints: Nora Frankel (lead editor), Alexandra Barlow (assistant editor); copy editors: Staphany Cheng, Kris Cnossen, Megan Mary Creamer, Kathleen Martin, Jessica Urick, Meredith Wilcox-Levine,
- Speaker Stipend Committee- Joanne Hackett (chair), Denyse Montegut, Sarah Owens, TBD non-voting member
- ECPN Liaison: TBD

Wooden Artifacts Group (WAG)
- Chair: Trevor Boyd
- Program Chair: Yuki Chock
- Assistant Program Chair: TBA
- Secretary/Treasurer: Liz Peirce
- Membership Committee Chairs: Lisa A. Ackerman, Andrew Fearon, and Kathy Gillis
- Advisory Committee: Christine Storti, Genevieve Bieniosek, Lisa Ackerman, and Elly Stewart Davis.
- Periodicals Editor and E-editor: Rian Deurenberg-Wilkinson
- Community Moderator: Arlen Heginbotham
Network Officers

**COLLECTION CARE NETWORK (CCN)**
- Chair Emeritus: Priscilla Anderson
- Chair: Kelly Krish
- Vice Chair: [not filled]
- Secretary/Treasurer: Tara Hornung
- Program Chair: Lisa Goldberg
- Editor: Wendi Field Murray
- e-Editor: Laura Gaylord Resch
- Outreach: Gillian Marcus
- Social Media: Colleen Grant
- C2CC AG Chair: Emily Rainwater
- Board Liaison: Samantha Springer
- Staff Liaison: Carmina Lamare-Bertrand

**CONTEMPORARY ART NETWORK (CAN!)**
- Chair Emeritus: J. Luca Ackerman
- Chair: Jen Munch
- Program Chair: Samantha Owens
- Assistant Prog Chair: Joy Bloser
- Secretary/Treasurer: Kaelyn Garcia
- Communications: Erin Stephenson
- Webmaster: Taylor Healy
- Editor of the Contemporary Art Review: Delia Müller-Wüsten
- Co-editors of the Contemporary Art Review: Martha Singer and Gabrielle Crowther
- Equity & Inclusion: Tamia Anaya
- ECPN Liaisons: Andy Wolf, Olivia Schoenfeld
- Board Liaison: Samantha Springer
- Staff Liaison: Carmina Lamare-Bertrand

**EMERGING CONSERVATION PROFESSIONAL NETWORK (ECPN)**
- Chair: Michaela Paulson
- Vice Chair: Stephanie Guidera
- Communications Officer: Kacey Green and Maya Thayalan
- Outreach Officer: Kaela Nurmi and Josephine Ren
- Professional Education and Training Officer: Kaeley Ferguson and Caroline Elizabeth Shaver
- Board Liaison: Molly C. Gleeson
- Staff Liaison: KateM Lee

**HEALTH & SAFETY NETWORK (H&SN)**
- Chair Emeritus: Tara Kennedy
- Chair: Sue Costello
- Vice Chair: Stephanie Black
- Secretary: Paulette Reading
- Allied H&S: Amber Carlberg
- Communications Coordinator: Christina Bisulca
- Publications Coordinator: Adrienne Gendron
- Wiki/Web Coordinator: Liatte Dotan
- Working Groups and Projects Coordinator: Kate McEnroe
- Conservation Professional Alliances Coordinator: Haddon Dine
- H&S Exhibits Booth Coordinator: Marie Desrochers
- Respirator Fit Test Coordinator: Jo Anne Martinez-Kilgore
- Student Member: Lorna Brundrett
- Board Liaison: Samantha Springer
- Staff Liaison: Bonnie Naugle

**UPDATES: COMMITTEES, WORKING GROUPS, AND TASK FORCES**
See the Foundation News column for the Emergency Committee’s narrative of FAIC’s recent National Heritage Responders training.

**How to Find Volunteer Opportunities**

Hundreds of volunteers engage with various aspects of AIC and FAIC each year. Each group and committee chair will gather the list of openings for staff members to post online in February, then a simple online application will open in March. Applicants will be notified in April.

There are roles for every level of time commitment, membership status, and career level. Many positions are listed until filled. You can find current open roles at https://www.culturalheritage.org/membership/volunteer/volunteer-opportunities.

Typically, volunteer terms begin and end at the annual meeting, with most terms set as 2 years with an option to extend for another 2 years.
2023 Annual Meeting Theme: Conservation in the Age of Environmental, Social, and Economic Climate Change

Rising global temperatures, international conflicts, political shifts that threaten to erase hard won rights, and a fragile and unbalanced economy. These are some of the issues our organization, our field, and we as individuals are facing right now, and they may seem overwhelming, but as the activist and historian Rebecca Solnit said, “Hope locates itself in the premises that we don’t know what will happen and that in the spaciousness of uncertainty is room to act.”

Conservation is an inherently hopeful pursuit. We hope through our actions to preserve the legacy of humanity for future generations. We hope through our research and collaborative efforts with source communities to tell richer, more nuanced stories of individuals and cultures. Conservation is also an active pursuit involving treatment, surveys, monitoring, research, development of site use plans, outreach, advocacy, education, and a myriad of other activities. What actions are we or should we be taking to deal with the many crises facing us:

› How do we make our field more sustainable and lessen our negative impact on the earth and our environment?
› How do we protect sites and collections in times of climate crises?
› How do we need to adapt treatments to changing climatic conditions?
› How can our field and organization support the transformative movements working to address racism, homophobia, and other forms of discrimination?
› How do we adapt to a fluctuating economy and ongoing supply chain issues?

These questions do not have single answers, and instead they give us space to experiment, to try, to perhaps stumble or fail, and to succeed. We hope that by sharing our ideas and approaches and possible solutions to these problems at AIC’s 51st Annual Meeting, to be held May 16-20, 2023, at the Hyatt Regency Jacksonville, Florida, we will be energized and inspired to continue our efforts on behalf of humanity.

2023 Call for Papers

Please note that the Call for Sessions below is only the call for concurrent general session topics. The full call for papers will be released in August and will include calls for the Opening session, Concurrent General session, specialty group and network session topics, and poster sessions. The abstract submission portal will open in August and close on September 23.

2023 Call for Sessions

If you are interested in proposing a theme for a set of Concurrent General Session talks at the 2023 meeting, please submit a short abstract (200 words) for the session via email to Cory Rogge, the annual meeting program chair, (crogge@mfah.org) and Ruth Seyler, AIC’s Meetings & Advocacy Director (rseyler@culturalheritage.org) by July 27, 2022.

Make sure to identify the title, topic, and goals of the session. Please note that if your session is chosen, you will be expected to serve as the session’s chair and to serve on the 2023 program committee.

If selected, your session topic will be included in the call for papers as a Concurrent General Session track which can be chosen by potential speakers when submitting their abstract. In the interests of equity, all talks given at the AIC Annual Meeting must go through the same abstract selection process. As session chair, you can encourage individuals to apply, but all abstracts will be reviewed by the General Session Program Committee using established rubrics.
Tips for Writing an Effective AIC Annual Meeting Abstract

An abstract for the annual meeting serves a similar purpose to the abstract of a scholarly paper with one important difference—in addition to providing a short and coherent summary of the project, it must also convince the reviewers that the work is important and interesting enough for them to select it for an oral presentation or a poster.

An abstract should:

› Clearly describe the project undertaken. Use plain English, limit jargon, and write for a general audience. If the reviewer can’t understand what is being discussed or has been done, they are unlikely to select it for the conference.
› Contextualize the importance of the project concisely. Why should a reviewer or audience member want to see this talk/poster? What is novel/significant/interesting about this work? This section of the abstract is VERY important as you are essentially trying to sell your abstract to reviewers.
› Concisely describe the methodology.
› Summarize the results.
› State the principal conclusions and/or findings.

All projects and authors will weigh these points in different ways, but some aspect of all five points should be included in an effective abstract.

Some additional points to consider:

› The purpose of the abstract is to tell a story, so the flow should be logical. You know your topic better than anyone else, so things that seem obvious to you may be confusing for a non-expert reader. Try and step back and make sure you’re not skipping necessary intellectual connections. Sometimes reading your abstract aloud will help you catch a lack of coherence. Friends and colleagues may also be good sounding boards.
› The active voice is more engaging to readers than the passive voice. It is fine to say “I” and “we” in an abstract.
› Be careful when using the future tense. Phrases like “we will show” or “this treatment will accomplish” give the impression that your work is incomplete, and this can be a red flag for reviewers. Although commonly used, phrases such as “This paper will discuss” are largely a waste of space, the whole point of the abstract is to reveal what will be discussed.
› Spelling and grammar matter. We appreciate that for many AIC members and submitters English is a second or third language; reviewers acknowledge this difficulty and take this into consideration when reviewing. However, if the reviewers cannot understand the abstract, it is unlikely to be accepted.
› You have 500 words; use them! While brevity may be the soul of wit, too short of an abstract may fail to provide enough information for reviewers to appreciate the work.
› Titles matter – impactful and engaging titles attract people to your presentation. While a humorous title might not be appropriate for a scholarly publication, it can appeal to audiences.
› If you’re writing an abstract for a poster submission, it helps reviewers if they can get a sense of what types of images may be included (an all-text poster is usually not appealing to attendees!). Think about how to convey the visual aspects of your project in the abstract.
› For poster abstracts, take care that the amount of information is appropriate for a poster.

Note: a longer version of this article can be found here; it includes several illustrative examples of abstracts with reviewer comments. Spanish and Arabic language versions are also available!

—Cory Rogge, AIC Vice President and Program Committee Chair, crogge@mfah.org
EMERGENCY PROGRAMS

New Volunteers to Join National Heritage Responders

Following the completion of a three-month long online curriculum, 32 trainees convened in Los Angeles, California, immediately before AIC’s 50th Annual Meeting for a two-day in-person training. The training was led by Ann Frellsen and Lauren Hall, and was held at the University of California, Los Angeles (UCLA) Young Research Library (see Association News for details). Seven additional volunteers joined NHR in May 2022, having previously completed an FAIC or Smithsonian Cultural Rescue Initiative (SCRI) Heritage Emergency and Response Training (HEART) and passed the New Member Test in early 2022. This makes a total of 39 new volunteers!

We welcome and thank these new members:

- J. Luca Ackerman
- Loran Berg
- Bernadette Birzer
- Michael Brookman
- Christina Cain
- Catherine Cooper
- Brinker Ferguson
- Rachel Freeman
- Catherine Hayes
- Kimberly Hoffman
- Geneva Griswold
- Mary Jabionski
- Eleanor Jolly
- Ana Juarez
- Rebecca Kennedy
- Claire Kenny
- Emilie Leumas
- Mary Leverance
- Sri Linz
- Andrea McCarty
- Liane Naauao
- Madeleine Neiman
- Cindy Opitz
- Wendy Partridge
- Cornelia Posch
- Kimberly Roche
- Megan Salazar-Walsh
- Sarah Saxe
- Anne Schneider
- Shelby Strommer
- Emilie Trehu
- Christina Varvi
- Emily Vinson
- Katie Wagner
- Meris Westberg
- Victoria Wong
- Alexandra Wysopal
- Pepper Youngs

Note: AIC’s Emergency Committee has an advisory role within FAIC’s NHR program and provided this column to expand on the training some of the EC members received.

Who You Gonna Call? National Heritage Responders!

When emergencies happen, one of the first questions we ask is: “Was anyone hurt?”; the second question is: “Was anything damaged?” Life safety will always come before collections safety, as it should, but for cultural heritage professionals the collections that we care for daily are a top concern.

When that second question does come up and collections are impacted, help is available just a phone call away. The National Heritage Responders (NHR) are a diverse group of skilled, seasoned, and trained responders who can provide advice, on-site support, and much more to institutions across the United States and beyond. Trained and coordinated by FAIC, they “respond to the needs of cultural institutions and the public during emergencies and disasters through coordinated efforts with first responders, state agencies, vendors, and the public.”

Thanks to grant support from the National Endowment for the Humanities, the newest class of NHR members just completed their training and onboarding at the 2022 AIC Annual Conference in Los Angeles. Over 30 people attended the
training, which was led by Elaina Gregg, Robin Bauer Kilgo, Ann Frellsen, and Lauren Hall. The Emergency Committee’s own Liane Naauao, Kim Hoffman, and Kim Roche all participated in this training.

The training began in February as FAIC hosted with weekly online training components covering an array of emergency management topics. It concluded with two days of training and scenario exercises on the campus of the University of California, Los Angeles (UCLA). Guest speakers from LA County Emergency Management, UCLA Emergency Management, and UCLA Facilities Management spoke about their experiences with disaster preparedness and response to hazards like water main breaks, fires, and more. Both the speakers and the training exercises emphasized the importance of structured processes before and during a high-stress emergency situation. Notably, each speaker referred to the continuous disaster cycle of preparedness, response, recovery, and mitigation, and it was clear that this structure is central to how they approach their work. Throughout the two days, NHR trainees also heard from current NHR members about their real-world lessons and experiences from previous deployments.

The role-playing scenario exercises enabled the class to experience issues that arise during emergency events. The scenarios included coordinated responses to natural and manmade emergencies such as a fire in the library and a public demonstration affecting a sculpture garden. These exercises allowed the class to utilize the skills they had learned in the online and classroom training and come up with well thought out responses to the emergencies. NHR trainees rotated through the various roles on the response team including team leader, collections assessor, facilities assessor, photographer, recorder, and safety representative.

Though the training was intensive and many trainees arrived from different time zones the evening before, the experience served as an excellent template for the conditions responders face when traveling for deployments. As the first NHR training in over a decade, this was a vital opportunity to expand the ranks of volunteers to cover a wider geographical range as well as heritage disciplines. This year’s NHR class included registrars, librarians, preservation specialists, collections managers, and conservators from all regions of the United States. As a result of the new class joining the ranks of more senior responders, NHR volunteers are better able to assist cultural heritage custodians during emergencies.

Thank you to the NHR trainees and trainers, who also happen to be current and past AIC EC members, for sharing their photos and insights with us for this article.

—Samantha Snell, National Collections Program, Smithsonian Institution, AIC Emergency Committee, snells@si.edu; and Melissa Miller, PRICE Program Contractor, National Collections Program, Smithsonian Institution, millermq@si.edu
Additional Alliance for Response (AFR) Microgrants Awarded

Thanks to funding from the National Center for Preservation Technology and Training (NCPTT), FAIC recently awarded five AFR networks with microgrants to support network activities.

› The Coordinated Statewide Emergency Preparedness Massachusetts (COSTEP MA) network will procure five disaster recovery kits to be distributed to cultural heritage organizations throughout the Commonwealth of Massachusetts.

› The Colorado Cultural and Historic Resources (CHR) Task Force will build on their 2021 project by supporting an intern to initiate development of a pilot map of cultural and historic resources in the North Central All-Hazards Region in Colorado and maintaining their network’s website.

› Oklahoma’s AFR network will provide its members with training on the importance of emergency planning.

› North Carolina’s Cultural Resources Emergency Support Team (CREST) will provide training to its members during its annual summit.

› The Northeast Ohio (NEO) AFR network will procure two tablets to assist with local response efforts.

We applaud these efforts to continue to build regional preparedness and response teams.
MayDay 2022

MayDay, celebrated each year on May 1, is an FAIC initiative that promotes institutional emergency preparedness in advance of hurricane season. We encourage collecting institutions to share one emergency-related activity they complete during the month of May for a chance to win emergency resources such as the Emergency Response and Salvage (ERS) Wheel and Field Guide to Emergency Response.

MayDay projects submitted to FAIC this year included:
- The State Historical Society of North Dakota ensured emergency supply carts were stocked.
- The Margaret Chase Smith Library (Skowhegan, Maine) reviewed their disaster plan and prepared staff training.
- The Children’s Museum of Indianapolis purchased emergency supplies for collections storage areas.
- The Jundt Art Museum at Gonzaga University (Spokane, Washington) worked with other local cultural heritage institutions in Spokane County to build an Alliance for Response Network.
- The National Library of Medicine conducted a functional audit/evaluation of their emergency plan as part of a long-range plan for the library.

This year, FAIC’s Emergency and Connecting to Collections Care programs worked together to offer audiences several emergency-related programs during the month of May.
- On May 5, FAIC hosted Tools for ER Planning
- On May 31, FAIC hosted Sustainability as Disaster Preparedness

Both webinars provide resources for cultural heritage professionals looking to implement emergency preparedness and sustainability measures at their institutions. The recordings are available on the C2C Care website and YouTube.

COLLABORATIVE WORKSHOPS IN PHOTOGRAPH CONSERVATION

Call for Papers: Photomechanical Prints Symposium

For roughly 150 years, we have been accustomed to seeing photomechanical prints on a daily basis. Prints exist in a variety of milieus with multiple variations over time, use, and geography. Historic and contemporary examples are prevalent in museums, libraries, archives, and personal collections worldwide. Photomechanical prints developed to fill many needs; these include practical and economical methods for mass reproduction, techniques to facilitate the simultaneous printing of images and text, increased image permanence, a perception of increased truthfulness and objectivity, and an autonomous means of artistic expression. They exist at intersections of numerous disciplines: photography and printmaking, functional and artistic practices, the histories of photography and the graphic arts, and the specialties of paper and photograph conservation.

Photomechanical Prints: History, Technology, Aesthetics, and Use, is presented by FAIC as part of the Collaborative Workshops in Photograph Conservation series on October 30 - November 3, 2023, consisting of a three-day symposium (hosted by the National Gallery of Art in Washington, DC) flanked by two days of workshops and tours. The program, funded in part by the FAIC Mellon Foundation fund for Collaborative Workshops in Photograph Conservation, will provide an opportunity for conservators, curators, historians, scientists, collections managers, catalogers, archivists, librarians, educators, printmakers, artists, and collectors to convene and collaborate while exploring all aspects of photomechanical printing.

Proposals are welcome across disciplines and encourage a broad range of subjects that reflect the diversity of the field. Practitioners and scholars at any stage of their career are welcome to submit proposals. Presentations will be approximately 20 minutes in length.

COLLECTION CARE

Applications Open for 2022 Collections Assessment for Preservation Program

Do you know a small or mid-sized museum you think might benefit from a general conservation assessment? Let them know about FAIC’s Collections Assessment for Preservation (CAP) program. Applications for the 2022 CAP program are open through July 31, 2022, at www.culturalheritage.org/cap. We expect to be able to support assessments for 100 museums this year.

Since our first cohort in 2017, FAIC has provided general collections assessments for 310 museums in 49 states in addition to the District of Columbia, Puerto Rico, and the US Virgin Islands.

For information about serving as a CAP assessor, please visit www.culturalheritage.org/resources/collections-care/cap/assessors.

OUTREACH

FAIC Staff Presents Programs Across the Country

FAIC staff recently attended the following events to promote our organizations and their programs:

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Staff Attending</th>
<th>Presentation/Exhibit Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nebraska Museums Association Conference</td>
<td>April 4–5, 2022</td>
<td>Tiffani Emig, Programs &amp; Operations Director</td>
<td>Presentation: Collections Assessment for Preservation (CAP) program</td>
</tr>
<tr>
<td>Louisiana Endowment for Humanities</td>
<td>April 6–7, 2022</td>
<td>Elaina Gregg, Emergency Programs Coordinator</td>
<td>Presentation: Virtual Disaster Planning and Response workshop</td>
</tr>
<tr>
<td>West Virginia Association of Museums Conference</td>
<td>April 7–9, 2022</td>
<td>Tiffani Emig</td>
<td>Presentation: Collections Care Resources from FAIC</td>
</tr>
<tr>
<td>National Voluntary Organizations Active in Disaster Conference</td>
<td>May 2–5, 2022</td>
<td>Elaina Gregg</td>
<td>Emergency programs outreach</td>
</tr>
<tr>
<td>Small Museums Association Conference</td>
<td>June 4–5, 2022</td>
<td>Elizabeth Handwerk Kurt, CAP Program Coordinator</td>
<td>Exhibit hall table</td>
</tr>
<tr>
<td>TX-CERA’s Texas Heritage Responders Training</td>
<td>June 9 &amp; 23, 2022</td>
<td>Elaina Gregg and Tiffani Emig</td>
<td>Presentations: Alliance for Response program and post-disaster assessment opportunities through the Emergency CAP program</td>
</tr>
</tbody>
</table>

FUNDING OPPORTUNITIES

Applications Open for 2023 FAIC/Samuel H. Kress Conservation Publication Fellowship

In early 2023, FAIC will award its 50th FAIC/Samuel H. Kress Conservation Publication Fellowship. Applications for this award will open in July 2022 at www.culturalheritage.org/resources/funding/publication with a deadline of November 1.

The Fellowship was designed to improve the quality and quantity of publications in the field of conservation by allowing conservation professionals to take time away from work to prepare publishable manuscripts. The 49 prior fellows have completed at least 32 published works, with additional publications in the pipeline.

For more information, including the application guidelines, please visit www.culturalheritage.org/resources/funding/publication or contact Programs & Operations Director Tiffani Emig at temig@culturalheritage.org.
FAIC Grant and Scholarship Applications Due September 15

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

› **FAIC Individual Professional Development Scholarships** offer support of up to $1,000 to help defray professional development costs for AIC Fellow or Professional Associate members.

› **FAIC/NEH Individual Professional Development Scholarships** of up to $1,500 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities. Visit https://learning.culturalheritage.org/conservation for more information on these programs.

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

› **FAIC Lecture Grants** offer up to $500 for the purpose of presenting public lectures to help advance public awareness of conservation.

› **FAIC Community Partnership Project Grants** offer up to $1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.

› **FAIC Workshop Development Grants** offer up to $1,000 to help defray costs for development and presentation of regional workshops for conservators.

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

Recent FAIC Scholarship Awards

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

**FAIC/NEH Individual Professional Development Scholarships**

<table>
<thead>
<tr>
<th>Name</th>
<th>Workshop</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saori Lewis</td>
<td>The Big Picture</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Stephanie Lussier</td>
<td>The Big Picture</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Ewa Paul</td>
<td>Photograph Conservation Basics</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Colleen Watkins</td>
<td>Photograph Conservation Basics</td>
<td>New York, NY</td>
</tr>
</tbody>
</table>

Looking for professional development opportunities?

**Calls for Papers, Conferences, Seminars, and Courses** are continually posting in the community and on our website at www.culturalheritage.org/allied-organizations-events.
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](https://learning.culturalheritage.org/conservation).

**Photographic Chemistry for Preservation**
- Ongoing, self-study course
- Supported by the Mellon Foundation fund for Collaborative Workshops in Photograph Conservation

**Making the Ask: Developing Negotiation Tactics in the Field of Conservation**
- Ongoing, self-study course

**Airbrushing in Conservation**
- September 19-21, 2022, Seattle Art Museum, Seattle, WA
- Supported by a grant from the National Endowment for the Humanities

**Rigging Basics**
- October 12-14, 2022, Penn Museum, Philadelphia, PA
- Supported by a grant from the National Endowment for the Humanities

**Photograph Conservation Basics**
- October 2022, New York Archives, New York, NY
- Supported by a grant from the National Endowment for the Humanities

**Remedial Treatment of Asian Paintings Collections for Paper Conservators**
- November 2022, Cleveland Museum of Art, Cleveland, OH
- Supported by a grant from the National Endowment for the Humanities

**Photomechanical Prints: History, Technology, Aesthetics, and Use**
- Oct/Nov 2023, National Gallery of Art
- Supported in part by FAIC Mellon Foundation fund for Collaborative Workshops in Photograph Conservation

**Block-lifting Archaeological Artifacts**
- Dates TBD, Arizona State Museum, Tucson, AZ
- Supported by a grant from the National Endowment for the Humanities

**Virtual Couriers**
- Dates TBD, online
- Supported by a grant from the National Endowment for the Humanities

**Collaboratively Assessing Community Needs**
- Dates TBD, online
- Supported by a grant from the National Endowment for the Humanities

**Exploring Ethics: Practice to philosophy**
- Dates TBD, online
- Supported by a grant from the National Endowment for the Humanities

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**External Funding Resources**

Our resource page for Grant and Fellowship Opportunities (updated in March) lists many additional funding opportunities outside of FAIC for both institutions and individuals. Read more at [www.culturalheritage.org/outside-funding](http://www.culturalheritage.org/outside-funding).
Recognition for Peer Review

Peer review is a key element of the scholarly publishing process, requiring the time and expertise of multiple reviewers. This task is anonymous and unpaid but is considered a professional obligation. Recently, publishers and journals have been facing difficulties in finding peer reviewers to assess the quality of submitted articles. Potential peer reviewers have indicated several reasons for this including lack of time, motivation, or reward.

On June 14, 2022, Taylor & Francis organized an online event titled “Peer Reviewer Motivation and Recognition,” to discuss some of these challenges and possible solutions. I had the pleasure of being invited to be one of the speakers of this event to discuss this problem from the JAIC perspective. Other invited speakers included:

› Dr. Marco Seeber, Co-Editor of European Journal of Higher Education and Associate Professor at University of Agder, Norway
› Helen Harrison, Senior Research Manager, University of Derby, UK
› Dr. Robin Boylorn, Editor of Communication & Critical/Cultural Studies and Professor at University of Alabama, US
› Lynsey Haire, Global Director of Peer Review, Taylor & Francis

Dr. Marco Seeber talked about the essential steps in motivating reviewers from theory to practice. Helen Harrison discussed how the University of Derby supports and recognizes their peer reviewers. Lynsey Haire’s presentation covered how Taylor & Francis provides support to peer reviewers. Dr. Robin Boylorn and I described some of the practices we use to motivate and reward reviewers for reviewer contributions to our two journals.

I started my presentation by explaining two basic challenges JAIC faces in recruiting and motivating peer reviewers.

› An article with poor quality of research and unsatisfactory level of English can be very problematic for reviewers, as they prefer to invest their time reading well-written promising papers.
› The multidisciplinary nature of our field can make it difficult to find a good fit for reviewer expertise when considering assignments. On many occasions, I have seen that pure scientists do not want to review a paper dealing with heritage science claiming that it falls outside their area of expertise. A similar situation exists when a conservator does not feel comfortable evaluating the scientific data presented in an article. An obvious solution to this problem is to invite reviewers from various fields so that both aspects are covered, as it is very likely that the work presented was the result of a multidisciplinary collaboration. Nevertheless, the answer is not always that straightforward, resulting in complications for our Editorial Board in finding appropriate reviewers.

Afterwards, I discussed how JAIC encourages reviewers to participate in the peer review process by providing full support with the help of the Editorial Board, AIC staff, and AIC website. Our associate editors have a pool of reviewers and work in close contact with them through the entire process. The AIC Communications staff is constantly revising and updating guidelines and related information for peer reviewers on AIC’s website. The questionnaire used by reviewers is also available as a tool for potential candidates. I also spoke about our scholarly writing workshop offered annually free of charge to registered participants of AIC’s annual meeting during which speakers often discuss the importance of peer review.

In the final part of my presentation, I talked about the rewards currently offered to peer reviewers:

› Determining the merits of a manuscript is not only important for maintaining the quality of a journal but is also a form of recognition as an expert in their
particular field. Being selected for reviewing an article is a form of professional credit given by your peers and it can also help individuals achieve their career advancement goals.

› Recognition among peers - every year JAIC publishes in AIC News an acknowledgement statement to the reviewers involved in the evaluation of work presented in the four journal issues published in the previous year.
› Reviewers may request to receive a letter from me stating that they completed a thorough review of a paper that was later accepted thanks to their recommendations. The information about the author(s) and the paper is obviously not revealed.
› Taylor & Francis offers reviewers a 30% discount on books once they complete their review and a reviewer certificate can be provided upon request.

I ended my presentation with a discussion about the benefits of creating and maintaining a public register of reviews. Nowadays, this can be done using free internet platforms such as Publons and ReviewerCredits. Editors looking for reviewers often search these databases to obtain information about the number of reviews conducted by researchers and the journals that they have supported.

The webinar was recorded, and access will be provided through the Taylor & Francis website over the next few months. Once they make the recording public, I can share the link; please stay tuned.

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

People

Tatiana Cole joined the Harvard Art Museums as Associate Photograph Conservator in July 2022. Previously, she held the positions of Paper and Photograph Conservator at the Boston Athenaeum, Associate Photograph Conservator for The Better Image in New York City, and Post-Graduate Fellow in Photograph Conservation at the Amon Carter Museum of American Art. Tatiana looks forward to working with her new colleagues, the Museums’ collections, and the University’s students as the institution’s first photograph conservator on staff! She can be reached at tatiana_cole@harvard.edu.

Rhea DeStefano recently joined the Smithsonian National Museum of Asian Art (NMAA) as a Paper Conservator in the Conservation and Scientific Research Department. For the past 20 years, she held the paper conservator position at the Folger Shakespeare Library, a non-profit research library, working on their manuscripts, art on paper, and archive collection. She is delighted to be joining this department, which has such a long and rich history in conservation. Rhea will be caring for the American, Islamic, and Southeast Asian collection with a particular focus on the vast collection of illuminated manuscripts. She can be reached at destefanor@si.edu.

Ariel O’Connor has recently been appointed conservator (Ancient Chinese Objects) at the Smithsonian National Museum of Asian Art (NMAA). Previously, Ariel was Senior Objects Conservator at the Smithsonian American Art Museum from 2016-2022. She is assisting Donna Strahan in the research and publication of the NMAA’s unique collection of ancient Chinese belt hooks and is thrilled to return to her passion for research on early metallurgy, casting, and inlay technology. She can be reached at oconnora@si.edu.

Kesha Talbert has joined the Department of Conservation and Scientific Research at the Smithsonian’s National Museum of Asian Art (NMAA) as a Paper Conservator. Kesha has been working in private practice, first at ECS Conservation and then as an independent contractor, since graduating from the Buffalo State College graduate program in Art Conservation in 2012. At NMAA she will be working with art on paper from the South Asian, Contemporary, and American collections and is particularly looking forward to contributing to the scholarly mission of the Smithsonian Institution and the NMAA. She can be reached at talbertk@si.edu.
In Memoriam

Margaret Fikioris Anderson (1938 – 2022)

ACI Fellow Margaret Anderson (formerly Margaret Fikioris) worked as a textile conservator from 1966 until 1990, and as a conservation educator from 1974 to 1990. She had a special interest in preventive conservation throughout her career and served as a mentor and advisor to many conservation students.

Margaret was born and raised in Washington, DC. She received a BA in American Social History in 1961 from the College of Wooster, followed by an MA in Art History from Columbia University in 1964. Margaret’s master’s essay was titled “Triumph of the Seven Deadly Sins: A Sixteenth-Century Flemish Tapestry Set Designed by Pieter Coecke Van Aelst.” At the suggestion of Sheldon Keck, Margaret trained in textile conservation at The Textile Museum under Joseph Columbus, Colonel Rice, and Louisa Bellinger in the mid-1960s. Florence and Charles Montgomery of the Winterthur Museum recruited Margaret to become textile conservator in 1967 at the Winterthur Museum, Garden & Library (Winterthur), where she set up the museum’s first textile conservation lab in the Louise du Pont Crowninshield Research Building (opened 1969). In 1974, when Winterthur and the University of Delaware accepted the first class into the Art Conservation Training Program (WUDPAC), Margaret became a conservation educator, serving on the admissions committee and training students in textile conservation. After leaving Winterthur in 1990, she continued to work until 2007 as a consultant for collections assessment and storage planning for institutions and small historical societies with textile collections.

From 1978 to 1992, Margaret served in the six-member Harper’s Ferry Regional Textile Conservation Group (HFRTG) with Kathleen Betts, Meg Loew Craft, Katherine Dirks, Jane Merritt, and Fonda Thompson, which grew from a small regional meeting to an international gathering. The HFRTG held 10 conferences with associated publications on various textile conservation topics. Several conference topics focused on preventive conservation, a topic close to Margaret’s heart, including textile storage, pest prevention/mitigation, and disaster prevention.

Margaret later became a peace activist focusing on the preservation of the human spirit and mother earth instead of the preservation of material culture. Her decades of work within our field deserve recognition, especially her encouragement to those who wished to study textile conservation.

Margaret is survived by two children: Angeliki (Kiki) Fikioris Vargas (husband Jaime Vargas) and William (Bill) Fikioris (wife Melissa Fikioris), four grandchildren, and her beloved aunt Patricia Hunt. A memorial service will be held by the family next year on Earth Day 2023.

—Susan Heald, former student and currently textile conservator at the National Museum of the American Indian, Smithsonian Institution, healds@si.edu

Arthur Cook Beale (1940 – 2022)

Arthur Cook Beale, 82, nationally and internationally known conservator of sculpture and Chair Emeritus of Conservation and Collections Management at the Museum of Fine Arts (MFA), Boston, died peacefully at home surrounded by those who loved him on May 7, 2022. Arthur received his BA at Brandeis and did graduate studies in painting and sculpture at Boston University. He worked his way through university with his carpentry skills by building studios for some of his teachers and mentors. Those skills served him well as he worked for years to turn his beloved 19th century barn in Scituate into a beautiful home. A fifty-year resident of Scituate, Massachusetts, he was a founding member of the town’s Historic Commission.

—Susan Heald, former student and currently textile conservator at the National Museum of the American Indian, Smithsonian Institution, healds@si.edu
In 1966, Arthur joined the Fogg Art Museum at Harvard University as a conservation apprentice. He went on to work there for twenty years, becoming Director of the Center for Conservation and Technical Studies (now the Straus Center for Conservation) in 1981. While at Harvard, he mentored and taught countless students in conservation, and was a senior lecturer in the Department of History of Art and Architecture. Arthur’s generosity and encouragement launched and advanced many a career in conservation.

Arthur arrived at the Museum of Fine Arts, Boston (MFA), in 1986 as Director of Objects Conservation and Research. In 1999, he became Chair of a newly unified department—Conservation and Collections Management, and Chair Emeritus upon his retirement in 2005. While at the MFA, Arthur modernized storage areas and improved collections care throughout the building. He was a brilliant grant writer, developing and implementing compelling proposals funded by the Institute of Museum and Library Services (IMLS), the National Endowment for Humanities (NEH), and the Bay Foundation, among others. At the MFA, he developed a unified voice, advocating for conservation and collections care across all departments in his role as chair, and brought issues critical to conservation and preservation to the fore. Arthur championed the importance of the role of collections care specialists and supported their training, providing some of the earliest funded internships for this purpose. He also had a rare ability to simultaneously attend to detail and understand broad context while working for institutional entities and on behalf of individual practitioners alike.

Arthur was president of the National Conservation Advisory Council (NCAC), which had ambitious plans to create a national institute for conservation. This initiative grew out of the National Museum Act, which was intended to consolidate information and resources for conservation throughout the country. He became the founding chairman of the board and member of the Council of the National Institute for Conservation (eventually called Heritage Preservation, many of whose programs are administered today by FAIC). In 1989, he received a presidential appointment to the National Museum and Library Services Board for a six-year term.

Arthur connected environmental conservation with the conservation of cultural heritage by publicizing the damage that acid rain causes to outdoor metal and stone sculpture, and he worked to find and implement methods to preserve these materials. His vision and efforts were instrumental in the development of Save Outdoor Sculpture!, a collaboration between Heritage Preservation and the Smithsonian Museum of American Art (SAAM), which enlisted communities to identify, learn about, and document the condition of local sculptures, even generating Scout programs to support and fund these efforts. One of the first “citizen science” programs in the US, the benefits of reinvigorating such a program are profoundly clear as communities struggle today to create and communicate meaning, and to find funds to preserve monuments significant to them.

He was a Fellow of AIC and IIC, and in 1995, became the first recipient of the University Products award for distinguished achievement in the field of conserva-
Arthur served on the visiting committee of the Getty Conservation Institute (GCI), visiting projects in Luxor (Nefertari’s tomb) and Rome (on the scaffolding of the Sistine Chapel ceiling). He developed a deep understanding of bronze casting techniques, in no small part due to his extensive experience as a sculptor, and he lectured widely and published on this and other subjects, including the preservation of outdoor sculpture, the technical examination and authentication of objects (particularly Degas’ “Little Dancer”), and environmental control methods.

Arthur was a skilled painter and sculptor in his youth but found his creative outlet later in life in filmmaking. He spent many joyful hours recording the changing seasons and the menagerie of animals in the woods behind his house that he designated his “wildlife sanctuary.” He also crafted beautiful travel documentaries of his sailing adventures in Greece, Baja California, and Alaska, and he took thousands of photos while trekking through rural China, and the islands of New Zealand and the Galapagos. With his wife, Teri, he was an avid collector of Native American art.

Arthur is survived by his wife and traveling companion, paintings conservator Teri Hensick, and by his son Damon Beale, both of Scituate. In lieu of flowers, Arthur’s friends may donate to the New England Wildlife Center (newildlife.org). A celebration of his life will be held at a later date.

—Pamela Hatchfield, phatchfield@mfa.org; Teri Hensick, and Damon Beale

Robert Alan MacGregor Buchanan (1931 – 2022)

Alan Buchanan, who died from esophageal cancer at age 90, will be greatly missed by his many friends and colleagues.

The youngest of nine children, Alan was educated at Gordonstoun and Downing College, Cambridge, UK, where he studied Mechanical Engineering. After his degree, Alan did his National Service in the Royal Marines. This was during the Cold War, and he was part of the “Stay-behind” forces, clandestine units tasked with burying equipment in secret caches in Austria for use in the event of a Warsaw Pact invasion. Afterwards, he worked as a civil engineer both in the United Kingdom and overseas, including Africa and the Far East, before retiring at age 58 and starting a second career as a paper conservator.

Alan studied paper conservation at Camberwell College of Art, graduating in 1991 and opening his own conservation studio in 1993. His engineering training proved to be invaluable to the world of conservation and before long he was designing and manufacturing equipment that became a mainstay of professional conservation practice. His designs included a cedar wood humidity box, a book cradle to hold delicate books safely during digitization (in collaboration with the Bodleian Library, Oxford), a small area, high pressure suction point that was ideal for removal of small stains, and (perhaps the most notable of his developments) a vacuum or suction table with a built-in light box.

With his ever-enquiring mind and quest to enhance conservation treatments, one of his projects addressed the need for paper-making pulp to match the specific color of a work of art under treatment in the studio. To this end, he created color charts of the different shades, provided stock, and published a paper on the subject for The Quarterly, the review of the British Association of Paper Historians (No. 65, January 2008).

Alan contributed to the conservation profession at a crucial stage, becoming treasurer of the Institute of Paper Conservation in 1995 and then chair in 1997, helping to oversee the introduction of a formal accreditation process for paper conservators. Alan had enormous energy, and from 2005 willingly combined his busy conservation work with teaching a new generation of post graduate conservation students at Camberwell, something he found richly rewarding.

Alan is survived by Elissa; his children Ben, Polly, Nelson, and Alice; by his first wife Gretchen; his half-brothers Iain and Peter; and his three grandsons.

—Anne Greig, Paper Conservator, annecgreig@yahoo.co.uk
Peter G. Sparks (1937 – 2022)

Peter G. Sparks, the first director of the Winterthur/University of Delaware Program in Art Conservation (WUDPAC), died on March 16 at age 85. His legacy in the field of cultural preservation spans the history of the profession and has been documented in biographical resources, academic papers, and at recent professional meetings.

Born in Philadelphia, Pennsylvania, Peter graduated from the University of Pennsylvania (UPenn) with a BS in 1961 and a PhD in 1968 in physical chemistry. His postdoctoral work was accomplished at Cornell University in applied physics. Dr. Sparks joined faculty at the University of Delaware in 1969 as an assistant professor of chemistry and was the first person to serve as the assistant to the chair of the chemistry graduate program, with responsibility for its day-to-day operation. According to Charles Hummel, curator emeritus and adjunct professor at Winterthur Museum, Dr. Sparks was “critical” to the founding of what would become the third art conservation training program in the United States: “Between 1970 and 1973, Peter Sparks [...] had the difficult task of convincing University staff, especially in the science departments, that this new graduate program would not be a “Manual Training Program.”

When WUDPAC was announced in 1974, Dr. Sparks was appointed its first director. He helped shape the program and guided it through its early years. In 1976, the program expanded its work in photography, and UD became the first university in the nation to offer photographic conservation as a major area of study. In the announcement of this initiative, Dr. Sparks said there was “an urgent need for conservators trained in the artistic criteria and scientific development of photographs, which they will need to know to conserve these rare and precious objects.”

As described by Debra Hess Norris, current director of WUDPAC and 1980 graduate, “Dr. Sparks’ impact on the art conservation field is immeasurable. Many students remember with fondness his commitment to the program and his students. Dr. Sparks invested in top-of-the-line scientific instrumentation, hired visiting experts to further strengthen our science curriculum, and worked to secure full-tuition scholarships for all students, that continue today. His pride in and for our program was clear and continuous, far beyond his retirement.” Meg Lowe Craft, WUDPAC Class of 1977, reports, “During the first years, everything was new and untested. Dr. Sparks was in attendance nearly every day, either observing, teaching, or just checking in to make sure everything was running smoothly and everyone was doing okay. He was completely involved and dedicated, not only to making the program succeed, but in making sure each one of us had every opportunity to become a well-trained conservator. When I think about days at Winterthur, the people I think about first are Dr. Sparks and my classmates.”

In 1981 he moved to Washington, DC, to become Director of Preservation at the Library of Congress. There he coordinated library-wide activities relating to conservation of all library books and materials, microfilming, binding, research and testing, and managing the National Preservation Program. In 1989 he returned to the Philadelphia area to work with the Preservation Services Office of the Conservation Center for Art and Historic Artifacts (CCAHA) as a consultant to university libraries, museums, archives, and historical societies.

In 2000 Dr. Sparks moved to Arizona, settling in the town of Carefree, north of Scottsdale, where he taught chemistry labs for several years at Arizona State University. Twelve years later, he returned east to settle in Wilmington, Delaware. A veteran of the US Army Corps of Engineers, Dr. Sparks was a member of Sigma Alpha Epsilon at UPenn, AIC, and IIC. He was a past president of the board of the CCAHA and was the first editor-in-chief of the Journal of the American Institute of Conservation (JAIC).
In his private life Peter was an avid collector of period furniture and artifacts, antique toasters and waffle makers, miniature steam engines, model trains, woodworking tools, and art glass. With his family he cruised and anchored all over the Chesapeake Bay in his 37’ Egg Harbor wooden boat, the “Nest Egg.” He restored and toured brass-era antique automobiles, most especially a 1909 Buick Model F Touring car and a 1912 Ford Torpedo Roadster, and he drove them fearlessly around the Pennsylvania and the New England countryside, crawling underneath when necessary to make repairs.

Peter is survived by his wife of 32 years, Margaret Holley of Wilmington, DE; his former wife Bonnie Murray (Kenny) of Wilmington; his daughter Catherine Sparks (Robert Lukens) of West Grove, PA, and grandson Taylor Lukens; his son Gavin Sparks (Cara) of Middletown, DE, grandchildren Joshua, Richard, and Lillian Sparks, and step-grandchildren Branden, Allison (Adam Davis), and Ryan Merritt; and step-great-grandson Asher Davis; nieces Amy Sagan (Matt) and Beverly Sharples, and grandniece Danielle DiMattia. Peter was preceded in death by his younger sister Susan Crocheron of Pennsauken, NJ.

—Debbie Hess Norris, dhnorris@udel.edu, Joyce Hill Stoner, jstone@winterthur.org, Charlie Hummel

This article was amended from the one published on May 10, 2022, by UDaily staff, and reprinted in part from: www.udel.edu/udaily/2022/may/in-memoriam-peter-sparks and: www.chandlerfuneralhome.com/obituaries/peter-g-sparks.

### Conservation Graduate Programs

Graduate Programs Announce New Student Cohorts

**New York University, The Conservation Center at the Institute of Fine Arts**

The Conservation Center at the Institute of Fine Arts, New York University is pleased to announce the incoming class:

| Lucia Elledge | Kyle Norris |
| Emily Jenne | Halina Piasecki |
| Alexa Kline | Miguel Resendiz |

**State University of New York, Buffalo College, Patricia H. & Richard E. Garman Art Conservation Department**

The SUNY Buffalo State College Art Conservation Department is excited to welcome our Class of 2025 this fall:

| Devon Blankenbaker | Sutton Hastman |
| Elise Cabral | Charlotte Starnes |
| Sophie Church | Sara Thornburg |
| Vu Do | Madison Whitesell |
| Renata Gumkowska | Grace Wilkins |
### Queen’s University, Art Conservation Program

Students accepted in 2022 are:

<table>
<thead>
<tr>
<th>Artifacts</th>
<th>Paper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Magarro</td>
<td>John Habib</td>
</tr>
<tr>
<td>Emily Docking</td>
<td>Maia Donnelly</td>
</tr>
<tr>
<td>Caitlin Gallupe</td>
<td>Frances Opferman</td>
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<table>
<thead>
<tr>
<th>Paintings</th>
<th>Research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stephanie Fattori</td>
<td>Katelin Hallchurch</td>
</tr>
<tr>
<td>Doris Fuller Ruiz</td>
<td></td>
</tr>
<tr>
<td>Travis Zuidema</td>
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### UCLA/Getty Interdepartmental Program in the Conservation of Cultural Heritage

New MA Students:

<table>
<thead>
<tr>
<th>Taylor Brehm</th>
<th>Kathryn Peneyra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cheyenne Caraway</td>
<td>Makayla Rawlins</td>
</tr>
<tr>
<td>Rachel Moore</td>
<td></td>
</tr>
</tbody>
</table>

New PhD Students:

<table>
<thead>
<tr>
<th>Saiful Bakhri</th>
<th>Liu Chongwen</th>
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</table>

### University of Pennsylvania, Stuart Weitzman School of Design Historic Preservation

The Weitzman School of Design at the University of Pennsylvania welcomes students who will be joining us in the fall:

<table>
<thead>
<tr>
<th>Olivia Brogan</th>
<th>Jingyi Luo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jiwen Fan</td>
<td>Taha Mughal</td>
</tr>
<tr>
<td>Weilin Fu</td>
<td>Ruby Nwaebube</td>
</tr>
<tr>
<td>Marian Glebes</td>
<td>Lillian Posta</td>
</tr>
<tr>
<td>Darren Johnson</td>
<td>Shaelin Spahle</td>
</tr>
<tr>
<td>Meagan Kearney</td>
<td>Qunxi Wang</td>
</tr>
<tr>
<td>Anusha Khansaheb</td>
<td>Laurie Wexler</td>
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### Winterthur/University of Delaware Program in Art Conservation

We are happy to announce the members of the Winterthur/University of Delaware Program in Art Conservation, Class of 2025:

<table>
<thead>
<tr>
<th>Sarah Beach</th>
<th>Brittany Murray</th>
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</thead>
<tbody>
<tr>
<td>Nicole Chausse</td>
<td>Katherine (Kiki) Peters</td>
</tr>
<tr>
<td>Ka Yee Christy Ching</td>
<td>Gianna Puzzo</td>
</tr>
<tr>
<td>Kacey Green</td>
<td>Lila Reid</td>
</tr>
<tr>
<td>Emily Landry</td>
<td>Riley Thomas</td>
</tr>
</tbody>
</table>
Specialty Groups & Networks

Note: Contemporary Art Network (CAN!), Health & Safety Network (H&SN), and Paintings Specialty Group (PSG) did not submit columns for July.

Book & Paper Group

2022 AIC Annual Meeting

The iconic Westin Bonaventure Hotel sits catty-corner to the Los Angeles Central Library, site of the most devastating library fire in US history in 1986. This historically significant Los Angeles locale resonated as an appropriate setting for AIC’s 50th Annual Meeting. As we collectively contemplated the past 50 years and what the next 50 may hold for our professional organization, it also felt appropriate to be trying something new at this meeting: Live streaming and recording selected sessions for greater inclusivity while also reducing our carbon footprint. I hope you will check out recordings of sessions you may have missed and visit the AIC Blog for summaries of many sessions as they are posted in the coming months. BPG Annual editors Kimberly Kwan and Roger Williams are already hard at work on the postprints.

I’d like to recognize the hard work and successes of our BPG volunteers who organized a wealth of inspiring and rewarding annual meeting sessions. Program Chair Katie Mullen and Assistant Program Chair Morgan Browning did an amazing job putting together an exciting program, running the BPG sessions, and coordinating and moderating both in-person and live-streamed sessions. The Japanese American National Museum (JANM) proved to be a beautiful and thought-provoking location for the well-attended joint BPG/PMG reception. Michelle Smith and Diane Knauf led an active and productive BPG Wiki lunch discussion focused on the organization of content about photograph albums. Discussion Group Co-Chairs Lauren Telepak and Chela Metzger (LACDG) and Linda Owen Grace Walters (APDG) moderated vibrant discussions in their respective sessions.

2022 BPG Business Meeting

The BPG Business Meeting was held on Zoom, with over 60 members in attendance. In addition to the usual updates and reports, we were grateful to welcome Catherine P. Foster, PhD, Executive Director of the Cultural Heritage Coordinating Committee, Cultural Heritage Center (ECA/P/CHC), US Department of State. Catherine gave an enlightening presentation about her committee’s global planning and response efforts in disaster and conflict, with the ongoing war in Ukraine at the forefront.

Some key announcements from the Business Meeting include the reminder that the BPG Annual will be transitioning to a digital-only format beginning with the postprints from this year’s meeting. The Publications Committee, under chair Lydia Aikenhead’s leadership, is currently investigating print-on-demand options. The members in attendance voted in favor of continuing to support the Carolyn Horton Fund and Christa Gaehde Fund, as well as reinstating financial support for the George Stout Fund. Members also approved a new fund to offset costs associated with travel to the annual meeting for BPG volunteers in need. The meeting was recorded and is available for viewing to all BPG members (login required): https://learning.cultural-heritage.org/products/book-and-paper-specialty-group-2022-business-meeting.

BPG Leadership

I hope you’ll join me in cheering on and supporting our continuing BPG volunteers and the following incoming volunteers:

› BPG Chair, Liz Dube
› BPG Assistant Program Chair, Amy Hughes
It’s been an honor to serve as BPG Chair for the past two years. Thank you for that opportunity.

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

Collections Care Network (CCN)

From the Field: Spotlight on Facilities Management

Our “From the Field” section helps you discover what some of your collections care colleagues around the world are up to, always based around a different theme. Let us know if there are specific themes you want us to cover in the future!

Preventive Conservation at the Library of Congress: An Interview with Nancy Lev-Alexander

We all know it is hard enough controlling the environmental conditions in one room—now imagine the complexity of monitoring those conditions across the myriad spaces and collections at the Library of Congress (LoC)! This month, we interviewed Nancy Lev-Alexander, the LoC’s former Head of the Collections Conservation Section. Today, she works in a Preservation Specialist role, documenting the LoC’s programs and projects that have a construction, HVAC, or facility management interface. https://community.culturalheritage.org/blogs/colleen-grant1/2022/06/01/ccn-lev-alexander-2022.

Delaware Museum of Nature and Science Renovation Project Prioritizes Collection Care

As collections care professionals, we must continuously advocate for preventive conservation measures in the management of our facilities—everything from temporary shutdowns/maintenance to large-scale construction projects. In that spirit, collections care staff were at the table from the very beginning of a major renovation project at the Delaware Museum of Nature and Science, laying the groundwork for institution-wide discussions about collections care needs. Read more from our discussion with Dr. Shea here: https://community.culturalheritage.org/blogs/colleen-grant1/2022/06/01/ccn-shea-2022.

The American Museum of Natural History’s Singing Stone – The Quirkiest Humidity Alarm Ever

This 7,000-lb. block of green malachite and blue azurite may not look musical to you, but it had an unlikely singing career before the American Museum of Natural History (AMNH) installed air conditioners in their gallery spaces. Made of more than 50% copper, moisture can come and go from this porous object as the humidity around it fluctuates. When the humidity got too high, the block was known to squeak, whistle, and sing. Today, the AMNH successfully keeps this object quiet, signaling stable humidity levels. See this video to learn more (the singing stone is discussed at the 3:05 mark)!

Resources Relating to HVAC, Environmental Control, and Facilities Management

International Association of Museum Facility Administrators (IAMFA)

IAMFA is a nonprofit organization that provides professional opportunities and resources for those who administer, manage, and operate museum facilities. To help museums meet standards of excellence for sustainability and collections care, they offer online programming on everything from HVAC design to museum lighting to Green Building certification; a periodical featuring articles by members and other facilities specialists; benchmarking exercises and workshops; and an annual conference—this year’s will be held in San Francisco, California, October 23-27.
Image Permanence Institute (IPI)

IPI offers several free webinars and downloadable publications on topics surrounding sustainable preservation, the role of the environment in collections care, HVAC, and more.

Frankenthaler Climate Initiative

Is your institution interested in reducing your operations’ carbon footprint but lacks the funding to do so? Owing to the immense energy costs of operating a museum, this innovative grant program aims to help art museums become more energy efficient. They fund scoping projects, implementation projects, and projects requiring technical assistance. Their next funding cycle begins in Spring 2023, so plenty of time to brainstorm.

2022 AIC ANNUAL MEETING: CCN EVENTS

CCN was busy at the annual meeting; we organized a Concurrent General Session (CGS) on the history and future of preventive care, a panel on the evolution of educational programs for conservation and collection care professionals, and five specialty group/network sessions with a rich array of papers on a wide range of topics. Two of our sessions focused on risk assessment and were thematically tied to those presented during the CGS. Please note that the CGS and the risk assessment sessions were live streamed; if you missed hearing them at the meetings, you can visit https://aic2022.vcubewebevents.com/log-in to listen to the recordings!

CCN also organized an Idea Fair featuring representatives from both internal AIC groups/committees and allied organizations (with AIC attendees who are members of both available to chat). This popular session was well attended, and by the end there were no cookies or hot beverages to be had by those who arrived late to the scene! We also raffled off two copies of the book, Preventive Conservation: Collections Storage (2019), edited by Lisa Elkin and Chris Norris; the winners were two early career professionals!

We are already planning for the 2023 AIC Annual Meeting; your officers have been discussing submission of another CGS session proposal and we look forward to another great line-up of speakers. We hope you will all contribute and attend!

SEPTEMBER CCN COLUMN

September’s theme will be inspired by fall, with a focus on change/transitions (changing exhibits, changing careers, changing spaces, etc.). If you have a story that you think might fit this theme (think broadly and creatively!), please contact wmurray01@wesleyan.edu.

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

Conservators in Private Practice (CIPP)

2022 AIC Annual Meeting

Has there ever been a happier, more relaxed annual meeting? California sunshine created a memorable backdrop for AIC’s 50th Annual Meeting, the first chance many of us have had to reunite with friends and colleagues since the start of the pandemic. Despite a packed schedule of wonderful sessions, tours, workshops, and receptions, most attendees were buzzing about how the best part of the conference was the opportunity to reconnect with people in person.

CIPP kicked off the meeting with a happy hour where members new and old chatted over drinks and nibbles before moving on to the awards session and other receptions. We also hosted a lunch session, a live Q&A with the law team (Cultural Heritage Partners) that revised and updated the contract template originally commissioned by CIPP 10 years ago. The session was incredibly well-received and generated substantial engagement and conversation; the lawyers commented afterwards that they were
very impressed by the thoughtfulness of members’ questions. Members who couldn’t
attend in person were able to submit questions in advance, and the session was
recorded and has been posted to the CIPP AIC online community library and is acces-
sible to all members; https://community.culturalheritage.org/viewdocument/50th-
annual-meeting-lunch-session?CommunityKey=eb7a32cc-c93c-41f7-8288-099f0
12f5d4&tab=librarydocuments. The discussion also led to suggestions for further
revisions and amendments to the contract template and the development of additional
documents, which the lawyers are working on now.

2022 CIPP LEADERSHIP

The annual meeting also marks a time of transition between outgoing and incom-
ing CIPP officers. We’d like to thank outgoing Chair Karen Zukor (now Chair Emerita),
Secretary Laura Moeller, and Treasurer Monica Berry for their hard work and dedica-
tion during a very challenging time. We welcome Linnaea Saunders into her new role
as Program Chair, Assistant Program Chair Jennifer Bullock, Secretary/Treasurer
Carolyn Frisa, and Nominating Officers Jeanne Goodman and Lucia Bay to the board.
As the new Chair, I speak for all of us in saying that we’re all very excited to get to work
and reinvigorate CIPP with programs and resources that support our members.

New Initiatives

To this end, we’ve recently announced three new initiatives:

› A peer-to-peer support network, to launch in mid-June
› A monthly topic-specific discussion group, to launch in July
› Grants for the development and hosting of continuing education/professional
development opportunities for conservators in private practice

We’re also working on longer format programming to focus on starting and closing a
business, and documentation.

On the administrative side, we’ll be digitizing the CIPP archives to better sup-
port board transitions and ensure the smooth continuation of programs. We’ll also
be contracting a data analyst to review and process the data collected during our
2020 COVID-19 survey and design ongoing shorter surveys tracking membership
demographics and practices. We believe that both steps will help us better support
members by tracking general trends in the field and gathering concrete information
about their changing needs.

—Lauren Fly, CIPP Chair 2022-2023, lauren@flyartsinitiative.com

Emerging Conservation Professionals
Network (ECPN)

2022 AIC Annual Meeting

On the first weekend of the first in-person annual meeting in two years, ECPN hosted
two events with generous support from Conserv. The Happy Hour on Saturday night
was celebratory, with graduate students showing some of their work to interested min-
glers as well as the portfolio/treatment/research work of grads who could not be there
in person scrolling by on a big screen. The event was open to all conservators, including
those interested in meeting and connecting with their up-and-coming colleagues.

The ECPN Lunch meeting on Sunday at noon combined two events: A Town Hall/
business meeting and a moderated panel discussion. The discussion included a large
group (19!) of panelists talking about their experiences in various specialties and bust-
ing some myths commonly associated with them. Look for a synthesized version of the
content from this event to be posted this summer on various platforms. ECPN is very
interested in continuing to talk about the specialties in a way that demystifies them
both for prospective conservators and people who do not have the luxury of working
closely with conservators in different specialties as often as they’d like.
A huge thank you to all who participated in the portfolio presentations, answered the poll, spoke on the panel, or supported ECPs in any other way before, during, and after the event. We couldn’t do this without you. In the coming term, ECPN will hone in on a few topics of special interest to the leadership and we look forward to sharing them with you.

2022 ECPN Leadership

Now let’s give a big welcome to our leadership, complete with new and returning officers:

› Chair: Michaela Paulson
› Vice-Chair: Stephanie Guidera
› Communications/Digital Platforms: Kacey Green and Maya Thayalan
› Outreach: Kaela Nurmi and Josephine Ren
› Professional Education & Training: Kaeley Ferguson and Caroline Shaver
› AIC Board Liaison: Molly Gleeson
› AIC Staff Liaison: Katelin Lee

Call for Liaisons

ECPN Outreach Officers are seeking interested volunteers to open regional liaison positions including, but not limited to: Tucson, AZ; Los Angeles, CA; Denver, CO; Atlanta, GA; Orlando, FL; Chicago, IL; Indianapolis, IN; Natchitoches, LA; Ann Arbor, MI; Twin Cities, MN; Kansas City, MO; St. Louis, MO; Upstate NY; Cleveland, OH; Philadelphia, PA; Portland, OR; Providence, RI; Austin, TX; Dallas, TX; Houston, TX; Williamsburg, VA; and Seattle, WA.

We are happy to answer any/all questions about these roles, which are meant to provide a supportive community to early career professionals around the country. If you know interns/fellows/other early career professionals interested in getting more involved with AIC or ECPN, please send them our way! You do not have to be a graduate student or a post-graduate to volunteer with ECPN, you simply need an interest in outreach and the field. Our email is: ecpn.aic.outreach@gmail.com.

Call for Photos

We are always looking for images of ECPs doing the work they love. Images will be used on the Facebook page and ECPN website, with permission. Send photographs with captions and any credit information to ecpn.aic.communications@gmail.com. By submitting, you confirm that you have the rights to the attached image(s) and grant AIC the right to use these image(s) in any promotional material at ECPN’s discretion. ECPN may crop or alter an image to meet sizing and design requirements.

Questions about ECPN? Want to get involved? Feel free to reach out to ecpn.aic.communications@gmail.com; or any of the officers!

—Michaela Paulson, ECPN Chair, ecpn.aic.chair@gmail.com

Objects Specialty Group (OSG)

2022 AIC Annual Meeting

OSG had a wonderful slate of 15 talks at the annual meeting, plus another five in a joint session with the Archaeological Heritage Network. Thank you to all our presenters—the talks were well presented, engaging, and very informative! I would also like to extend a huge thank you to LeeAnn Barnes Gordon, Program Chair, and Madeleine Neiman, Assistant Program Chair, for all the work they put in to organize the sessions and host a wonderful poolside OSG Happy Hour event!
2022 OSG Leadership

Upon conclusion of the OSG Business Meeting, held virtually on May 24, my term as OSG Chair has concluded. Being involved in the leadership of OSG during a pandemic was truly a unique experience, but it has been my pleasure to serve OSG in this role and I encourage anyone wanting to get more involved to consider running for the OSG officer slate.

As my term ended, LeeAnn Barnes Gordon’s term as 2022-2023 chair began and Madeleine Neiman has moved into the Program Chair position. OSG officers welcome Fran Baas as the new Assistant Program Chair. Other changes in leadership include saying goodbye to Robin O’Hern as the OSG Wiki Editor. Robin worked very hard to get our Wiki updated and to add information—Thank you, Robin! Jen Mikes has volunteered to fill the Wiki Editor role and we are glad to have her. Lastly, our PostPrint Editors, Kari Dodson, and Mary Wilcop, have welcomed Raina Chao into the fold as a third editor! Are you interested in editing? If so, let us know as we hope to add another PostPrint editor to help speed along the process and make transitions easier!

Communication

Lastly, I would just like to encourage all OSG members to make sure you are regularly receiving the emails from our Online Community! This is the best way for us to keep in touch with membership and learn how we can better serve you.

Thank you for allowing me to serve as an OSG officer for the last three years.

—Megan Emery, OSG Chair Emerita

Photographic Materials Group (PMG)

PMG Leadership

I would like to welcome the new Photographic Materials Group (PMG) Officers:

› Assistant Program Chair Karina Beeman will work with Jiuan Jiuan Chen, the new Program Chair for 2022-2023, before becoming Program Chair in 2023-2024.
› Elsa Thyss will take Ronel Namde’s role as Secretary/Treasurer of PMG for two years. We could not be happier with the search for new candidates and their willingness to collaborate with such wonderful colleagues. I am very grateful for Amanda Maloney, who served as Program Chair this past year, and Ronel Namde, who served as Secretary/Treasurer for two years.

I would like to express my deepest gratitude to Fernanda Valverde, who served as Chair Emerita, and Heather Brown and Katie Sanderson, who finished their terms as members of the Nominating Committee. Amanda Maloney and Ronel Namde will join Fernanda Valverde on the Nominating Committee for 2022-23.

PMG Biennial Winter Meeting

Save the date! The 2023 AIC-PMG Winter Meeting will be held at the Harry Ransom Center in Austin, Texas, February 23-24, 2023. In addition to the conference, there will be additional workshops and panel discussions, and a reception at the Briscoe Center for American History at the University of Texas, Austin.

FAIC Collaborative Workshops in Photograph Conservation Committee

I would like to welcome new committee members Élia Roldao and Lydia Egunnike. The FAIC Collaborative Workshops in Photograph Conservation Committee welcomes ideas about future workshop or symposium topics tailored for PMG and the wider conservation community. Please reach out to a committee member or submit your proposals through FAIC’s webpage: https://culturalheritage.org/events/learning/propose-a-workshop.
Topics in Photographic Preservation

Volume 19 of this publication will be printed early summer 2022, and it will include abstracts and articles from 2020 and 2021 AIC PMG sessions, as well as 2021 AIC PMG & BPG sessions. The next deadline for submission is September 31, 2023. For more information, please email Marie-Lou Beauchamp at topics.pmg@gmail.com.

Opportunities: Collaborate/Contribute

Please consider:

› Volunteers needed to update current photograph pamphlet: AIC & FAIC Learning: Caring For Your Treasures. Contact Luisa Casella for more information at luisa.casella@gmail.com.

› Share your work through social media and send your ideas to Ashley Stanford (stanford@udel.edu) PMG’s new Social Media Coordinator, or Katelin Lee, AIC Social Media Coordinator.

› Join the ISO TC42 Working Group 5 Physical Properties and Image Permanence of Photographic materials; contact Joe LaBarca, jlabarca@rochester.rr.com, if you are interested.

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

Research and Technical Studies Group

2022 AIC Annual Meeting: RATS

While AIC celebrated its 50th, RATS celebrated the 30th anniversary of our specialty group. Sessions at the annual meeting included a look back, an assessment of where we are, and a view towards the future. Mary Striegel and Chandra Reedy presented a brief history of why and how our three founders—Eric Hansen, Chandra, and Mary—diligently worked to establish RATS as a specialty group, highlighted accomplishments over the past 30 years, and recommended future projects. Those who missed their talk can read their article “Are We There, Yet?” in the May 2022 issue of AIC News.

The presentations that followed addressed current trends in instrumental analysis and the role of technical art history, highlighting the new online journal Materia. A thorough review of Oddy testing procedures by Julia Sylbasky and Devon Lee included a reminder that, often, the greatest risk is through human error. Talks on multi-light reflectance (MLR) for the study of manuscripts and in-situ hyperspectral imaging delved into practical aspects of the application of these techniques. Questions regarding plastics were addressed: The side-effects of using PET for encapsulation, and effective preservation strategies for objects made of cellulose ester. Other topics included the aging of red pigments, a cross disciplinary approach to the analysis of a 14th-century manuscript, and identification of an original palette used by Alexander Calder. A full session was devoted to addressing advances in the use of lasers as a minimally destructive elemental analysis tool, with a special focus on laser-induced breakdown spectroscopy (LIBS). Unfortunately, three of the panelists were unable to present in-person, but Dr. Richard Hark (Yale’s Institute for the Preservation of Cultural Heritage) took the lead in clarifying the different approaches of the speakers and answering questions. RATS is also grateful to Marissa Bartz, our ECPN/RATS liaison, and volunteer young professional Katlyn Rovito, for all their help coordinating the sessions. The laser panel is available in the virtual component of the annual meeting; to see it, visit: https://aic2022.vcubewebevents.com/log-in.

Additionally, RATS partnered with the Wooden Artifacts Group (WAG) for a joint session focusing on a new methodology for the identification of wood, investigating the hygromechanical behavior of a wood panel, the separate lives and treatment of a pair of side tables, and the analysis and treatment of lacquered surfaces and of lacquerware. We had ample opportunity to converse with colleagues over cake during the morning break on the first day and at an evening reception on the large poolside patio. With speakers from nine countries representing eighteen institutions, it was a wonderful way to celebrate RATS’ 30th anniversary.
2022 RATS Business Meeting

On May 23rd, we virtually hosted our Business Meeting, which had fifteen attendees. The meeting included updates on officer transitions and Nominating Committees, a vote to approve minutes from the 2021 Business Meeting, reports from the current officers on publications, budget, and sessions at the Annual Meeting, and a summary of ongoing activities for the Imaging Working Group (IWG). Sarah Melching and Corina Rogge spoke on behalf of the AIC Board of Directors, while Lynn Brostoff updated members on current work by the AIC Core Ethics Documents Review Task Force to review the AIC Code of Ethics, Guidelines for Practice, and Commentary. Abed Haddad, Assistant Conservation Scientist at MoMA, was welcomed into the group as the new Assistant Program Chair 2022-2023. The recording is available to all RATS members, and it can be seen here (login required): https://learning.culturalheritage.org/products/research-technical-studies-specialty-group-2022-business-meeting.

—Federica Pozzi, RATS Chair Emeritus, federica.pozzi@centrorestaurovenaria.it, and Jane Klinger, RATS Chair (2022-2023), jklinger@ushmm.org

Textile Specialty Group (TSG)

2022 AIC Annual Meeting

I hope those who were able to attend AIC’s 50th Annual Meeting both in-person in Los Angeles and virtually found the TSG sessions to be an enriching experience. Six of the twelve TSG presentations were livestreamed, and the recordings are now available through October, to view them, go to: https://aic2022.vcubewebevents.com/login. All presenters are invited to submit papers for the TSG Postprints; the lead editor is Nora Frankel, and she can be reached at: tsgpostprints1@gmail.com.

It was wonderful to reunite with so many TSGers during the sessions and at the hotel rooftop reception and tour of the Fashion Institute of Design and Merchandising Museum. We also honored the 2022 TSG Achievement Award recipient; congratulations again to Kathy Francis! Thanks to all of the meeting organizers, session moderators, tour and workshop leaders and hosts, presenters, and attendees who made this meeting a success.

TSG leadership

Many thanks to the outgoing TSG officers for their service these past years:
› Rebecca Beyth Stern, Treasurer
› Kris Cnossen, ECPN-TSG Liaison
› Ann Frisina, TSG Chair Emeritus
› Kaelyn Garcia, Wiki Co-Editor
› Susan Heald, Award Committee
› Mary Kaldany, Speaker Stipend Committee
› Rebecca Summerour, Nominating Committee.
› Beth Szuhay for her past year’s tenure as TSG Chair and her continuing service as TSG Chair Emeritus for this coming year.

Welcome to our new officers and committee members:
› Alison Castaneda, Program Chair
› Kate Clive-Powell, Wiki Co-Editor
› Heather Hodge, Treasurer
› Sara Reiter, Nominating Committee

As of our May business meeting, the following positions are open:
› ECPN-TSG liaison
› Award Committee member
Please consider volunteering and/or contributing to the AIC Wiki; it is a wonderful way to get to know colleagues and to give back to the TSG community. Please be in touch with any questions or concerns (kira.engwilmot@gmail.com).


—Kira Eng-Wilmot, TSG Chair (2022-2023), kira.engwilmot@gmail.com

Wooden Artifact Group (WAG)

2022 AIC Annual Meeting

WAG successfully hosted two sessions in Los Angeles in May; one of them was a WAG/RATS collaboration. Both sessions contained live and recorded speakers and were streamed live to virtual registrants and recorded for posterity. The recordings are now available: https://aic2022.vcubewebevents.com/log-in. Many thanks to Program Chair Elizabeth Peirce and Assistant Program Chair Yuqi Chock for all of their hard work, especially given this unprecedented format.

Officer Rotations

› Trevor Boyd remains WAG Chair for another year.
› Yuqi Chock has now rotated to Program Chair.
› David Bayne has stepped down as Secretary/Treasurer; Elizabeth Peirce will fulfill this role.

Sweden Study Trip

After discussion during the WAG Business Meeting, plans are moving forward to prepare a study trip proposal to Sweden. WAG members will be asked for their feedback for planning costs as well as trip specifics and potential future study trips. Please participate in this dialogue and let your voice be heard.

WAG Workshop

This year WAG self-funded a marquetry and inlay workshop tied to Winterthur’s “The Wonder of Wood: Decorative Inlay and Marquetry in Europe and America, 1600–1900” conference. The workshop lasted two days, April 29 and 30, and was comprised of six recent graduates or current students in conservation. By all accounts it was a success and participant feedback excellent. WAG looks forward to providing more such opportunities for students and emerging conservators.

Future Plans

Last summer WAG submitted a workshop proposal, “Craft and Conservation” that wasn’t funded. This year we are resubmitting to be included in AIC’s grant proposal to the National Endowment for the Humanities (NEH). This workshop targets current or future students and very recent graduates in conservation, and current students in furniture-making; some of the goals include teaching furniture-making skills to conservators and conservation examination to furnituremakers in a collaborative environment. We hope that such a workshop can bring more conservators into the world of furniture and will possibly recruit interested furniture makers to conservation. The workshop, if approved, would take place summer 2023 at Winterthur.

—Trevor Boyd, WAG Chair 2022-2023, tboyd@mfah.org