



AIC News
November 2022
Volume 47(6)

Textile Specialty Group

TSG's Mission

The Textile Specialty Group supports the professional development of textile conservators, who work to stabilize and care for textile objects in an effort to preserve them for future generations.

Learn more at www.culturalheritage.org/textiles-group

Cover image courtesy the authors and AMNH.

Feather Conservation Research: The Impact of Cleaning, Pesticides, and the Restoration of Color

By Julia Sybalsky and Lisa Elkin (AMNH) for Textile Specialty Group

This fall will see the culmination of a four-year Institute of Museum and Library Services (IMLS) funded research effort at the American Museum of Natural History (AMNH) investigating treatment methodologies for feathers. The project is part of a larger ongoing program that began in 2013 and is dedicated to the development of best practices for the conservation of feathers and fur, with special attention to historic taxidermy. Research partners included Yale University's Institute for the Preservation of Cultural Heritage (IPCH), the Getty Conservation Institute, and the UCLA/Getty Master's Program.

Community Input in Advancing Standards of Practice

The current research project targets three primary concerns related to the preservation of feathers:

- › Short and long-term impacts of cleaning on condition.
- › Impacts of materials used to mitigate or deter pest infestation.
- › Methods of restoring lost color.

Feather Conservation Research continues on page 5

SHEDDING *Light* ON THE PAST

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Deadline for January editorial submissions: December 1, 2022. Submit to carmina@culturalheritage.org.

We reserve the right to edit for brevity and clarity.

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From the Board President

Work at a university, where the start of a new fall term year always brings new students, ideas, and energy, and for this reason fall has always felt to me like the perfect time for a fresh start. It's a great time to begin something new or to turn with renewed focus to projects already underway. Now, I'm writing to provide updates on two major AIC projects that are advancing this fall: Review and revision of our organization's Bylaws, and the creation of our next strategic plan.

BYLAWS REVIEW

AIC's Bylaws are a legal document that sets out the governing rules by which our organization operates. They specify AIC's purpose, types of membership, expectations for professional conduct, voting privileges, composition of the board of directors, eligibility to hold elected office, terms of service, how the board interfaces with key staff leadership, and more. In short, they are important.

After last fall's successful member-wide vote to approve the proposal put forward by the Membership Designation Working Group (MDWG), the next step in implementing the proposal was to revise the Bylaws. Our Bylaws committee, which is an ad hoc committee formed by the Board as needed, was reconstituted last winter and they got to work immediately. In addition to reviewing the Bylaws to ensure alignment with the new membership designations, the committee has—at the board's direction—taken the opportunity to critically review every aspect of this key governance document. They have considered how to increase inclusivity, both in the Bylaws language and in operation of the organization, improve clarity where issues have been raised in the past, address any notable gaps, and incorporate the MDWG proposal changes without constricting the organization or reducing its ability to adapt to change. Their approach has been careful, methodical, and thorough.

They provided a first draft of their proposed changes to the board late this summer. The proposed revisions are simple and concise, yet effective. After further discussion on a few outstanding questions, the next step will be to have the proposed revisions reviewed by legal counsel. Following legal review, the committee and board will present the draft to members for discussion and a vote by professional members and fellows.

The committee members are: Meg Craft, Leslie Gat, Stephanie Hornbeck, Noah Smutz, and Sarah Stauderman (chair). On behalf of the entire board, I can say that we feel very fortunate to have such a dedicated, thoughtful team working together on this project. We hope to bring the proposed changes to the membership this fall, and I look forward to updating you further as this work progresses.

STRATEGIC PLAN FOR 2023-2025

Between November 2021 and June 2022, members of the AIC board and staff met with AIC volunteer leaders and other members to discuss possible strategic goals for our next three-year plan. And, in July of 2022, a joint AIC and FAIC strategic planning steering committee began meeting regularly.

At first, the steering committee's goal was simply to synthesize the information collected over the past year. While everyone has many ideas and opinions (AIC members are not shy about expressing opinions!), clear consensus emerged around a few leading priorities. This is good because, to be effective, strategic plans must be a bit aspirational and a lot realistic. It's not possible to do every single thing we might want to do, but it is possible to make progress on a few key goals, provided we have a good plan.

In August, the steering committee prepared packages of information for both boards, which then met in a joint strategic planning retreat to create high-level, draft plans for each organization. Top priorities for AIC include:

- › A renewed focus on supporting members at every career stage,
- › a commitment to advancing environmental sustainability in our field,
- › promoting and investing in DEIA initiatives,



Suzanne Davis,
AIC Board President

From the Board President

Continued from previous page

- › strengthening communication within the organization and improving communications skills for members, and
- › focusing on accountability and good governance.

The boards' work has been facilitated by FAIC board member Danielle Amato Milligan, a highly experienced strategic business planner and nonprofit consultant, who kindly shared her expertise and time. Following Danielle's multistep process, the strategic planning steering committee took the rough plans and, with the input of key staff members and both boards, began to detail specific objectives and action items for each major priority

In October, the draft plans were circulated to important stakeholders, such as members of the Internal Advisory Group, for their feedback and also for their input on the next phase of planning, which is the creation of detailed implementation or action plans. I should note that while implementation will obviously involve and depend on AIC's dedicated staff, ideas, direction, and action will also come from AIC's many committees, networks, task forces, and specialty groups. I look forward to sharing the plans' top-level goals and objectives with the full membership later this fall.

Strategic planning is one of the most important things organizations and individuals can do. It is an investment in our future. Of course, no plan is ever perfect, circumstances will always change (e.g., our last plan was written in 2018, with no idea that the COVID pandemic was on the horizon), and we will always need to be flexible. Yet it is impossible to make real, strategic progress without knowing where we are or where we'd like to go, and by mapping out a plan for how to get there. I am incredibly grateful to everyone who has taken the time to engage in this crucial process.

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

Feather Conservation Research

Continued from cover

An online community survey of nearly 100 allied preservation professionals informed the direction of these studies, ensuring that they centered on concerns that reflect common needs.

The survey dataset spoke to each of these preservation concerns:

- › How we as a community care for and treat feathers.
- › What materials and techniques are preferred or avoided for cleaning feathered objects.
- › Which materials and methods caretakers use to restore color to faded feathers or otherwise compensate for color loss.
- › The use of pesticides on or in proximity to feathers, and any associated changes observed.

The survey data was supplemented with a series of artist interviews conducted by the research team in the fall of 2020, available on the WordPress project blog, "[In Their True Colors.](#)" These recorded consultations were intended to explore the perspectives that indigenous artists and regalia makers, sculptors, and taxidermists bring to their decision-making about feather selection, cleaning and preparation, manipulation of structure and/or color, methods of storage, and pest prevention, providing additional perspectives on the meaning of transformations taking place during deterioration and treatment.

The research team also conducted an extensive review of published literature related to feather biology and conservation, assembling the Feather Conservation Library, a publicly available Zotero database of roughly 250 references that are curated, categorized, tagged, and available to all at: https://www.zotero.org/groups/2319044/feather_conservation_library.

Impact of Cleaning Methods for Feathers

The cleaning study comprised the bulk of research, and itself had several phases considering the unintended physical and chemical changes associated with cleaning. In the initial phase, researchers assessed more than 80 approaches described in survey data, evaluating their potential to cause damage through a series of open-ended cleaning tests conducted on commercial poultry feathers and taxidermy mounts. This included methods relying on brushes, cloths, sponges, suction, pressurized air, water, solvents, solvent mixtures, or surfactants. Outcomes informed the selection of a smaller set of techniques for additional systematic study of short- and long-term impacts.

The second phase explored the short-term impacts of 23 wet and dry cleaning methods on feathers of differing morphology, biopigmentation, and condition states, noting whether each one caused structural damages, and on what scale; and whether it caused a change in color, surface energy, or UV-induced fluorescence (a visual indicator of oxidation in keratin). Because every type of dirt is unique in its response to cleaning, testing focused on damage outcomes rather than the efficacy of each method.

Table 1. Methods used for in-depth study of feather cleaning.

1. Vacuum + glass pipette
2. Vacuum + Vellux blanket (Martex)
3. Vacuum + photo puffer (Giotto Rocket Air Blower)
4. Feather brush (into vacuum)
5. Squirrel hair brush (into vacuum)
6. Synthetic fiber brush (into vacuum)
7. Sofft art sponge (a pastel applicator similar to a cosmetic sponge manufactured by PanPastel)
8. Soot sponge (Absorene)
9. Dust Bunny Magnetic Fabric (GWJ Company)
10. Groom/Stick Molecular Trap/Paper Cleaner (Picreator)
11. Vacuum + Guardsman Dusting Cloth
12. Deionized water, pH 5.5, at room temp
13. Synthetic saliva (In Situ)
14. Ethanol
15. Deionized water and ethanol, in 30:70 solution
16. Deionized water and isopropanol, in 50:50 solution
17. Gamsol (Gamblin)
18. Dawn Ultra dishwashing liquid, 1% in deionized water (Procter & Gamble)
19. Orvus WA Paste cleaner, 2% in deionized water (Procter & Gamble)
20. Synperonic A7, 2% in deionized water (Croda)
21. Synperonic A7, 2% in Ethanol (Croda)
22. Surfynol 61, 1% in Gamsol (Evonik, Gamblin)
23. Vulpex, 1% in Gamsol (Picreator, Gamblin)

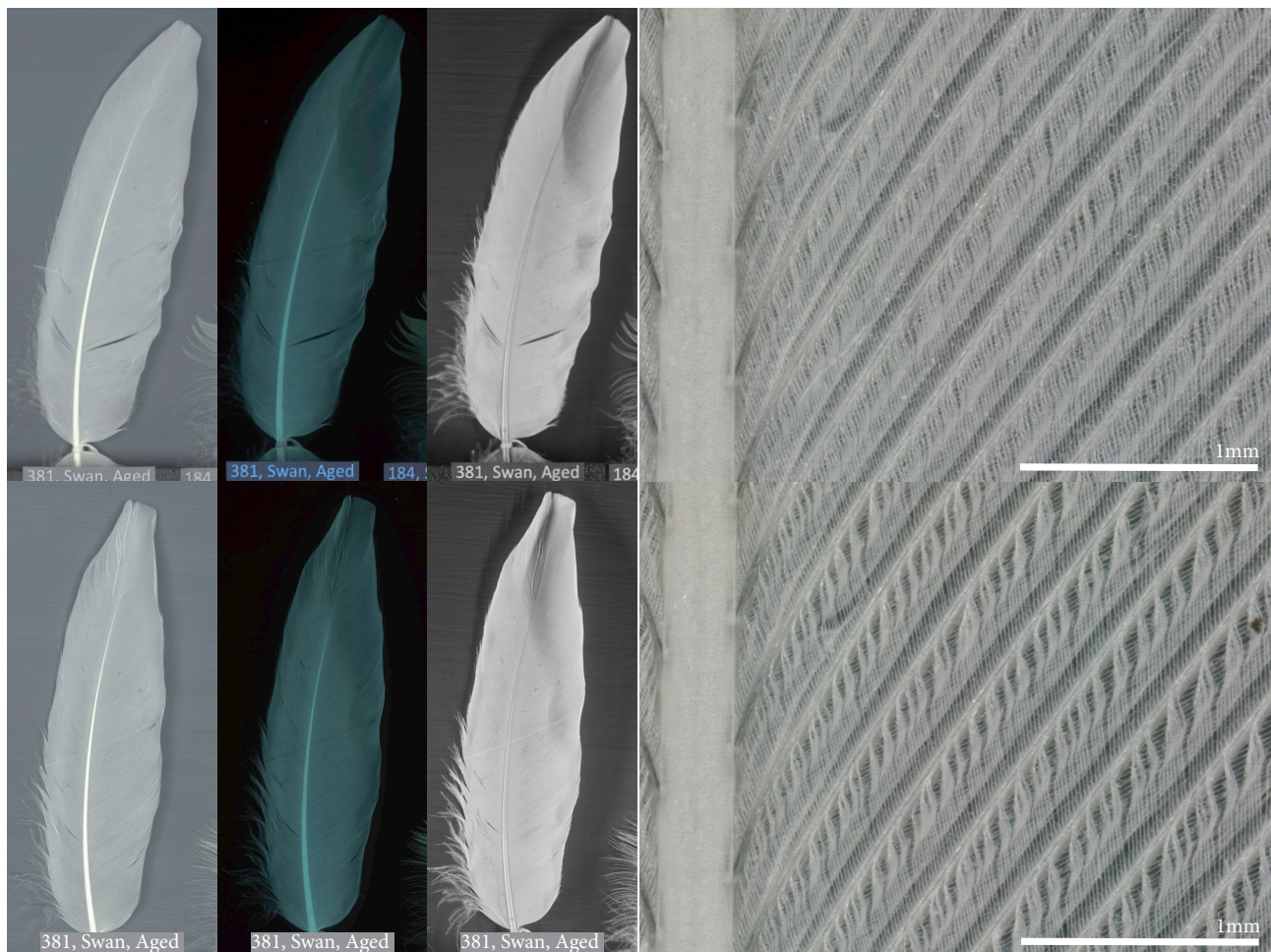


Figure 1. An aged pennaceous swan feather imaged before and after cleaning with ethanol shows extensive barbule deformation/clumping with magnification: Multi-band macroscopic images taken before (top left) and after (bottom left); digital photomicrographs taken before (top right) and after (bottom right). Multi band images are visible light, UV-induced fluorescence, and reflected ultraviolet, from left to right. Courtesy of AMNH.

Detection and documentation of damages caused by cleaning relied on images of each feather taken before and after using multiband imaging (visible light, ultraviolet-induced fluorescence, and reflected ultraviolet), digital photo-microscopy, short videos, notes captured during cleaning, spectrophotometry, and a simple test measuring the wettability of the feather surface. (Figure 1)

A third and final phase of the cleaning study looked at long-term impacts of nine methods utilizing sponges, molecular traps, or detergents, which were deemed to have the greatest potential for leaving residues behind. Testing relied on accelerated aging, spectrophotometry, and FTIR spectrometry to evaluate whether these techniques are associated with accelerated degradation compared to controls, specifically monitoring color change and the development of chemical markers of oxidation.

Research reinforced the understanding that both wet and dry methods can cause severe damage to degraded feathers in the short term. Condition has a major impact on outcomes in cleaning, and aqueous methods carry particularly high risk for degraded keratin by causing barbules to deform and disengage on a microscopic level. In general, biopigments, particularly melanins, have some protective benefit. None of the methods tested were associated with extreme changes in degradation behavior during accelerated aging. More detailed findings will be presented at the 20th ICOM-CC Triennial Conference in Valencia, Spain, in 2023.

Experimental results from the study have been closely examined by a small group of conservators who considered the relative importance of different types of damage using a multi-criteria decision-making process called the "Analytical Hierarchy Process."

This allowed the methods tested to be ranked, while managing subjectivity through consensus. Rankings are being adapted into an interactive digital guideline for cleaning feathers. When completed, this tool will ask the user to define key characteristics of the feathers they would like to clean, and to set thresholds for accepting particular types of damage. The guideline will then return a list of recommended cleaning methods in ranked order. A pilot version of the guideline has been tested in several case studies conducted by colleagues outside the project. Based on their feedback, the tool is being refined and improved to make sure that guidance coming out of the lab works as intended when put to use in a real-world context. The finished tool will be made available through the AMNH Science Conservation webpage.

Impact of Pesticide Treatments for Feathers

The pesticide study addressed the long-term impacts of insecticidal materials that are in use today, excluding others used historically that are now largely abandoned due to the dangers they pose to humans and ecosystems. Much of our current understanding of how pesticides impact feathers is anecdotal, so the aim of this study is to inform a more evidence-based approach to pest management.

The community survey and supplemental consultations identified roughly 25 commercially available insecticidal materials of interest to the preservation community. After researching their composition, availability, extent of use, and the feasibility of safely conducting lab-based testing, a smaller set of 13 materials was selected for study.

Table 2. Pesticides used in the pesticide study.

Pesticide (chemical)	Form	Brand/scientific name
Naphthalene	solid (flakes)	Enoz Old Fashioned Moth Flakes
Paradichlorobenzene	solid (chunks)	Enoz Ice Crystals
Paradichlorobenzene	Solid (urinal cake with cherry-scented additive)	ULINE Para Toilet Bowl Block
Cypermethrin	0.1% liquid concentrate	Constrain
Beta-Cyfluthrin	10% solid concentrate (0.03% solution)	Tempo Ultra WP
Pyriproxyfen	10% liquid concentrate (0.03% solution)	NyGuard Insect Growth Regulator
Beta-Cyfluthrin/Pyriproxyfen	mixture	Tempo Ultra WP/NyGuard IGR
Dichlorvos	20% solid concentrate	Nuvan ProStrips
Essential Oils (proprietary mixture)	6% liquid concentrate	Mount Saver
Borax	solid	20 Mule Team Natural Laundry Booster
Amorphous silica	solid	CimeXa Insecticide Dust
Umbellularia californica	leaves	California Bay Laurel
Azadirachta indica	leaves	Neem

Each one was mixed and applied to a group of feathers in accordance with product label instructions or with reported practice. Because most of these applications are not compatible with the high rate of airflow inside of an accelerated aging chamber, test exposures are taking place in real time in tightly sealed jars with proportionally scaled doses of pesticide.

Over a period of at least ten years, the jars will be opened annually so that the feathers within can be imaged and analyzed to detect changes in structure, color, and oxidation relative to a set of controls. Pesticides that require it will be reapplied before the jars are closed for another year, imitating a schedule of preventive pest treatments taking place in collection storage. The research team hopes to make initial findings public in the next three to four years.



Figure 2. Treatment of a taxidermy Rimitara Lorikeet that was faded and missing feathers, using QoR Paints and PanPastel, applied directly to original feathers and also used to create naturalistic fills from white semi-plume commercial turkey feathers: The lorikeet before treatment; an unfaded study skin from the AMNH Department of Ornithology collection; a small fill in front of the recolored lorikeet; the lorikeet after treatment. Courtesy of AMNH.

Restoring Lost Color to Feathers

Like many organic materials, keratin and biopigments in feathers are highly sensitive to light exposure. As a consequence, caretakers of these collections often inherit the responsibility of deciding whether and how light-damaged objects should be displayed. If compensating for lost color is appropriate, best practice starts with a careful analysis of potential materials and techniques to be used, including the potential of damage to original materials, the lightfastness/durability of the treatment, and the possibility of future retreatment.

The AMNH study looked at two approaches for restoring color to faded feathers:

- › Direct recoloring of original feathers through the application of a colorant onto the faded feather.
- › Construction of naturalistic fills from commercial poultry feathers, trimmed and toned with artist materials, then inserted among the original feathers over those that have faded.

As in the cleaning study, an initial exploration of many methods described in the community survey led to the selection of a small group of colorants for further in-depth exploration:

- › PanPastel – soft, highly concentrated pastels packed in a pan instead of a stick.
- › Golden's QoR – pigment-loaded paint bound in Aquazol, a resin soluble not just in water but in ethanol and other solvents.
- › Kremer's XSL pigments – micronized pigments treated with a dispersing agent that allows them to be mixed with water to make high-intensity solutions without an added binder.

In tests when applying these materials directly to original feathers, each colorant was used to recolor several naturally and artificially faded feathers, attempting to match either an unfaded portion of the same feather or an unfaded bird study skin from the AMNH Ornithology collection. Then an attempt was made to remove the applied colorant.

In tests creating naturalistic fill feathers, researchers chose a variety of different target feathers to replicate – some patterned, some with graduated color, some bright, some muted. Each colorant was used to tone a white commercial poultry feather to match the target, producing a set of samples illustrating how each colorant met the same challenge.

This effort showed that available colorants can work very well for both recoloring original feathers and/or constructing naturalistic fills. As one might expect, some colorants are better suited to replicating specific patterns and colors than others. Selecting the best method requires attention to the coloration, condition, and morphology of the feather being restored, and how the object will be used in the future (Figure 2). However, the study also reconfirmed that the application of a colorant directly onto faded or discolored feathers is not generally reversible because the feather barbule microstructure effectively entraps colorant particles. Avenues for future research exist, particularly with regards to restoring iridescent colors and white feathers with intractable soils.

Conclusion

The AMNH Science Conservation team looks forward to sharing more findings from the feather conservation research project in the months to come. Results from these analyses will provide a clearer picture of how each approach impacts preservation by informing better decision-making in treatment and preventive care. Though efforts at the AMNH have focused specifically on conservation strategies for taxidermy, the insights and approaches developed in this project can be adapted by those considering these materials and techniques for use in other collections.

— Julia Sybalsky (jsybalsky@amnh.org) and Lisa Elkin (lelkin@amnh.org), and with the American Museum of Natural History, New York, NY, USA, and Michaela Paulson (mep518@gmail.com)

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The advertisement features a logo for Dorfman Museum Figures, Inc. with the text "since 1957". Below the logo is the website "www.museumfigures.com" and the phone number "800-634-4873". A paragraph states "Dorfman Conservation Forms created exclusively with Ethafoam® brand inert polyethylene foam." The bottom left shows a museum exhibit with various figures and equipment, including a skier, a cyclist, and a person in a white shirt. The bottom right shows four figures: a black one, a tan one with red stripes, a white one with a helmet, and a black one with a patterned skirt.

A Perspective on Quiet Quitting

Now that museums have reopened to the public and colleagues have returned to the office at least part-time, many of us have tried to return to “business as usual” in an attempt to regain “normalcy,” without actually addressing the new challenges and old problems. You can see it in colleagues’ facial expressions and verbal responses: We are tired. Our energy reserves, once fueled by adrenaline and passion for the mission, are depleted. We’ve been living and working at a high level of stress for years, even before the pandemic.

The extremity of change forced by the global COVID-19 crisis and years of constant socio-political turmoil compelled many of us to re-evaluate ourselves, our personal and societal values, and what is important to our lives both at home and at work. Many of us working from home or taking a mandatory pause, with all its many new challenges, also recognized some benefits of this different work-life balance. For conservation and collections folks who were able to return to the buildings during the long periods of closures, we were able to complete necessary collections care projects, like object rehousing, deep cleaning, and revising emergency planning policies that previously were shunted aside for the more urgent. Exhibition deinstallation and installation schedules were extended to accommodate the delicate dance of enforcing coronavirus measures and work that could happen during days closed to the public. There was possibly, despite the underlying fear for health and safety, a different, slower cadence to the work pace, often with more mental and physical space to think and to perform.

With a return to the office (in many of our cases, museum/lab), this time and space has all but evaporated, re-exposing some of the pre-existing problems of our “normal” workplaces, not limited to wage inequality and unpaid labor, breakneck fast exhibition timelines, strained museum budgets, and over-stressed staff capacity. The burnout is real, but why must we fall into the old unsustainable routine of overwork and high stress? Why not just... stop?

Short of finding a different job, TikTok and traditional media think pieces have popularized the idea of “quiet quitting,” setting professional boundaries to perform your job duties but making a personal decision not to go above and beyond. Usefully catchy in its own reductive way and interpreted by many employers as a negative connotation, the phrase encapsulates part of the larger intersecting conversations around capitalism, mental health, and structural white supremacy in the workplace. Quiet quitting hypothetically shifts some control back to the individual when institutional change is too slow or too incremental or is simply not enough to address the myriad institutional problems. Quiet quitting is one way to acknowledge that as people, rest is our right. In a personal email from a colleague who works in museum education at a Midwest art museum, she noted that post-vacation and health hiatus, “...I’m back, I still have a healthy distance from work and am really not interested in giving as much of myself to the museum.” In discussing a hypothetical job change, Callie O’Connor, fashion/textile conservator, shared with me, “I wanted to make sure that it’s something I really want for me and not just to have permanent employment and the benefits... I think that I could be very good at it but the personal and professional sacrifices that I would have to make to do that are just more than I’m willing to give. I’ve had more fun and been happier in the last six months personally and professionally than I have since undergrad.” For me, part of quiet quitting is this reconceptualization of professional ambitions as personally non-sacrificial.

The concept of quiet quitting is easy to comprehend; it’s the practice that I’m finding complicated, now that I’ve found myself back in the unsustainable habit of working early and late hours in the lab so I can accomplish one task from my ever-growing list, while every new email comes in like a fire that must be put out immediately. Setting boundaries is difficult, uncomfortable, and necessary work that can find focus with therapy. Acknowledging my own capacity has been a hard lesson, as historically my role models and peers have been chronically hard-working women; I optimistically said “yes!” to too many future projects during the height of the pandemic which have now come into fruition. Even more difficult is to unlearn the deeply embedded “grind” culture mindset; to learn instead that, as a third generation Chinese-American woman, I shouldn’t have to overachieve at a high level in order to “prove my worth” in a predominantly white workplace; to recognize that my ability to work as a conservator is separate from my value as a person. I’m learning to sit with and accept the discomfort of saying no to taking on extra projects

(however judiciously), recognizing that it is not an opportunity lost, just not the right opportunity at this moment. The mental readjustment is especially difficult while working at a non-profit, where saying no/setting a boundary feels like leaving money on the table or denying opportunities for others. It's also difficult, in a non-profit industry that cultivates a culture of mission-driven dedication (a mindset of "I do this work because I love it/believe in it, not because it pays a lot"), to recognize that setting these work boundaries is not necessarily a negation of this passion, but a different type of investment, where work is prioritized only during specific hours so my mind can rest and reset. I still deeply care about my job and the textile conservation field, but that does not mean my job deserves all or even most of my time and attention.

Professional burnout is not unique to this moment or to our profession; since March 2020 many folks throughout the museum hierarchy have experienced or are experiencing similar feelings of overwhelming professional and personal overwork; and now colleagues are freely talking about it. A collective acknowledgement is powerful, both in validating an individual's experiences and in enabling personal or institutional change. Emotionally and psychologically, colleagues from other institutions have described the relief and solidarity in knowing others are having similar thoughts about being overwhelmed and of only coping but not thriving in jobs they are dedicated to. In the museum where I work, planning conversations around any new project/exhibition/initiative now more frequently consider staff capacity, acknowledging the strain on limited staff time/resources, and the cost of both seen and unseen labor. More colleagues throughout the museum field are adjusting their threshold for being underpaid and overworked and are pushing back; beyond "quiet quitting" they are advocating for unionization, wage and job title equity, the hiring of more positions or (actually) quitting, amongst other things.

We can better create personal boundaries around our individual work and we, even those of us in non-HR or non-managerial roles, can also advocate for the necessary structural changes to improve our, our colleagues', and future colleagues' work-life balance. We can also benefit from simply thinking more critically not only about our personal workload but also about how our projects affect colleagues who work with us to make them happen. We can stop expecting immediate responses, setting unreasonable project deadlines, reacting to a question with a series of rapid responses instead of slowing down and addressing the issue fully and thoughtfully. Simply seeing a colleague respect their own out-of-office time by not replying to emails (when they had in the past replied at all hours) sends a positive message by modeling healthy work boundaries. We can cultivate a community of care and of rest.

I freely acknowledge that my ability to even entertain the concept of quiet quitting is a privileged perspective, one of stable employment, steady income, and workplace sponsored benefits, and that there are many starting out and continuing in the conservation field who are struggling and hustling to find decent employment opportunities. I have no illusions that quiet quitting is the right answer to address workplace burnout, but it could be a step in the right direction if we can use it to provoke change in workplace culture and structural changes within the institutions. My hope is that this shift in my/our relationship to work is lasting and widespread.

—Kira Eng-Wilmot, *Textile Conservator and TSG Chair 2022-2023*, kira.engwilmot@gmail.com

For those wanting to read more about quiet quitting as interpreted by traditional media:

- › Krueger, A. 2022. "Who is Quiet Quitting for?" *The New York Times*, August 23. <https://www.nytimes.com/2022/08/23/style/quiet-quitting-tiktok.html>
- › Telford, T. 2022. "'Quiet Quitting' Isn't Really About Quitting. Here Are the Signs." *The Washington Post*, October 21. <https://www.washingtonpost.com/business/2022/08/21/quiet-quitting-what-to-know/>

For those wanting to explore in what is often a more humorous way, search and watch any number of TikToks online.

I also highly recommend folks to follow Tricia Hersey, a.k.a. The Nap Bishop (@thenapministry on Instagram and Twitter), and to delve into the idea of rest as resistance. Her work centers on Black rest and liberation and her message of rest and breaking down the mindset of grind culture is essential to changing the white supremacy embedded in work culture. Her book also came out in October of this year: Hersey, Tricia. 2022. *Rest is Resistance: A Manifesto*. New York City: Little, Brown Spark.

Association News

In Celebration and with Gratitude! Tiffani Emig is now Deputy Director of F/AIC

Please join us in thanking and celebrating **Tiffani Emig** on her next chapter with AIC and FAIC as our first Deputy Director! As you know, Tiffani was instrumental in helping AIC and FAIC as Interim Executive Director this past year, and her transition to Deputy Director is a natural progression of her stellar leadership in service to both organizations. She has been with F/AIC for six years, first leading FAIC's Collections Assessment for Preservation (CAP) program, then overseeing all program areas for FAIC as Programs & Operations Director. Tiffani continues to lead with great integrity and organizational acumen, consistently improving our policies and procedures. In addition to continued oversight of FAIC programs and operations, Tiffani provides backbone support to AIC's Bylaws Committee among other AIC initiatives that are in direct service to our members. Her expertise and keen understanding of the interrelationships of AIC and FAIC will help shape the implementation of our strategic planning for both of our organizations, among other related priorities, for many years to come. Thanks, Tiffani for your continued leadership! You may reach Tiffani at: temig@culturalheritage.org.



Deputy Director Tiffani Emig

Saying Goodbye to Erika, Welcoming New AIC Operations Assistant

Some of you may already know the bittersweet news that **Erika Goergen** left AIC recently to pursue new opportunities in the Nebraska public sector. Please join us in thanking Erika for her great work with AIC, spanning four years assisting AIC members and operations. We will be welcoming **Nicholas Farrell**, our new Operations Assistant, in the January newsletter, though some of you may interact with him later this month as he begins in his new role.

Collection Care Network Name Change: Introducing the Preventive Care Network

In response to feedback from the AIC membership, the Collection Care Network has received approval from the AIC Board to formally change its name to the Preventive Care Network (PCN). This is in recognition of the growth of preventive conservation as a specialty, while acknowledging our continued commitment to serve as a home for all of our allied professionals. A new officer position will be added as well, to support efforts to increase our virtual event offerings throughout the year. We thank everyone for their involvement in our strategic planning process and look forward to serving AIC as PCN!



Preventive Care Network

Accessibility in Conservation Report Now Available

AIC is proud to announce the completion of the [2022 Accessibility in Conservation Report](#). The report shares the findings of the 2021 "AIC Accessibility Survey of Continuing Education in Cultural Heritage Conservation," which was created by the [Equity and Inclusion Committee \(EIC\)](#) in partnership with AIC member Sally G. Kim. Key findings include demographics, awareness of disability issues, and accessibility of professional development opportunities in conservation.

The survey and following report are the first collected data on accessibility in the field of American conservation. This information establishes a baseline for the field when it comes to:

- › Awareness of disability needs
- › Numbers of members with disabilities
- › Our understanding of if/how AIC is meeting the needs of our community.

The report also contains recommendations from the EIC to the boards and staff of AIC and FAIC, networks, specialty groups, and AIC membership.

AIC would like to thank members Sally G. Kim, Ronel Namde, and Jennifer Hain Teper, and the EIC for their work on this survey and report.

You can find this report and other survey reports at culturalheritage.org/surveys.

Nominating Committee

ELECTIONS: 2022 BOARD OF DIRECTORS AND NOMINATING COMMITTEE

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

- › President, 2-year term, can run for a second term
- › Vice President, 2-year term, can run for a second term
- › Director, Professional Development, 3-year term, can run for a second term
- › Director, Specialty Groups, 3-year term, can run for a second term
- › Member, Nominating Committee, 3-year term, rotating into chair in third year

Positions descriptions are now listed on our [Association Leadership page](#), or directly at www.culturalheritage.org/docs/default-source/resources/governance/position-descriptions-board-of-directors.pdf?sfvrsn=36861720_0.



Nominations

Send board nomination by February 15, 2023, to:

Jessica Chloros, Chair
jchloros@isgm.org

Chela Metzger
cmetzger@library.ucla.edu

Renée Stein
rastein@emory.edu

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The Nominating Committee must receive completed nominations by February 15, 2023, three months prior to the Member Business Meeting. The current AIC Bylaws require that candidates for the President and Vice President officer positions be Fellows. The other director positions and the open seat on the Nominating Committee may be filled by Fellows or Professional Associates (soon to be Professional Members).^{*} The nominees for all positions must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, networks, specialty groups, or in other capacities. All nominations for the board or Nominating Committee should be made in writing to the committee chair, Jessica Chloros, jchloros@isgm.org. The final slate will be announced to the membership in the spring and an electronic ballot will be made available to all eligible members.

Committee members will be pleased to discuss any aspect of the nominating and election process with potential candidates, and anyone interested in nominating candidates. Please contact the AIC Nominating Committee: Jessica Chloros, jchloros@isgm.org; Chela Metzger, cmetzger@library.ucla.edu; or Renée Stein, rastein@emory.edu.

**As outlined in the President's report, the AIC Bylaws are currently under revision. Eligibility for Board and Nominating Committee positions is subject to change based on the recommendations of the committee and board and the vote of the current Professional Associate and Fellow members.*

Membership Renewals

It's that time! Renew now to keep your membership up to date – and use our new online renewal system to enter our annual prize drawing.

Renew online at members.culturalheritage.org by the end of December 15th, and you'll be entered in our drawing to win:

- › Grand Prize: Free registration at our annual meeting, plus two nights at the conference hotel!
- › First Prize: Two members will receive free 2023 membership!

This year, you should find it easier to add or drop groups and networks. Students and postgrads may also add certain specialty groups for no cost, as those groups voted to waive fees for another year. You can also add a donation to FAIC during checkout – and pay with different payment methods if you need to separate any payments. You can also assign your invoice to your employer if they cover your dues.

Let us know if you need help any step of the way. Email Ryan Winfield or Nick Farrell at membership@culturalheritage.org or call 202-661-8065. Thank you for your continued support of AIC!

Awards Nominations

Your colleagues are amazing, thoughtful, and giving. Nominate them for an award so everyone can recognize their brilliance! AIC has 11 awards, and PSG and TSG have one each to help honor our members. Are there organizations going above and beyond in support of conservation? We have two awards just for them.

Gather two to three others in support of your nomination, then use our Nomination form by January 15, 2023. Contact the Awards Committee with questions or ideas at awards@culturalheritage.org. Read more at www.culturalheritage.org/awards. The nomination forms are linked on each page, or you can visit the [submission form directly](#).

Creating a DEIA Projects Sponsorship

We have long sought to keep costs to members down. From only raising dues triennially to keeping the same preview rate for the annual meeting for the past 20+ years, we have kept in mind the challenges many of our members face, including issues with pay that are endemic across our various fields and in private practice.



Save 15% in Our Store!

Current members can save 15% on every item in our print store, including annual meeting materials, specialty group postprints, and emergency planning materials. Visit store.culturalheritage.org to create an account and shop today!

- Member 15% Discount Code: **AIC22MEM**



Awards Questions?

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

Members have also asked for more resources from the organization over the years. In response, we have created and expanded committees and networks that enhance our knowledge and skills while addressing key concerns that cut across specialties. These groups have been supported primarily through member dues, but with more groups sharing the same pool of funds, we cannot meet the needs of everyone. There are great ideas and resources coming from our committees and networks, and we specifically want to support more Diversity, Equity, Inclusion, and Accessibility (DEIA) initiatives that each committee and network is proposing.

With its new leadership, FAIC will continue the search for more options to fund equity, access, inclusion, and outreach. However, it can take time to find the funding opportunities, write proposals, and wait for responses. Even with additional FAIC focus on DEIA initiatives, we will have more flexibility to fund member-originated activities if we work directly within the AIC budget.

We have heard that some members would like to directly support DEIA work and initiatives in the association. Therefore, we are adding the option for members to fund a new DEIA Projects Sponsorship, which they can do during the renewal process or in our online store. Funds collected* will go directly to support the DEIA efforts suggested by our committees and networks, with a special focus on programs that benefit the largest audience and/or best match our strategic plan. We will use any collected from now through 2023 for those projects. You may have other initiatives worth considering, so let us know your thoughts over the coming year! Contact Lissa Rosenthal-Yoffe at lissa@culturalheritage.org or the Equity & Inclusion Committee at eic@culturalheritage.org.

*Please keep in mind that your support to this DEIA Projects Sponsorship is not a tax-deductible donation. As a 501(c)(6) organization, AIC is not eligible to receive deductible charitable contributions. Support made to AIC is not deductible as charitable contribution on your federal income tax return. Please consult your tax advisor for more information.

COMMITTEES UPDATES

Emergency Committee (EC)

NATIONAL NATIVE AMERICAN HERITAGE MONTH: COLLECTIONS PREPAREDNESS AND RESPONSE FOR NATIVE AMERICAN COMMUNITIES

November is [National American Indian Heritage Month](#), and the Library of Congress, National Archives and Records Administration, National Endowment for the Humanities, National Gallery of Art, National Park Service, Smithsonian Institution, and United States Holocaust Memorial Museum, are paying tribute to the rich ancestry and traditions of Native Americans.

Do you know which organizations are dedicated to supporting Native communities when it comes to emergencies? The following highlights a few of those groups and share information about training programs and response activities.

- › [FAIC](#) developed a [toolkit](#) specifically for tribal organizations looking to develop an emergency plan.
- › [iTEMA's](#) mission is to promote a collaborative, multi-disciplinary approach to coordinate and enhance emergency management, response, and recovery to protect all Tribal communities. They have training and informational videos available on [YouTube](#).
- › [National Association of Tribal Historic Preservation Officers \(NATHPO\)](#)'s Emergency Planning resources include sample emergency plans and organizational tools, plus online resources for planning and response. They offer periodic training for tribal emergency responders and have a library of webinars available for viewing. Additional resources are available on their Emergency Preparedness page under THPO Resources.



Logo from the Native American Heritage Month website, nativeamericanheritagemonth.gov.

- › The [Institute of Museum and Library Services \(IMLS\)](#) funds grants for emergency planning and preparedness projects. Recent examples of IMLS funded projects include: [The recovery of Confederated Salish and Kootenai Tribes in Montana’s collection from an arson attack](#) and the [Lake Regional Heritage Center in North Dakota’s disaster preparedness and response activities](#), including a risk assessment, plan development, and training program. For more funding information about emergency preparedness or response activities at local tribal museums or libraries, check out the [Native American Native Hawaiian Museum Services Grant Program](#), the [Native American Library Services](#), and [Save America’s Treasures](#) — a project jointly administered by the IMLS, National Park Service (NPS), National Endowment for the Art (NEA), and National Endowment for the Humanities (NEH).
- › [National Park Service \(NPS\)](#) and [National Endowment for the Humanities \(NEH\)](#): The NPS offers the [Tribal Heritage Grants](#) and the NEH offers [Preservation Assistance Grants for Smaller Institutions](#). These programs are not designed exclusively for emergency preparedness, but both can be used to fund emergency planning and preparedness work.

Thanks to Sarah Glass of IMLS who provided a wealth of information on funding opportunities for emergency preparedness and mitigation for Native American museums and other cultural entities.

—Samantha Snell (Smithsonian Institution) snells@si.edu, Elizabeth Drolet (Art and Archaeological Conservation Services) elizabeth@droletconservation.com, and Joan Bacharach (National Park Service) Joan_Bacharach@nps.gov

Equity & Inclusion Committee (EIC)

ACCESSIBILITY SURVEY

The Accessibility in Conservation Report was released in October, coinciding with National Disability Employment Awareness Month. We would like to especially thank Sally G. Kim, Ronel Namde, and Jennifer Hain Teper for the time and hard work they put into this report over the summer! (See the announcement on p. 13.)

TRANSLATIONS

EIC has been working on a webpage to compile links to non-English language conservation resources, focusing first on Spanish and Portuguese translations. The Language Hub is an evolving resource that we hope will continue to grow and can be found here: www.culturalheritage.org/resources/language-hub.

EIC would also like to thank APOYOnline for their work collaborating on the Language Hub and providing Spanish and Portuguese translations of key DEIA-focused documents. If you have Spanish and/or Portuguese conservation resources that you would like listed on the new Language Hub, please send them to eic@culturalheritage.org.

MEET AND GREET

We held a virtual “Meet and Greet” on October 19, 2022. Our new EIC co-chairs and committee members had the opportunity to introduce themselves to the community and give updates on various initiatives that we are working on. We engaged in discussion about the AIC 2023 Annual Meeting and received feedback, some of which we hope to incorporate into our priorities moving forward.

—Samantha Emmanuel, syemmanuel@gmail.com



Language Hub

Visit www.culturalheritage.org/resources/language-hub to find translations. Please share the link with your networks!

Ethics Core Documents Review Task Force

SUGROUP VOLUNTEERS SOUGHT

The AIC Ethics Core Documents (ECDs) Review Task Force is seeking members to serve on one of six subgroups, each of which will suggest potential revisions to the AIC Code of Ethics, Guidelines for Practice, and the Commentaries to the Guidelines for Practice. Each subgroup will have four to nine members. The subgroups will focus on one topic, as outlined below in alphabetical order. Subgroup members ideally represent a variety of specialties, diverse populations, and originate from different geographic regions, with a balance between private practitioners and institutional employees. We expect each group will also rely on communications with, and feedback from, a broader representation of AIC members throughout their work. Emerging conservation professionals as well as long-standing professionals, especially those familiar with the creation of past versions of the core documents, are encouraged to apply. Groups underrepresented in the field are encouraged to apply as well. A member of the ECD Review Task Force core group will also serve on each subgroup; we will monitor progress, ensure information and updates are shared among the subgroups, and integrate suggested changes to the ECDs brought forward by the subgroups. The core group will then draft revised ECDs for review and editing by the subgroups.

While subgroups will be encouraged to focus on their specific areas, all groups should feel free to suggest additional ECD revisions, particularly as they relate to equity, inclusion, diversity, access, and sustainability.

- › **Cultural Heritage Terminology:** This subgroup will focus on addressing necessary revisions in language used throughout the ECDs, especially in terms of establishing definitions of key terms, to ensure terminology in the ECDs is as unbiased as possible, culturally sensitive, inclusive, clear, and specific. Terms to be considered include, but are not limited to, cultural heritage, intangible culture, built heritage, archaeological heritage, conservation professionals, collections stewards, stakeholders, professionalism, participatory and post-custodial collecting practices, and time-based media.
- › **Environmental Sustainability:** This subgroup will address the climate crisis and its impact on cultural heritage by incorporating environmental, social, and economic sustainability issues into all sections of the ECDs. This includes but is not limited to integrating sustainable materials and strategies into interventive and preventive conservation practice, as well as fostering sustainability education and sustainable practice for emerging and established professionals.
- › **Inclusive Collaboration:** This subgroup will address standards for collaborative practice. Examples include but are not limited to having inclusive communication with allied professionals, consulting with artists, cooperating with descendant communities, handling unethically acquired collections, and ensuring equitable acknowledgment of all participants.
- › **Investigation and Intervention:** This subgroup will address the concepts and practices commonly associated with “benchwork,” including documentation, treatment, sampling, analysis, model studies, the concept of reversibility, and historical context research. This “benchwork” is inclusive of conservators, heritage scientists, and other cultural heritage professionals.
- › **Preventive Conservation:** This subgroup will address the inclusion and expansion of preventive conservation topics in the ECDs. This includes but is not limited to emergency preparedness, risk evaluation, environmental monitoring and set points, collections housing, collections storage, and collections transport.
- › **Professional Sustainability and Practice:** This subgroup will address necessary revisions related to the professional lifecycle of cultural heritage professionals and their wellbeing in the workplace (private practices, museums, libraries, historical societies, etc.). This includes training at all professional levels; mental and physical health and safety; the economic sustainability of the profession; private practice and contract workers; authorship, acknowledgements, and dissemination; and equitable compensation and opportunities.

Subgroup members will serve for one year, with the option to continue through project completion in the second year. Time commitment is expected to be 2-4 hours per month and most work will occur in late 2022/early 2023. The following is a draft timeline:

- › Subgroups review ECDs and explore needed changes in relation to the group's focus area (November 2022 - April 2023).
- › Subgroups draft suggested changes and submit to the core group (April 30, 2023).
- › Core group integrates changes from subgroups to produce 1st draft revision of ECDs (May - July 2023).
- › Task Force shares draft with subgroups and solicits feedback (July- August 2023).
- › Task Force submits draft to AIC Board for review and approval (August 2023).
- › Core group shares proposed changes with AIC membership, allied professionals, and consultants (as appropriate), and solicits feedback (September 2023 - October 2023).
- › Core group integrates feedback and generates 2nd revision of ECDs (October-December 2023), then submits revision to AIC Board.

Applications will be reviewed beginning November 18, 2022, and will remain open until filled.

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Annual Meeting News

2023 Annual Meeting Program Updates and Registration Opening Soon

The 51st AIC Annual Meeting will feature talks centered around the theme, “Conservation in the Age of Environmental, Social, and Economic Climate Change.” The meeting will be held May 16 to 20, 2023, at the Hyatt Regency Jacksonville, Florida, and will offer a full virtual component.

We invite and encourage all AIC members to attend and lend their voice to our discussions regarding the role our profession can play in these challenging times of environmental, social, and political change. How conservation professionals address the changing environments today will affect the future of our profession for generations to come.

As we discovered this year when we were able to hold our first in-person annual meeting in two years, we are all energized by being able to come together in person. However, we understand that it is not always possible to attend in-person.

VIRTUAL COMPONENT: ALL PRESENTATIONS RECORDED, AT LEAST HALF LIVE-STREAMED

For the 2023 AIC Annual Meeting, we will be recording **all** presentations and panels. The recordings will be available to view for six months after the meeting for both in-person and virtual attendees. The new vendor we are working with will also be able to upload recorded talks just four hours after each talk is presented live in Jacksonville. This will allow for greater participation by international conservators who will be able to watch the recordings while the meeting is taking place without having to tune into the livestream at very early or late hours.

Our goal is to also livestream all of the talks so that virtual attendees can watch and ask questions live. We are still determining the bandwidth and capacity needed to livestream all concurrent sessions. We do know that we will be able to livestream at least half of the talks.

PRE-SESSIONS ON MAY 16-17

Prior to the main conference, on May 16 and 17 we will be offering two full days of workshops, seminars, and tours. In the late afternoon of Wednesday, May 17, we will feature a keynote presentation focused on leadership and advocacy in challenging places and difficult times. Be sure to arrange your travel plans to include at least some of the pre-sessions so that you can experience the full AIC Annual Meeting.

NEXT STEPS; WATCH FOR:

Mid-November

- › Registration will open for both the in-person and virtual options. The lower cost preview rate will be available through December 31.
- › The room block for the host hotel, The Hyatt Regency Jacksonville, where all of the sessions will be held will open.

End of November

- › A draft conference program will be available.

Join your colleagues as we discuss these timely issues. If possible, consider supporting AIC by attending in-person, as we continue to rebuild our in-person annual meeting experience after our two virtual years. However, if you are unable to attend in-person, please join the conversation by registering for the virtual component.

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

Foundation News

50 Years of FAIC: Your Financial Support of Preservation is Needed Now More than Ever!

As a member of AIC, you are already playing an important role in strengthening the field of conservation, and for that we are most grateful. Being part of our community of practice helps support services we provide to you and colleagues, along with raising greater awareness and advancement of our field; *this is why your personal support to FAIC is needed this year!*

IN SERVICE TO YOU FOR THE PAST 50 YEARS

As you know, all AIC membership dues go directly to our member services and are not used to support FAIC programs. FAIC directly supports AIC members and the greater field of conservation in so many ways:

- › FAIC offers professional development at subsidized prices to help you and your colleagues stay current with knowledge and techniques
- › FAIC offers scholarships and grants to help you attend professional development events around the world, to support fellowship opportunities for early professionals, to improve diversity in the field, and to advance publications of conservation topics
- › FAIC provides opportunities to connect with colleagues around the world through CoOL and the Global Conservation Forum
- › FAIC resources like STiCH help mitigate and reduce the CO2 footprint of conservation and collections care
- › FAIC introduces small and mid-size collecting institutions to conservation professionals in private practice through assessments and online resources (such as CAP and C2C Care) that can also help with resilience and mitigation of many factors including climate impact
- › And, in the wake of natural disasters, we know how very important support from our community of practice can be for so many. FAIC brings conservation expertise to help save collections hit by disasters, including 2022's Hurricane Fiona, Hurricane Ian, and summer flooding in Kentucky (see more about this under the Emergency Preparedness and Respond piece in this same section), and with anticipated needs for Puerto Rico and Florida, as well as future climate impacts.

**** Pre - Season: Mitigation**

Know your reliable resources for
Weather Updates:

- NOAA, Hurricane Center
- Radio Stations

Emergency Disaster Office / Area

- Emergency Plans
- Statewide / Local / Museum

2011

Screenshot from FAIC's C2C Care webinar Preparing for Extreme Weather: Fire and Hurricane.

FAIC IS READY TO HELP. CAN WE COUNT ON YOUR SUPPORT?

We know that you have many charitable causes to consider when making a year-end contribution. That's why we would especially appreciate your expanded support to include FAIC this year.

Your support will ensure that our programs continue to grow and serve the needs of conservation professionals, collections, and communities. Please help FAIC directly help our field and those who need our support for recovery and resilience to protect and preserve cultural heritage. You may make an online donation or recurring payment on our secure portal at www.culturalheritage.org/donate, or mail your check to FAIC at 727 15th Street NW, Suite 500, Washington, DC 20005.

Please consider a \$50 donation or any multiple you can give for 50 years of protecting cultural heritage and advancing our field.

Thank you for your support!

—Lissa Rosenthal-Yoffe, Executive Director, lissa@culturalheritage.org

FAIC Receives NEH Funding to Build Climate Resilience Resources

The Foundation for Advancement in Conservation (FAIC) was recently awarded a \$499,624 supplement to Held in Trust, a cooperative agreement between FAIC and the National Endowment for the Humanities (NEH). The funding will support creation of an interactive climate risk map, learning modules, and communities of practice to help cultural institutions and heritage sites prepare for and mitigate climate-related environmental hazards.

Held in Trust is a project evaluating the state of preservation and conservation of tangible and intangible cultural heritage in the United States and is part of NEH's "A More Perfect Union" initiative, commemorating the semi-quincentennial of the Declaration of Independence in 2026. As Held in Trust examines areas of urgent need and identifies resource priorities, the climate crisis and environmental impact of the field are key areas of focus. "The National Endowment for the Humanities is grateful to FAIC for its commitment to safeguarding the nation's valuable cultural heritage," said NEH Chair Shelly C. Lowe (Navajo). "This Held in Trust project will allow humanities organizations to understand and respond to potential climate-related risks specific to their institution to ensure the preservation of important cultural collections and the stories of the communities they represent."

While the work of Held in Trust continues, the urgency posed by increasing impacts from climate-related events necessitated immediate action. It is imperative that we scale the ability of the cultural heritage sector and its advocates to identify and gauge risk to our cultural heritage and transition to resilient approaches to collections and heritage sites in communities impacted by a changing climate. This supplement will help FAIC develop an ArcGIS-based mapping application, document existing tools to create on-demand resources across the United States and Territories, and facilitate community-based or region-based resilience planning and practices. This suite of resources will support cultural stewards across the country as they seek to preserve our shared heritage for future generations.

FAIC Receives Getty Support to Partner with APOYOnline on Latin American/Caribbean Scholarship Program

With generous funding from the Getty Foundation, FAIC will once again partner with APOYOnline to support travel for conservation professionals from Latin America and the Caribbean to attend the 51st AIC Annual Meeting in Jacksonville, Florida, in May 2023. This year's program will support up to twenty Latin American and Caribbean scholars. A new mentorship component will pair two international attendees with one US-based conservator to encourage greater networking opportunities.

Over the past 24 years, the program has supported the attendance of over 300 conservators at AIC annual meetings.

EMERGENCY PREPAREDNESS AND RESPONSE

National Heritage Responders (NHR) Response Efforts in Kentucky, Florida, and Puerto Rico

Since the end of July, National Heritage Responders (NHR) volunteers have been assisting impacted institutions and individuals in Kentucky, Florida, and Puerto Rico following flooding and hurricane events. In Kentucky, NHR volunteers have conducted virtual assessments of damaged sites and advised staff on the rehousing and handling of sensitive materials. Thanks to a revitalized supply cache made possible by a grant from the Institute of Museum and Library Services (IMLS) American Recovery Program, FAIC has sent multiple shipments of personal protective equipment (PPE) to institutional staff to support safe local recovery efforts. Additionally, and due partly to a recently awarded NEH Chair Grant (small grants made at the discretion of the chair for rapid response), four NHR volunteers will deploy to Eastern Kentucky this November to assist a variety of institutions in salvage efforts.

NHR volunteers are actively answering phone and email inquiries from cultural heritage professionals about their collections and members of the public in Puerto Rico and Florida with concerns about damaged family items. We were also able to provide PPE to colleagues in Puerto Rico in support of salvage efforts.

This work would not be possible without NHR volunteers. We are grateful to everyone who has staffed the NHR hotline and provided support during this very busy season.

Webinar on Working with Disaster Recovery Companies

National Heritage Responders co-chair Tara Kennedy and Belfor representatives Vernon Duty and Kirk Lively will discuss and benefits and costs associated with working with a disaster recovery company after an emergency event during a webinar on November 9 at 1:00 p.m. ET. The webinar is free and open to members and non-members, to register, visit: learning.culturalheritage.org/products/working-with-disaster-recovery-companies. The webinar will be recorded and available for viewing after the live program on the [FAIC Learning site](https://www.culturalheritage.org/learning). If you have questions in advance for Tara, Vernon, and Kirk, please send them to emergencies@culturalheritage.org by November 7.

Minnesota Heritage Responders Training in St. Paul, MN

During the last week of September, 32 cultural heritage and emergency professionals from across the state of Minnesota came together for the in-person portion of the Minnesota Heritage Responders training. FAIC partnered with the Minnesota Alliance for Heritage Response, the Minnesota Historical Society, and the Midwest Art Conservation Center to host the training cohort at the Minnesota History Center. Trainees heard from fire and security experts, disaster recovery company representatives, and engaged in mock disaster scenarios involving various spaces and materials, to better prepare themselves for future disasters.

Four AFR Networks Complete Inaugural Microgrant Projects

Four Alliance for Response (AFR) networks have completed projects to strengthen their ability to respond to local and regional disasters with microgrants from FAIC. Networks in Colorado, Texas, New Orleans, and Seattle undertook projects that included mapping statewide cultural assets, providing training to response team members, restocking emergency supply caches, and workshops on the development of emergency plans. FAIC hopes to offer another round of microgrants in 2023, pending the availability of funding. Microgrant opportunities will be announced at www.culturalheritage.org/resources/funding/emergency-grants and in direct communications to eligible AFR member networks.



NHR

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



Learn more about AFR

FAIC's Alliance for Response connects first responders with cultural heritage professionals to build cooperative disaster networks at the local level. Visit www.culturalheritage.org/afr.

OUTREACH PROGRAMS

Connecting to Collections Care

Two recent Connecting to Collections (C2C) Care courses have allowed collections caretakers at smaller institutions to explore collections care topics in detail over the course of several weeks.

- › [The Preservation of Our Global Photographic Heritage: Here, There, and Everywhere](#), led by Debra Hess Norris, introduced participants to the identification, degradation, and preservation of common photographic print materials, including the salted paper, albumen, silver gelatin, and chromogenic color processes.
- › [Keeping Collections Safe in Storage](#), being presented now through November 17 by Rachael Perkins Arenstein and a host of other leaders in the field, explores the care of various collections materials in storage, using the book [Preventive Conservation: Collection Storage](#) edited by Lisa Elkin and Christopher A. Norris as a guide.

Both courses have been recorded and are available for self-study at learning.culturalheritage.org/collections-care. We encourage you to share them with small or mid-sized museums you work with that might benefit. FAIC's C2C Care courses are made possible in part with support from a grant from the Institute of Museum and Library Services (IMLS).

Fifty-six Museums Awarded CAP Assessments

FAIC recently announced [fifty-six museums](#) selected to participate in the 2022 Collections Assessment for Preservation (CAP) program. Participants in this year's program represent thirty states and a wide range of museum types, from the Bar Harbor Historical Society (Bar Harbor, ME) to the National Tropical Botanical Garden (Kalaheo, HI). With the addition of West Virginia's Anna Jarvis Birthplace Museum this year, the CAP program has supported assessments in all 50 states, the District of Columbia, Puerto Rico, the US Virgin Islands, and Guam since FAIC began administering the program in cooperation with the Institute of Museum and Library Services (IMLS) in 2017. For a full list of 2022 participants, visit www.culturalheritage.org/resources/collections-care/cap/participating-museums.

Visit Us at the Upcoming APT Conference

If you are attending the Association for Preservation Technology International (APT) conference in Detroit on November 7-12, stop by the exhibit hall to say hello to FAIC Deputy Director Tiffani Emig. Tiffani will be sharing information about FAIC and FAIC programs and talking about opportunities for APT members to serve as assessor for the Collections Assessment for Preservation (CAP) program.

FUNDING UPDATES

FAIC Professional Development Scholarship Awards

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

INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Awardee	Workshop
Angela Campbell	Dürer and Fugger - British Association of Paper Historians
Sarah Scaturro	Margaret Anderson [Fikioris] and the Emergence of Textile Conservation as a Profession in the United States
Holly Witchey	International Conference of Indigenous Archives, Libraries, and Museums



Find Grants

Find conservation-related grant and fellowship programs at www.culturalheritage.org/grants/outside-funding-sources

FAIC/NEH INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Awardee	Workshop
Ivey Barker	Photograph Conservation Basics
Gabrielle Crowther	Rigging Basics for Conservation Professionals
Teresa Duff	Rigging Basics for Conservation Professionals

Upcoming FAIC Grant and Scholarship Deadlines

Guidelines and application information are located at www.culturalheritage.org/resources/funding. All materials must be submitted online by the published deadlines for consideration. Please note that the review process takes up to eight weeks following the application deadline. For more information, contact Sarah Saetren, Education Manager, at funding@culturalheritage.org or 202.661.8071.

DEADLINE EXTENDED – APPLICATIONS DUE DECEMBER 1

FAIC/Tru Vue Conservation and Exhibition Grants offer up to \$3,000 plus Tru Vue materials to support projects in glazing applications for preservation and exhibition of museum and library collections.

APPLICATIONS DUE DECEMBER 15

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

APPLICATIONS DUE JANUARY 22

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

FAIC Professional Development Courses

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

Airbrushing in Conservation

November 8-10, 2022, Seattle Art Museum, Seattle, WA

Supported by a grant from the National Endowment for the Humanities

Remedial Treatment of Asian Paintings Collections for Paper Conservators

November 9-11, 2022, Cleveland Museum of Art, Cleveland, OH

Supported by a grant from the National Endowment for the Humanities

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

Photomechanical Prints: History, Technology, Aesthetics, and Use

October 31-November 2, 2023, National Gallery of Art, Washington, DC

A Collaborative Workshop in Photograph Conservation



- [Recent Special Issues](#)
- [Call for Papers](#)
- [Guides for Special Issue Organizers and Authors](#)
- [All guides for authors, editors, peer-reviewers are on our Contribute page](#)

As we approach the end of 2022, I am happy to share that we managed to publish the four issues planned for this year on time. With a strong team of Associate Editors and solid support of the AIC staff, we will continue to succeed as you keep submitting your high-quality papers to *JAIC*. In 2022, our average speed of publication from submission to online appearance is 108 days. Our CiteScore has been increasing since 2019 and we remain in the Q1 best quartile.

I would like to congratulate Katherine S. Kelly et al. on the publication of their paper titled “Heat- and Solvent-Set Repair Tissues,” which has been the most downloaded paper over the last few months. *JAIC* articles are mostly downloaded by users based in North America and Europe. The most cited article in the last three years is “Specular Reflection FTIR: A Non-Contact Method for Analyzing Coatings on Photographs and Other Cultural Materials” by Arthur McClelland and co-workers. Authors, please remember that you can use social media to promote your published article and increase the chance that it is cited by other authors.

We held our scholarly writing online session on Friday, September 23, 2022. Seventy participants attended the live webinar, which included presentations on references, authorship, and plagiarism. I take this opportunity to thank the speakers Catherine Stephens, Corina Rogge, and George Cooper for presenting the material in a clear and vibrant way. Special thanks to AIC Communications staff Carmina Lamare-Bertrand and Bonnie Naugle for all their support in organizing and hosting this event. Finally, thanks to all participants for maintaining a live discussion and sending so many interesting questions to the panel. Although the session was full and packed with information, we were able to answer all the questions raised during our Q&A. We are looking forward to next year’s session at the AIC Annual Meeting in Jacksonville and would be happy to receive any feedback in terms of topics that are of interest to you.

JAIC special issues have been very successful and have provided increased visibility to the papers published in them. Although we will review your proposal in a timely manner, it is important to remember that waiting times for the print issue could be long, mainly due to planned regular issues and other special issues currently in the queue. Nevertheless, I encourage you to send me your proposals for any timely topics which you feel could make outstanding special issues.

Providing support to authors is a top priority for us at *JAIC*. Please send us your comments, ideas, or requests and we will be happy to discuss them with you.

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

Call for Papers: Special Issue on Preventive Conservation, Monitoring, and Access—Evolution and Change

Almost 45 years bridge the seminal publication of Gary Thompson’s *The Museum Environment* and the 2020 publication *Preventive Conservation: Collections Storage*. Our views about effective and appropriate environmental parameters for exhibition, storage, and collection use have changed and become broader with a growing recognition of interconnected issues surrounding climate, light exposure, indoor pollution, pest activity, and acceptance of a wider range of collections use. We invite papers to a new special issue of *JAIC* focusing on the evolution of collection care within our field, particularly papers that explore how the parameters for preventive care have grown and changed, with discussions on environmental parameters, pest control, materials choice, and exploring how issues of exposure and access guide our decision-making process.

The volume will concentrate on how the evolution of what constitutes good stewardship is changing and developing; we are looking for papers that examine the myriad of factors that play into how conservators make choices affecting preventive care across our full range of specialties and job duties. Please contribute!

Please follow the [Guidelines for Authors](#). All articles submitted to *JAIC* for this special issue will follow the same review process as other *JAIC* submissions. Please send abstracts to lgoldberg@lgpreservation.com by December 20, 2022; we will review by January 15th, 2023, and ask that you plan to submit your manuscript to the *JAIC* portal by June 1, 2023.

—Lisa Goldberg, lgoldberg@lgpreservation.com, and Wendi Field Murray, wmurray01@wesleyan.edu, special issue organizers

Safe Handling of Magnets in the Conservation and Display of Works of Art

INTRODUCTION

Strong permanent magnets have proven to be a practical, reversible, and sustainable tool. They are becoming ubiquitous in the art world, used not only for presenting, displaying, and exhibiting works of art, but also as a tool used during conservation treatments. A growing body of literature addresses the use of magnets for conservation treatment, display, stabilization, and storage of cultural heritage objects; see the box “Literature on Magnet Use by Cultural Heritage Institutions.”

Research on the subject is still limited, but the need for investigations about the influence of the magnetic field exerted on art materials stems from the fact that certain materials (e.g., pigments) containing ferro- and paramagnetic elements react in a significant manner when in the vicinity of strong permanent magnets (Szozda 2020). Unquestionably all materials are susceptible to magnetic influence; since magnets emit a permanent magnetic field undetectable by human senses, research on human safety is of concern (Simon 2013).

Defining Safe Magnetic Exposure

The International Commission on Non-Ionizing Radiation Protection (ICNIRP) distinguishes two types of exposures to magnetic fields:

- › Static amplitude (referred to as “static” by the ICNIRP), where neither the field changes nor is there movement between the magnet and the person touching the magnet.
- › Dynamic amplitude (referred to as “time varying” by the ICNIRP), which can be generated by the relative motion with respect to the static magnet (e.g., a hand moving toward a magnet to pick it up will experience magnetic field amplitude which varies with time). The limits are as follows and are applicable for any short exposure, even below one second.

Table 1: Magnetic Field Exposure Definitions (ICNIRP). (See p. 30 for more on Tesla.)

	Static Limit (Teslas)	Dynamic Limit (Teslas)
Working with Magnets	2 for head and trunk; 8 for limbs	0.2
General Public	0.4	0.04

It is believed that a static magnetic field is not as dangerous as a moving (dynamic) field because most matter inside humans is non-magnetic. A changing or moving magnetic field can induce voltage in nerves that can have negative impacts. Voltage can interfere with the nervous system and in extreme cases even cause heating inside the flesh. Therefore, the safe levels of time-varying exposure are much smaller than for static fields. Neodymium magnets, commonly used in conservation, can exceed these limits. For example, grade N42 is 1.45 T (VAC 2015, Arnold Magnetic Technologies 2021).

Health Effects of Magnetic Fields

Although magnets can exceed the permissible levels recommended by the ICNIRP, the small magnets used in conservation are not strong enough to cause severe magnetically-induced symptoms, such as damage to internal organs, vertigo, and nausea.

However, people with electronic medical devices like pacemakers and other medical implants such as surgical clips and contraceptive implants (which in some cases are manufactured with ferromagnetic materials) are at risk. These individuals should refrain

from working with strong magnets unless they receive medical advice to the contrary. It should also be noted that biological effects on sensitive tissue (e.g., pregnancy) are unknown, so it is best to avoid strong magnetic fields.

Literature on Magnet Use by Cultural Heritage Institutions

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PRACTICAL USE OF MAGNETS: GUIDELINES

Physical Contact:

- › Physical contact with magnets should be limited because the magnetic field surrounding the magnet penetrates the skin, flesh, bones, and blood.

Handling:

- › Keep in mind a magnet in motion emanates an alternating field that can be more dangerous to human bodies than a stationary magnet, so only move magnets when necessary.

- › Take care when handling more than one magnet because they can unexpectedly move toward each other and may result in damage to art, pinched skin, and/or damaged magnets.
- › When handling is necessary, avoid the poles as well as any corners and edges, as this is where the magnetic field is strongest.
- › For flat, coin-shaped magnets, it is impossible to avoid either the poles or the edges when handling magnets directly. New technical solutions to shield the magnetic poles are much needed (Szozda 2022).
- › Gloves provide improved protection from physical damage to the skin caused by magnets colliding with each other. Nitrile and cotton gloves do not protect the hands from the effects of the magnetic field, which penetrates all non-magnetic materials. Thick leather gloves would provide marginally better protection simply by increasing the distance between the skin and magnet. Significantly improved protection can only be achieved with gloves made of a thick magnetic material.

Individual Sensitivities:

- › The strength of a magnetic field decays quickly with increased distance. For a member of the public viewing a work of art mounted with magnets, the field should usually be low enough to be safe. However, this depends strongly on the frame to which the magnets are adhered as it will distribute the field differently.
- › Consider practical solutions to protect people with medical devices sensitive to magnetic fields (ICNIRP 2009), such as setting a minimum viewing distance for items displayed using magnets or including a warning about the magnetic field if it exceeds the ICNIRP limits.

Conclusion

Undeniably, magnets are an indispensable and a very practical tool for conservators and museums. The scope of the topic of safe handling of magnets in conservation and exposition of art is complex, extensive, and needs more research, but following the general rules and recommendations outlined above can guarantee the safety of artworks and employees.

—Zuzanna Szozda, zs@snstudio.dk (SN Studio, Denmark), and Stan Zurek, stan.zurek@ieeee.org (KBR Magneto SpJ, Poland)

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Additional Information on Units from the American Conference of Governmental Hygienists (ACIGH)

ACGIH threshold limit values for continuous exposure to static magnetic fields

From <https://blink.ucsd.edu/safety/radiation/magnet/limits.html>

Abbreviations used in this table: G – Gauss; a unit of magnetic field intensity, equal to 0.0001 Tesla mT – millitesla, equal to 10^{-3} T T – Tesla; magnetic field strength is measured in Tesla Note: 1 Gauss (G) = 0.1 millitesla (mT)	
5 G (0.5 mT)	Highest allowed field for implanted cardiac pacemakers
10 G (1.0 mT)	Damage to watches, credit cards, magnetic tape, and computer disks
30 G (3.0 mT)	Kinetic energy hazard from small ferrous objects

Comment: Nitrile Glove Re-use

Regarding, “The Use, Reuse, Refuse, & Recycling of Nitrile Gloves: A Collaboration between the Sustainability and Health & Safety Network,” published in the *AIC News*, September 2022, I offer an anecdote about re-use:

Some nitrile gloves are chemically treated on the inside in a different way than they are treated on the outside. I was told that treatment to the inside can improve how easily gloves are able to be put on or removed. If you are like me, when you take your gloves off, they often turn inside out in the process. If you reuse that same glove and do not return it to its original configuration (outside facing outwards, inside facing inside), this may impact the suitability of a glove for use when dry handling objects.

—*Catherine H. Stephens, Sally and Michael Gordon Conservation Scientist, Museum of Modern Art, Catherine_stephens@moma.org*

People

Geneva Iklé recently joined West Lake Conservators in New York as the new Associate Paper Conservator. Since graduating from Queen’s University (MAC 2016), Geneva briefly maintained her own private practice before working at ECS Conservation in Greensboro, North Carolina, as their paper conservator. At West Lake Conservators, she is excited to continue working with a wide variety of materials and treatments with a focus on documents, maps, and art on paper. She can be reached at geneva@westlakeconservators.com.

Catherine H. Stephens was recently appointed the Sally and Michael Gordon Conservation Scientist at the Museum of Modern Art (MoMA) in New York. Her work at MoMA is focused on studying and preserving the collection. Previously, she worked as a preventive conservation scientist at The Metropolitan Museum of Art studying the impact of volatile organic compounds on collections. She was also a research conservation scientist at both Yale University and Carnegie Mellon University; her work at those institutions focused on understanding and mitigating paper and synthetic polymer degradation. She can be reached at catherine_stephens@moma.org.



Making Changes?

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

Email membership@culturalheritage.org

New Publications

Buyle, Marjan, ed. *Conservatie-Restauratie in Context / Conservation-restauration en context*. Brugge: Die Keure, 2022. ISBN: 9789048643615. This book publishes the papers of a colloquium held at Senaat van België, Brussels, April 21-22, 2022. The authors investigate how context (e.g., the environment in which an object is presented, the history it has already experienced, the climatic storage conditions) can influence treatment options and decision-making. This is the 11th volume in the series *Postprints van de internationale studiedagen BRK-APROA* and consists of nine contributions in French, eight in Dutch, and four in English.

Dickey, Alistair, et al. *Exploring Ancient Textiles: Pushing the Boundaries of Established Methodologies*. Oxford; Havertown, PA: Oxbow Books, 2022. ISBN: 9781789257250. This book publishes papers that highlight how researchers have been challenged to think outside the box in their approaches to the analysis of ancient tools and textiles. Furthermore, they have applied new perspectives and approaches to extend the focus on less investigated aspects and artefacts. It is volume 40 in the *Ancient Textiles* series.

Mitchell, Ralph, Jennifer Clifford, and Archana Vasanthakumar. *Cultural Heritage Microbiology: Recent Developments*. London: Archetype Publications, 2022. ISBN: 9781909492776. This book focuses on recent developments in the investigation of the role of microbes associated with historic materials. Contributions describe the latest advancements in the role of microorganisms in the degradation, treatment and protection of cultural heritage materials and objects including ceramic tiles, stained glass, stone and wooden buildings, paintings, and library materials.

Murray, Pamela. *Contemporary Issues in Book and Paper Conservation: Proceedings of the Icon Book and Paper Group Third Triennial Conference 2021*. London: Archetype Publications, 2022. ISBN: 9781909492851. Some of the topics covered in the proceedings include decolonization, new treatments, educational programs, business models, and sustainability initiatives and frameworks.

Les secrets de Modigliani: techniques et pratiques artistiques d'Amedeo Modigliani. Lille: Invenit, 2022. ISBN: 9782376800705. This catalog of an exhibition held at LaM (Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut), Lille, France, from February 20, 2021, to February 20, 2022, documents the materials and techniques used by the painter Modigliani, based on a scientific analysis of 28 works from French public collections. It includes chapters on the conservation of Modigliani's paintings held by LaM.

Stoner, Joyce Hill, and Rebecca Rushfield. *Conservation of Easel Paintings, 2nd Ed.* Routledge series in conservation and museology. London: Routledge, 2022. ISBN: 9780367547646. The 2nd edition, published in 2021, is now available in paperback.

Quinn, Patrick Sean. *Thin Section Petrography, Geochemistry and Scanning Electron Microscopy of Archaeological Ceramics*. Oxford: Archaeopress, 2022. ISBN: 9781803272702. This book outlines the mineralogical, chemical, and microstructural composition of ancient ceramics and provides comprehensive guidelines for their scientific study within archaeology. The text focuses on ceramic petrography.

Temkin, Ann, and Dorthe Agesen. *Matisse: The Red Studio*. New York: The Museum of Modern Art; Copenhagen: SMK—National Gallery of Denmark, 2022. ISBN: 9781633451322. This is a catalog of an exhibition held at the Museum of Modern Art, New York, May 1 – September 10, 2022, and at the SMK in Copenhagen, October 13, 2022, to February 26, 2023. Among the essays is an investigation of the artist's painting techniques.

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

In Memoriam

Albert Albano (1953 – 2022)

Albert Albano passed away on July 1 from complications of graft-versus-host disease some years after a bone marrow transplant due to Acute Myeloid Leukemia. Visionary and voluble with a voracious appetite for knowledge, Al was an uncompromising champion of modern and contemporary artists and the art they made. Entering conservation even before his graduation from Hofstra University in 1976, from which he graduated in art history *Magna cum laude* and Phi Beta Kappa, Al first studied conservation with Mervyn Honig. Shortly thereafter he was introduced to Orrin Riley, the legendary contemporary paintings conservator with whom Al worked with both at the Guggenheim and in his private practice. Riley introduced Al to many artists whose work he conserved, leaving an indelible mark on Al's practice of conservation, and highlighting the vital importance of working with artists.

Born May 9, 1953, on Long Island, New York, Al was by his own account a sickly child who occupied himself by reading books and making art, forming unshakeable beliefs in the power and importance of each. This was also when Al first began to collect, a passion that grew from comic books, German Picklehabens, and WW2 items to rare books, magazines, ephemera, furniture, and design. It also fed a deepening knowledge about an almost incomprehensible range of subjects. A raconteur of the first rank, Al in conversation could easily go from paintings to Dostoyevsky to an obscure (obscure to all but Al) Italian Futurist or avant garde German publication from the 1920s, to military history, modernist design, or a movie scene recollected precisely and then perhaps ending with a discussion about Mondrian—all connected in ways that his interlocutor came to see as well.

After working with Riley, Al went to the Cooperstown Graduate Program and graduated in 1980. His third year of study at the Philadelphia Museum of Art was followed by a Mellon Fellowship there. During these years, Al's understanding of the frequent difficulties in structurally treating modern and contemporary paintings led him to explore new technologies. Extending the work of European conservators Bent Hacke and Vishwa Mehra, he and engineer Bill Maxwell developed a portable suction tabletop that took advantage of the heated surface on existing hot tables while using the gentler pressure of suction rather than vacuum pressure (as had been in common use for many decades). This approach eventually led to a series of publications and the design and construction of a heated suction table coupled with a controlled humidification system, a device that gave conservators many options for removing distortions from a canvas, introducing local consolidants, and for applying linings.

From the PMA, Al moved on to the Museum of Modern Art (MoMA) as head of paintings conservation, conserving many works in the collection in preparation for the reopening of the expanded MoMA in 1984. Promoted to Senior Conservator at the MoMA, Al also continued his interviews with artists like Anselm Kiefer to understand not just their materials but their thinking and approaches to art; these discussions resulted in numerous publications and presentations throughout his career. His paper "Art in Transition," which broadly considered thinking about the restoration of modern art, was included in the seminal Getty publication *Historical and Philosophical Issues in the Conservation of Cultural Heritage*.

Al left MoMA to become Senior Conservator at the Winterthur Museum and later became the Director of Conservation there. In 1996 Al and his wife, paper conservator Ann Brooke Craddock, moved to Cleveland where Al became Director of the Intermuseum Conservation Association (ICA) and Ann the director of The Sculpture



Al Albano at the Intermuseum Conservation Association (ICA) in 2010. Courtesy of the ICA.

Center. The ICA was still at Oberlin College then but was clearly in need of a new start, and AI eventually moved it from Oberlin to Cleveland. The move stabilized the ICA's future and established it as an important new cultural institution in the city. During his tenure, the ICA expanded its facilities and staff to serve its members more fully and to take on the conservation of public works such as WPA murals and sculptures in the area. The expansion of the ICA began with the purchase of a former factory, that of the Vitrolite company, a painted glass tile manufacturer. With characteristic energy and passion AI pursued information about the company; when the Vitrolite showroom was revealed behind wood paneling, he and the ICA staff conserved it, saving vital design history and providing a "highlight of every tour," as Andrea Chevalier, ICA Paintings Conservator, has noted.

As always, artists and their work remained central to his own work at ICA. He organized a symposium in 2003, "A Future for Painting Materials," that then led to the creation of the Artist Materials Information Education Network (AMIEN), a resource for artists that provides research materials and a discussion forum about artist materials and practices. He also continued to consult with and study the work of contemporary artists. As artist and close friend Luca Buvoli recalls, "If, looking at art, meeting artists, and searching for the source that triggered their work and his own interest in it, he found a point of contact, he would then become a passionate defender—perhaps even the most passionate—of their vision." This passion is witnessed in a series of publications in *Art Documents* on Buvoli, Jonathan Lasker, Tom Noskowski, Brent Green, David Novros, and Philip Akkerman.

The ideas and concerns of contemporary artists are of course not limited to the present and neither were AI's. In 2011 AI went to the American Academy in Rome as a recipient of the Rome Prize to research the question of "Old Master Glow and the Myth of Patina," a synthesis of many themes that had occupied him throughout his professional and intellectual life. There he spent what he considered the most meaningful year of his professional life in Italy surrounded by compatible academics immersed in so many studies that thrilled him.

When Ann and AI left Cleveland they moved to an area outside Charlottesville, Virginia, and fulfilled a long-held desire to build a house in a rural setting, a contemporary villeggiatura, as AI liked to explain. Some of AI's interest in architecture and materiality was fueled by his father's work in the building trades and AI's teenage years spent laboring on several enormous building projects. While young and working as a brick mason's tender, he was told by one foreman, "Just make it straight to eye level." Reprehensible to AI, he brought an uncompromising eye and design to building his new residence. Not only was everything straight, Ann and AI considered every material fully alone and in the context of the whole, building not just a beautiful house but a congenial home to all who visited.

It was in Charlottesville that AI died, survived by Ann and their sons Reid and Theodore. With his passing the conservation field lost one of its most original and truly critical thinkers. Those who knew him have lost an irrepressible and irreplaceable presence in their lives.

Donations in AI's memory may be made to the American Academy in Rome, PO Box 23527, New York, NY 10087-3527, or at <https://support.aarome.org/>.

—Jim Coddington, jimcoddington10@gmail.com

A version of this article was first posted on the AIC Member Community Digest and the Global Conservation Forum on September 8, 2022.

Perry Clark Huston (1933-2022)

Perry Clark Huston, renowned art conservator, died peacefully late this summer in Alexandria, Virginia, with his daughter by his side. He was born on a rural farm in Sullivan County, Missouri, during a blizzard and his father had to fetch the doctor by horse. His father was a highway patrolman during the “Bonnie and Clyde days” in Rolla, Missouri, which could explain his lifelong interest in cop shows. A gifted athlete and musician, Huston attended the University of Missouri where he formed a band to play at parties. His musical skills were later put to the test as part of an informal band that played at AIC Annual Meetings.

Huston began his conservation career in the early 1960s with an apprenticeship under his father-in-law, James Roth, at the Nelson Atkins Museum in Kansas City, Missouri. Roth was active in the formation of our nascent profession organizations and Huston was an enthusiastic participant. He was also a student of Caroline and Sheldon Keck in Cooperstown, New York, and their relationships evolved into lifelong training collaboration and deep friendship.

In 1970, Huston was tapped to develop the Conservation Department at the Kimbell Art Museum in Ft. Worth, Texas, while the museum was under construction. In 1986, he established Perry Huston and Associates to serve regional collections and museums. Over his long career, he built a reputation as an innovative practitioner operating under the highest standards of ethical practice.

Huston’s work in later years expanded into the conservation of murals and cycloramas. Perry Huston and Associates treated all the murals in the Library of Congress’s magnificent Jefferson Building during its extensive restoration in the mid-1980s. Another major project was the treatment of the Gettysburg Cyclorama which presented unique physical constraints requiring development of innovative structural approaches.

One of Huston’s greatest gifts to the field was the mentoring of young professionals. During his 40-year career he hosted many interns, fellows, and pre-program students. His generous and kind teaching style coupled with an astonishing variety of projects made for an outstanding learning environment.

Huston also devoted substantial energy to AIC; he served on numerous committees and in many positions, including as President from 1980-82. In recognition of his many years of service, he was bestowed with the Sheldon and Caroline Keck award in 1994 and Honorary Membership in 2011.

Those who knew Huston would not be surprised to learn that he was the consummate grandfather. He would “drop” coins in the grandchildren’s paths, eliciting squeals of delight as they “found them.” A trip to the store with him meant a return with candy, ice cream, and squirt guns. Basically, he remained a great big kid, playing with his extensive collection of miniature hand painted lead soldiers! Although the last 10 years of his life were marred with dementia, Huston continued in his determination to find the bright side of things and live life to its fullest. He played piano every night at his care facility and made many friends.

I share this anecdote to illustrate the truism, “Once a conservator, always a conservator.” His bright and sunny room was decorated with family photographs, paintings, and mementos from his life. One visit, I noticed that the paintings by Ross Merrill had been taken down and turned towards the wall. When asked about this, he replied, “those are watercolors, and they are very sensitive to the sun.”

Perry Huston is survived by his daughter and son-in-law, Holly and Jay Krueger, a son, Tracy Huston, and two grandsons, Evan and Dylan Krueger. Contributions can be made in his honor to The George Stout Fund supporting the education of young professionals.

—Holly Krueger, hollykrueger1@gmail.com



Perry Huston. Courtesy of Gary Blockley. Reprinted from “Good Work, A Celebration of Excellence,” Jarvis Press.

Perry Clark Huston: A Remembrance

Conservation has lost a long-time advocate at the recent passing of Perry C. Huston. I had the great fortune to work for him for almost 30 years, first as a “Girl Friday,” then as a mentored apprentice and associate conservator.

Perry possessed many talents and was passionate about the “craft,” as he would say of conservation. He loved teaching and was an excellent mentor to many graduate students and interns who came to the Kimbell Museum during his tenure, and later to his private lab outside Ft. Worth, Texas. Many of those students stayed on to work in the lab, and this resulted in lasting bonds and friendships. Several became heads of prestigious conservation labs across the country.

Perry encouraged critical thinking and the lab was frequented by various professionals for outside opinions. He was gifted in assembling and managing teams of conservators to work on heroic mural projects over the years. Perry upheld the highest standards of the field and instilled in us the value of good documentation and quality of work. He was an innovator and expanded the teachings of his mentors, James Roth and the Kecks. In the early 1970s he produced three conservation slide cassettes on conservation subjects that were lent to members of the American Association for State and Local History (AASLH) on topics such as handling, caring for collections, proper framing and unframing, documentation for small museums, and proper storage for small museums and historical societies. As another example, he trained the Kimbell guards to look at the paintings they were guarding for any change in condition; he claimed that that the guards were our “eyes” because of their daily vigilance.

Perry had a great sense of humor. When something crashed to the floor he would ask, “Did someone drop the setting out of a ring?” Or, at a critique of inpainting, he would say, “Well, can you see it from a distance in the dark,” followed by a good laugh.

In collaboration with the Kimbell’s building engineer, he built a vacuum hot table on a hydraulic system to change its height. Perry’s lab perfected the art of colored wax fills and texturing them by using silicone molds. He was mindful of trends and sound conservation practice that he exercised to preserve the integrity of artworks in his care.

Perry’s accomplishments are numerous but there is no doubt he is most proud of his daughter, Holly, retired paper conservator from the Library of Congress, and his son-in-law, Jay Krueger, Head of Paintings Conservation at the National Gallery of Art in Washington, DC. He was an extraordinary mentor and a great friend, who will be missed by all whose lives he touched.

—Helen A. Houpp, helen@pixfix.org

Mark Mitton (1954 – 2022)

Mark Mitton, long time Senior Mountmaker at the J. Paul Getty Museum, passed away August 31, 2022, from complications following a stroke; he was 68. Born in Oak Park, Illinois, but a longtime resident of Los Angeles County, California, Mark received a BFA from Otis College of Art and Design in 1982 following two years of study at California State University, Long Beach. He then spent his career and creativity as a preparator and mountmaker.

Mark worked as a preparator at the Southwest Museum and the Phoenix Art Museum before joining Decorative Arts and Sculpture Conservation Department at the J. Paul Getty Museum (the Getty) in 1986, where he remained until his retirement. Mark’s arrival at the Getty coincided with the museum’s serious commitment to a systematic program of protecting its collection from the potentially devastating effects of earthquakes. Mark was involved in the development of and implementation of many new techniques, such as base isolators, stabilizing pedestals with internal aircraft cables under tension, and making molds of an object’s profile to

cast or machine bronze mounts. But proven performance was not the only goal; the mounts had to be as discreet as possible, even when parts were visible. Mark's work involved learning to work with acrylic resins, plastics, various metals, and other materials; skills such as casting, soldering, welding, bending, and shaping were used every day.

When the Getty Center opened in 1997, it also initiated an active exhibition program that included many loans from national and international sources. Because loans arrive shortly before exhibitions open, the mountmakers had the added challenge of making mounts for objects to which they had not had prior access. This required gleaning as much information as possible (such as profiles) from colleagues who had seen them, but mostly working long hours under the watchful eyes of couriers. Mark brought great diplomatic skills to this work. With a clear proposal, he could always reach an agreement about the design of a mount with even the most recalcitrant couriers, who would often say that they considered mounts unnecessary.

The 1990s saw a significant increase in the attention paid to protecting works of art in museums, which were gradually setting up their own mountmaking programs. Mark took very seriously his commitment to helping other mountmakers learn the newest techniques. At various times, he participated in workshops, hosted interns, and happily explained the theory and practice of his work to colleagues, visitors, or school groups. He also attended conferences regularly to exchange ideas with colleagues and he presented at many of them. Most of his presentations and writings have been published in conference proceedings or other publications such as the *Journal of the American Institute for Conservation (JAIC)*.

Deep in his heart, Mark was an artist and he continued to make art long into his career at the Getty. He was a visiting artist/art instructor at the Fashion Institute of Design and Merchandising in Los Angeles and Crossroads School in Santa Monica during the late '80s and early '90s. His art centered around sculpture and objects and was infused with very personal humor informed by his sense of irony that had countless admirers. Writing about his practice under his nom de plume Mark Sparks, he explained: "The process of my work centers on turning ideas into objects and is driven by a fascination with material culture." Mark exhibited his work widely throughout the US and Europe, including the Santa Monica Museum of Art, the Patricia Correia Gallery, Los Angeles, The Riverside Art Museum, Riverside and Occidental College, Los Angeles.

After 36 years, Mark retired from the Getty in January of this year. He had many ideas for his retirement, but sadly, little time to pursue them. He does, however, leave a considerable oeuvre of his own art as well as a distinguished record of contributions to the preservation of the world's artistic heritage.

—Brian Considine, brian3036@gmail.com



Mark Mitton at the Getty Center, 2016. Courtesy of Arlen Heginbotham.

Worth Noting



19th Century Varnished Wall Map Seminar Held in NY

The AIC sponsored event, “Varnished Wall Maps: A Collaborative Seminar to Investigate Treatment Methodology,” was held at the New York Public Library (NYP) conservation facility in Long Island City, New York, on September 14-16, 2022. Organized by Seth Irwin of the Indiana State Library and Denise Stockman of the NYPL, the symposium brought together curators of large map repositories, noted American cartography historian Martin Brückner, and conservators from cultural institutions, regional centers, and private practices.

Participants shared and learned about the history of 19th century varnished wall maps, their preservation vulnerabilities, and current conservation treatment approaches to care for these challenging large-scale objects. Participants also engaged in hands-on with treatment methods using provided samples. To extend the sharing and conversation, a lunch panel session on the topic is being planned for the 2023 AIC Annual Meeting in Jacksonville, Florida.

Varnished wall maps, most popular during the mid-19th century, are complex composite materials of great historical significance found in nearly every archive and library collection in the United States and held widely in private collections. These maps, often very large in scale, are usually composed of several sections of paper adhered together. They are usually printed with hand-colored highlights, backed onto fabric, varnished, and attached to wooden hanging rods at the top and bottom. Varnished wall maps are unique among paper objects for both their format and their original intended purpose and function; unlike most other maps produced in the US during the 19th century, these wall maps were designed to function as both a map and as an object of decorative art. They were meant to be hung in homes and public places, such as city halls and clerk offices, with the expectation that they would be treated as more than just an object of cartographic value.

Unfortunately, what makes these wall maps so critically important is also what generally contributes to their severe condition issues. Varnish layers are often darkened or blanched so badly that parts of the map may no longer be visible. Deteriorated paper support is often fragile and fractured with significant areas of loss and aqueous stains, and the fabric backing is often deteriorated and soiled.

Due to the complex composition of these maps and their condition issues, creating a treatment methodology is a challenging process for paper conservators. Ethical dilemmas are present at nearly every stage of the treatment process from considering varnish removal, to bathing and potential color loss, fabric lining removal (and

Varnished Wall Map seminar participants, courtesy Ursula Mitra.



potential lining replacement), to display and storage. The published literature is intermittent and offers widely differing approaches that yield little consensus about treatment methodology. These maps can be intimidating to conservators who have never worked on them before, and many are being left untreated due to lack of experience or lack of more efficient options. Additionally, the way these maps are handled, stored, and used within an institutional collection may be completely different than how they are treated within the private sector.

Varnished Map Seminar offered hands-on training, courtesy Madison Conliffe.

Over three days participants were able to discuss the many conservation issues involved with the treatment, storage, and exhibition of large, varnished wall maps. The long-term goal was to bring greater attention to these issues and to create a forum that will eventually result in recommendations and guidelines for the conservation field and anyone else that must work with these maps. The hope is that this symposium will also serve as a template for future symposiums and will create opportunities during which conservators can get together to solve problems particular to items with specific condition problems.

—Seth Irwin, sirwin1@library.in.gov



An example of a treated varnished map, courtesy Carolyn Frisa.

Conservation Graduate Programs

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

Buffalo State College, State University of New York, Garman Art Conservation Department

Student class of 2023 internship placements

STUDENT	INTERNSHIP INSTITUTION
Lorna Brundrett	National Parks Service, HACE Center, Lowell, MA
Lindsay Cross	Virginia Museum of Fine Arts, Richmond, VA
Camille Ferrer	Artcare Conservation, Miami, FL
Meredith French	Library of Congress, Washington, DC
Grace Johnson	Whitney Museum of American Art, New York, NY
Yuyin Charlotte Li	National Museum of Asian Arts, Washington, DC
Christy McCutchen	Museum of Fine Arts, Boston, Boston, MA
Katherine McFarlin	Brooklyn Museum, Brooklyn, NY
Emily Mercer	Library of Congress, Washington, DC
Khanh Nguyen	Mauritshuis, University of Amsterdam, Netherlands (starting in January 2023)
Maeve O'Shea	National Parks Service, Harpers Ferry Center, Harpers Ferry, WV

Student class of 2022 post-graduation placement and student research.

STUDENT	INSTITUTION
Kate Aguirre	Private Laboratory, New York, NY
Annika Blake-Howland	Objects Conservation Fellow, National Parks Service, HACE Center, Lowell, MA
Liatte Dotan	Kress Fellow, National Parks Service, Harpers Ferry Center, Harpers Ferry, WV
Emma Guerard	Paper Conservation Fellow, New York Public Library, New York, NY
Kathryn Kenney	Book and Paper Conservation, Folger Shakespeare Library, Washington, DC
Jennifer Mikes	Conservation Fellow, Johns Hopkins University, Baltimore, MD
Kaela Nurmi	Conservation Fellow, Glenstone Museum, Potomac, MD
Abby Schleicher	Andrew W. Mellon Fellow in Paper Conservation, Menil Collection, Houston, TX
Katya Zinsli	Lunder Conservation Fellow in Objects Conservation, Smithsonian American Art Museum, Washington, DC

Harvard Art Museums, Straus Center for Conservation and Technical Studies

New Fellowship placements.

STUDENT	FELLOWSHIP & DURATION
Adrienne Gendron	Objects Conservation Fellow, 22 months
Alexandra Chipkin	Richard I. Shader Paintings Conservation Fellow, 22 months
Natasha Kung	Craig W. Bowen Paper Conservation Fellow, 22 months
Samantha Callanta	NEH Junior Conservation Fellow, 12 months
Celia Chari	Beal Family Postgraduate Fellow in Conservation Science, 35 months

Institute of Fine Arts, New York University, Conservation Center

The Conservation Center's fourth-year internship placements

STUDENT	INTERNSHIP INSTITUTION
Erin Fitterer	Time-based Media Art Conservation, Hirshhorn Museum & Sculpture Garden, Washington, DC
Ameya Grant	Objects Conservation, The Metropolitan Museum of Art, New York, NY
Isabelle Lobley	Arms and Armor Conservation, Royal Armouries Museum, London, England
Kayla Metelenis	Paintings Conservation, National Gallery of Art, Washington, DC
Felice Robles	Time-based Media Art and Photograph Conservation, The Metropolitan Museum of Art, New York, NY
Abigail Slawik	Book Conservation, Columbia University Libraries, New York, NY
Peiyuan Sun	Objects and Preventive Conservation, Elmer Holmes Bobst Library, New York University, New York, NY

The class of 2022 post-graduate placements

STUDENT	INSTITUTION
sasha arden	2022-2023 Conservation Fellow in Time-based Media Art Conservation, Solomon R. Guggenheim Museum, New York, NY
Adrienne Gendron	2022-2024 Post-Graduate Fellow in Objects Conservation, Straus Center for Conservation and Technical Studies, Harvard Art Museums, Cambridge, MA
Tess Hamilton	2022-2025 Robert Mapplethorpe Foundation Fellow in Photograph Conservation, Solomon R. Guggenheim Museum, New York, NY
Natasha Kung	2022-2024 Craigen W. Bowen Fellow in Paper and Photograph Conservation, Straus Center for Conservation and Technical Studies, Harvard Art Museums, Cambridge, MA
Derek Lintala	2022-2023 Andrew W. Mellon Foundation Conservation Fellow in Paintings Conservation, The Metropolitan Museum of Art, New York, NY
Celeste Mahoney	2022-2023 Post-Graduate Fellow in Objects Conservation, The Metropolitan Museum of Art, New York, NY
Shaoyi Qian	2022-2024 Sherman Fairchild Post-Graduate Fellow in Book Conservation, The Morgan Library & Museum, New York, NY

University of Pennsylvania, Stuart Weitzman School of Design, Graduate Program in Historic Preservation

2022 Summer Internships.

STUDENT	INTERNSHIP INSTITUTION
Danele Alampay	Beyond Integrity Intern, 4Culture, Seattle, WA
Yi-Ju Chen	Collections Summer Residential Intern, Frank Lloyd Wright Foundation, Scottsdale, AZ
Namrata Dadawala	Mills+Schnoering Architects (M+Sa), Princeton, NJ
Xinyu Dong	Research Assistant, Tsinghua Urban Planning & Design Institute, Beijing, China
Elizabeth Donison	Research Assistant, Center for the Preservation of Civil Rights Sites, Weitzman School of Design, Philadelphia, PA
Abigail Dyer	Commonwealth Preservation Group, Norfolk, VA
Scott Gerlica	Project Review Assistant, New Jersey SHPO, Trenton, NJ
Priyanka Gorasia	Preservation Design Partnership, LLC, Philadelphia, PA
Jingyi Li	Center for Architectural Conservation, Weitzman School of Design, Philadelphia, PA
Nicola Macdonald	Material Analytics Lab Research Fellow Colonial Williamsburg Foundation, Williamsburg, VA

Faye Messner	Urban Heritage Project, Weitzman School of Design, Philadelphia, PA
Cameron Moon	Fort Union & Wupatki, Center for Architectural Conservation, Weitzman School of Design, Philadelphia, PA
Jane Nasta	Urban Heritage Project, Weitzman School of Design, Philadelphia, PA
Calvin Nguyen	Research Assistant, Center for the Preservation of Civil Rights Sites, Weitzman School of Design, Philadelphia, PA
Qianhui Ni	Taliesin, Fort Union, & Wupatki, Center for Architectural Conservation, Weitzman School of Design, Philadelphia, PA
Dan Mangano	Preservation Architecture Intern, Strada, LLC, Philadelphia, PA
Samantha Purnell	Research Intern, Groundwork Planning & Preservation, Yonkers, NY
Alyson Rock	Design Intern, Stokes Architecture & Design, Philadelphia, PA
Haoyi Shang	Urban Heritage Project, Weitzman School of Design, Philadelphia, PA
Jun-Ai Wang	Exhibit Design Intern, 1719 William Trent House Museum, Trenton, NJ
Ying Wang	Center for Architectural Conservation, Weitzman School of Design, Philadelphia, PA
Chengjun Wu	Architectural Summer Intern, Wimberly, Allison, Tong & Goo NA Inc. (WATG), Irvine, CA
Yuxuan Wu	Collections Intern, Nanjing Museum, Nanjing, China
Cyrus Yerza	Conservation Intern, Materials Conservation, LLC, Philadelphia, PA
Diyi Zhang	Design & Research Center, Beijing Institute of Architectural Design, Beijing, China
Shixin Zhao	Taliesin, Center for Architectural Conservation, Weitzman School of Design, Philadelphia, PA
Sophie Zions	Miller House & Gardens CMP Design Fellow, PennPraxis, Philadelphia, PA
Colin Cohan	Taliesin, Fort Union, & Wupatki, Center for Architectural Conservation, Weitzman School of Design, Philadelphia, PA

Post-grad placements for 2022 graduates.

STUDENT	INSTITUTION
Alison Cavicchio	Architectural Conservator, John Milner Associates Preservation, Arlington, VA
Xiyue He	Architectural Heritage Conservation, Shanghai Jiao Tong University, Shanghai, China
Anne Greening	Senior Preservation Planner, City of Lake Worth Beach, Lake Worth, FL
José Hernández	Manager, Architectural Conservation Lab, Weitzman School of Design, Philadelphia, PA
Alissa Horton	Project Coordinator, Partners for Sacred Places, Philadelphia, PA
Caitlin Livesey	Architectural Conservator, Materials Conservation, LLC, Philadelphia, PA
Drew McMillian	Staff Architect, Atkin, Olshin, Schade Architects, Philadelphia, PA
Scott Shinton	Historical Landscape Architect, Yosemite National Park, National Park Service, CA

UCLA/Getty Program in the Conservation of Cultural Heritage

Third-year internship students.

STUDENT	INTERNSHIP INSTITUTION
Lauren Conway	Weltmuseum, Vienna; and the Arizona State Museum, Tucson, AZ
Tamara Dissi	National Museum of Asian Art, Smithsonian Institution, Washington, DC
Jenny McGough	Angkor Conservation & National Museum; and the Penn Museum, Philadelphia, PA

Isabel Schneider	Arizona State Museum; and the Brooklyn Museum, Brooklyn, NY
Céline Wachsmuth	Royal Museum for Central Africa, Tervuren, Belgium; and the Denver Art Museum, Denver, CO

Winterthur/University of Delaware (UD) Program in Art Conservation

Class of 2023 - Third-Year Internships 2022-23.

STUDENT	INTERNSHIP INSTITUTION
Meghan Abercrombie	Alaska State Museum, Juneau, AK, and Anchorage Museum, Anchorage, AK
Olav Bjornerud	The Metropolitan Museum of Art, New York, NY
Riley Cruttenden	Textile Museum, Ashburn, VA
Kaeley Ferguson	Henry Ransom Center at University of Texas, Austin, TX
Sarah Freshnock	The Metropolitan Museum of Art, New York, NY
Elle Friedberg	Philadelphia Museum of Art, Philadelphia, PA
Veronica Mercado Oliveras	Library of Congress, Washington, DC
Margaret O'Neil	Museum at the Fashion Institute of Technology, New York, NY; and The Textile Conservation Lab at the Cathedral of St. John the Divine, New York, NY
Alyssa Rina	Arizona State Museum, Tucson, AZ
Katie Shulman	Walters Art Museum, Baltimore, MD

Post-graduate placements for the class of 2022.

STUDENT	INSTITUTION
Rachel Bissonnette	Book and Paper Conservation, Folger Shakespeare Library, Washington, DC
Nylah Byrd	Fellow, National Postal Museum, Washington, DC (September 2022); and Conservation Center for Art and Historic Artifacts, Philadelphia, PA (October 1, 2022)
Annabelle Camp	Kress Conservation Fellow, Balboa Art Conservation Center, San Diego, CA
Kris Cnossen	Gerald and Mary Ellen Ritter Memorial Fund Conservation Fellow, The Metropolitan Museum of Art's Costume Institute, New York, NY
Allison Kelley	Marshall Steel Post-Graduate Fellow in Objects Conservation, Colonial Williamsburg Foundation, Williamsburg, VA
Jess Ortegon	Conservation Resident, Northwestern University Libraries, Evanston, IL
Abigail Rodriguez	Fellow, Fine Arts Museums of San Francisco, San Francisco, CA
Katie Rovito	NEH Fellow in Paintings Conservaiton, Chrysler Museum of Art, Norfolk, VA
Margalit Schindler	Principal, Pearl Preservation, LLC, Wilmington, DE
Magdalena Solano	David Booth Paintings Conservation Fellow, Museum of Modern Art, New York, NY

Specialty Groups and Networks

Book and Paper Group (BPG)

BUDGET UPDATE

Thanks to BPG Secretary/Treasurer Marieka Kaye, a 2023 proposed budget has been submitted and is expected to be finalized via the AIC budget reconciliation process in November. Marieka shares the following budget highlights:

- › Membership fees for students and postgraduates continue to be funded.
- › With the transition of *The Book and Paper Group Annual* to fully digital as of 2023, significant printing and shipping costs for the annual are no longer budgeted.
- › As approved by member vote during the 2022 BPG Business Meeting, travel funding for volunteers required to attend AIC's Annual Meeting and who do not receive travel funding from their employers has increased from \$2,000 to \$5,000. While previously only available to qualified executive officers, eligibility for this fund has been expanded to include the Education and Programs Chair, Managing and Assistant Editors of *The BPG Annual*, BPG Wiki Coordinators, and Discussion Group Chairs.
- › A \$1,000 donation to The George Stout Fund was also approved by member vote.

BPG members can access the full 2023 Proposed Budget in the “library” section of the BPG Community via the AIC Online Community, where you can also access the 2022 BPG Business Meeting Agenda and Treasurer’s Report, the 2022 Business Meeting Minutes, and other resources.

ENGAGING EMERGING CONSERVATION PROFESSIONALS

In conversation with the Emerging Conservation Professionals Network (ECPN) Outreach Officers Kaela Nurmi and Josephine Ren, BPG Officers are considering creating a new BPG ECPN Liaison role. We are looking into how other specialty groups structure their liaison positions in the hopes of establishing a meaningful role that will benefit both the liaison and the BPG. The ultimate goal of this initiative is to bolster engagement of and with emerging conservation professionals among the BPG.

EDUCATION AND PROGRAMS

An AIC-sponsored symposium on 19th century varnished wall maps was held at the New York Public Library’s conservation facility in Long Island City, NY, September 14-16. Organized by Seth Irwin of the Indiana State Library and Denise Stockman of the NYPL, the symposium brought together curators of large map repositories, noted American cartography historian Martin Brückner, and conservators from cultural institutions, regional centers, and private practices. Over three days, participants shared and learned about the history of varnished wall maps, their preservation vulnerabilities, and current conservation treatment approaches to care for these challenging large-scale objects. Participants had the opportunity to engage hands on with treatment methods using provided samples. Learn more in the Worth Noting column (pp. 37-8) of this issue.

To extend the sharing and conversation, a lunch panel session on the topic is being planned for the 2023 annual meeting in Jacksonville, Florida.

— Liz Dube, BPG Chair, ldube@nd.edu



BPG Online

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

Paintings Specialty Group (PSG)

THOUGHTS ON COLLABORATION AND CALL FOR PAPERS

This month PSG wants to share that Madeleine Neiman, Program Chair of the OSG, and Irma Passeri, Program Chair of the PSG, have initiated a fruitful conversation that culminated in the organization of a joint session focused on painted surfaces for AIC's upcoming 51st Annual Meeting. The objective is to provide a forum for conservators working on painted surfaces to emphasize the importance of bridging different disciplines and finding common contact points in treatment methodologies, artist techniques, and choices of materials.

We have put out a call for papers for a joint session on painted surfaces at the AIC 2023 Annual Meeting.

This session hopes to build a broader, more robust dialogue by encouraging members of varied specialties to share their ideas and work with one another. Specifically, we are seeking submissions related to innovative treatment materials and methodologies or research on tridimensional painted surfaces. We welcome papers that talk about the triumphs and challenges of working on all things painted.

Possible topics might include:

- › Projects where conservators trained in objects, paintings, and other specialties have worked in concert to treat the same artwork or suite of artworks.
- › Treatments of materials that may not be explicitly categorized as "paintings" or "objects" such as carousel animals, ivory portrait miniatures or ancient paintings.
- › Technical analysis of colorants, binders, and their various degradation products, and the application of that analysis to treatment approaches.
- › Discussions of the history of making of tridimensional painted surfaces including artists engaged in multiple materials (painters, sculptors, architects, draftsmen, etc.).

PSG looks forward to future great collaborations, so please reach out if you have any other ideas you would like to share, and please, consider submitting a paper!

For questions or more information, contact PSG Program Chair Irma Passeri (irma.passeri@yale.edu) and OSG Program Chair Madeleine Neiman (madeleine.k.neiman@gmail.com).

—Laura Hartman, PSG Chair, Lhartman@dma.org

Preventive Care Network (PCN)

Late-breaking news: This network's name change was approved! Learn more about the change to Preventive Care Network on p. 13 in the Association News column.

FROM THE FIELD: CARING FOR NATIVE AMERICAN COLLECTIONS

Our From the Field section helps you discover what some of your collections care colleagues around the world are up to, always based around different theme. For this month's theme, we are focusing on the care of Native American collections, in honor of Native American Heritage Month.

PRESERVATION, ACCESSIBILITY, AND SPIRITUAL CARE: AN INTERVIEW WITH AMANDA LANCASTER FROM THE ALUTIIQ MUSEUM

For this month's interview we turn our attention northward – to the Alutiiq Museum and Archaeological Repository in Kodiak, Alaska! The museum's Curator of Collections, Amanda Lancaster, is responsible for balancing museum standards for collections care with the museum's mission to support "living culture," and its emphasis on community access. Amanda explains how Alutiiq values inform the museum's approach to the care of the objects within, discusses the museum's Spiritual Care Guidelines, and provides examples of how preservation and access can go hand in hand. <https://community.culturalheritage.org/blogs/colleen-grant1/2022/10/25/ccn-lancaster-2022>.



PSG Online

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



PCN Online

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

SCHOOL OF ADVANCED RESEARCH DRAFTING AN INDIGENOUS CARE COLLECTIONS GUIDE

Emerging from discourse about decolonizing museum practice, the Indigenous Collections Care (ICC) Working Group within the School of Advanced Research (SAR) has been drafting a document to guide collections specialists who frequently interact with or are responsible for Native American collections. Head over to their [website](#) to read more about the values guiding this work; their webinar “[Considerations for Indigenous Collection Care](#)” provides more background and information on the project. The draft document is expected to be ready for review by tribal communities in 2023.

The ICC would like to assess the need for a tool like this in the museum field. If you have 3-5 minutes, please fill out this [brief survey!](#)

MAKING 3-D TECHNOLOGY WORK FOR NATIVE AMERICAN TRIBES

As 3-D modeling and printing technology have become more mainstream in the preservation of museum collections, it has created both benefits and ethical quandaries. The article “[How Indigenous Groups Are Using 3-D Technology to Preserve Ancient Practices](#),” outlines how and why Native American tribes are requesting the use of 3-D technology to document their belongings, and how museums are working with tribes to ensure that access to the digital files are managed in a way that aligns with tribal concerns and values.

PROTOCOLS FOR MANAGING NATIVE AMERICAN ARCHIVES

For anyone interested in taking a culturally responsive approach to managing archival collections, check out the [Protocols for Native American Archival Materials](#), which originated at Northern Arizona University. While many archivists have been relying on these protocols for years, they were only officially adopted by the Society of American Archivists in 2018. The document centers tribal sovereignty in its recommendations for how archivists should handle everything from archival description to access to cultural property rights.

January's theme will be Emergency Preparedness and Response in a Changing Climate. If you have a story that you think might fit this theme, please contact wmurray01@wesleyan.edu.

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

Research and Technical Studies (RATS)

By the time this goes to press, submissions for the AIC Annual Meeting in May will be undergoing review. The RATS meeting and review committee is Chair Jane E. Klinger, Program Chair Abed Haddad, and Assistant Program Chair Anikó Bezur. As stated in our call for submissions, we are hoping to build an exciting program that foregrounds the work of new and emerging conservators, conservation scientists, and stewards of cultural heritage. In particular, we aim to address issues of sustainability and the environmental impact of our field, highlight the work being done globally on marginalized or otherwise understudied artists and peoples, and to raise the voice of the student and early career professional in relation to conservation science education and integration of technical analysis into our work. In addition to the RATS specialty sessions, the Imaging Working Group (IWG) will be hosting a concurrent general session which aims to encourage dialog around how conservation imaging can acknowledge and address environmental, social, and economic change.

We would also like to draw your attention to the International Council of Museums (ICOM) new definition of a museum which was approved by a vast majority of voting members (92%) at the triennial meeting in August 2022. While not perfect, it represents a significant change from the one developed fifty years ago, provides



RATS Online

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

a common ground for museums all over the world, and is aligned with the changing role of museums in society. While the new definition is readily accessible, some of the background on its development is important to highlight here.

The process took roughly five years when the Executive Board tasked a committee to revise the old definition. A new version was presented at the 2019 ICOM triennial meeting and was met with some vehement resistance. In the opinion of this writer, the reaction was due to its having been written in isolation from any input by the membership, it was unclear in meaning, and awkwardly composed. The committee was disbanded, and a new, broader working committee formed. Over the intervening three years, the Museum Definition Working Group (MDWG) outlined a clear process, made regular reports which were available both online and in virtual meetings, and solicited input from all members of ICOM.

Important to us here is that when the membership was asked to submit a list of, at most, twenty terms in order of importance that are essential to a museum definition, the first term was “research” submitted by 76% of the respondents followed by “conservation/preservation” by 74% of the respondents (“collection” came in sixth after “heritage,” “education/didactic,” and “inclusive”). This was a bit of surprise and certainly an affirmation of our contribution to the field. Research was defined not only as historical, but as including scientific inquiry and technical investigation. It is now recognized as the first step and ongoing primary activity of museums which, as can be seen in the close number of responses, goes hand-in-hand with conservation and stewardship of the collections.

As you engage with your daily work, especially on the most frustrating days when the data is overwhelming or an analysis requires repeating, remember that your contributions have been recognized and empowered by an international community of your peers.

—Jane E. Klinger, RATS Chair, jklinger@ushmm.org

Textile Specialty Group (TSG)

On behalf of the TSG board and ECPN Outreach Officers Kaela Nurmi and Josephine Ren, we send a warm welcome and thanks to Nhat Quyen Nguyen and Paige Bailey for serving as TSG-ECPN co-liaisons 2022-2023. Nhat and Paige are both current graduate students studying textile conservation. We look forward to working with you both in the coming months. Our appreciation goes to Kris Clossen for their service as TSG-ECPN liaison for the 2021-2022 cycle.

If you have a textile related ECPN program idea or other inquiries, Nhat and Paige may be reached at tsg.ecpn.liaison@gmail.com.

—Kira Eng-Wilmot, TSG Chair, kira.engwilmot@gmail.com

Wooden Artifacts Group (WAG)

NEW ASSISTANT PROGRAM CHAIR

The WAG officers are pleased to announce that Claire Martin has accepted the position of Assistant Program Chair for this year. Claire is a graduate of West Dean College with a graduate degree in conservation of furniture and related objects and obtained her BA from University of Delaware in art conservation and art history. She is currently a post graduate fellow in the Wooden Artifacts laboratory at Colonial Williamsburg. She has interned at various institutions most recently working for the private conservation practice of F. Carrey Howlett & Associates. Welcome to the team, Claire!



TSG Online

Find TSG information at www.culturalheritage.org/textiles-group



WAG Online

Find WAG information at www.culturalheritage.org/wooden-artifacts-group

SWEDEN TRIP MEMBER SURVEY RESULTS

Thank you to all who participated in the Furniture in Sweden study trip survey. A further thank you to those who have reached out directly to offer support or advice.

Fifty members responded, and the results are as follows:

Q1: How interested are you in participating in this study trip?

- › Not Very Interested – 27.66%
- › Somewhat Interested – 40.43%
- › Highly Interested – 31.91%

Q2: How likely would your workplace fund all or a portion of such a study trip?

- › Very unlikely – 36.96%
- › Unlikely – 15.22%
- › Somewhat Likely – 21.74%
- › Likely – 17.39%
- › Very likely – 8.70%

Q3: How much would you or your workplace be willing to contribute to a study trip?

- › None – 36.96%
- › Up to \$500 – 10.87%
- › Up to \$1,000 – 32.61%
- › Up to \$2,500 – 10.87%
- › Up to \$5,000 – 8.7%

Q4: Do you approve the use of \$3,000 in group funds to fund the information gathering trip?

- › Yes – 86%
- › No – 14%

Q5: Where else should we consider organizing a study trip? There were a variety of answers, but the top vote getters were:

- › Italy – 10 votes
- › UK – 8 votes
- › Germany – 8 votes
- › Central and South America – 4 votes
- › France (again) – 4 votes
- › Japan – 3 votes

Due to the overwhelmingly positive response to Question 4, the information gathering trip took place in Sweden in September and we look forward to reporting more information to the group in the future!

—Trevor Boyd, WAG Chair, tboyd@mfah.org

Note: These groups and networks did not submit a column for this issue: ASG, CIPP, ECPN, EMG, H&SN, OSG, PMG.

**Find information about funding from a variety of sources at
<https://www.culturalheritage.org/resources/funding>.
We include FAIC opportunities plus a list of external funding options.**

The Back Page: Meet the FAIC Staff



Lissa Rosenthal-Yoffe, Executive Director

I've joined AIC and FAIC after 30+ years of leadership experience in nonprofit organizations, primarily in the arts and culture. I've enthusiastically and respectfully focused on coalition building, membership service, advancement, social justice, and advocacy. Now with AIC and FAIC, I am committed to supporting staff, board and volunteers while 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. Working with you, we shall promote a deeper understanding of cultural heritage, advocate for public policies that advance cultural heritage preservation, and collectively raise more support for our work. I'd be delighted to hear from our members in how we can be of better service to you and the field.



Tiffani Emig, Deputy Director

I have the great pleasure of working with a many of you in current and past roles with AIC and FAIC. My new role as Deputy Director involves work with both organizations, but my FAIC focus is on continued oversight of all FAIC programs, which allows me to support our fantastic staff in their work with professional development, outreach, research, and emergency programs. I work closely with an active Advisory Group and our contract program coordinator, Robin Bauer Kilgo, on the Connecting to Collections Care program, and I support Elizabeth and the CAP Steering Committee in the administration of the Collections Assessment for Preservation program. I enjoy being involved in special projects, which right now includes working with an incredible team to support the STICH project to help collections staff make more sustainable choices to lower the environmental impact of their work. Many thanks to all of you who serve the greater field through your work with FAIC programs!



Elaina Gregg, Emergency Programs Coordinator

In my role as Emergency Programs Coordinator for FAIC, I oversee the Alliance for Response (AFR) initiative and the National Heritage Responders (NHR) volunteer corps, among other emergency programs. Through AFR, we bring regional cultural heritage and emergency management stewards together to enhance disaster preparedness at the local level. NHR is a group of over 100 volunteers who are trained to assist impacted institutions post-disaster as they assess, prioritize, and salvage collections. My role involves a great deal of collaboration with other organizations, including the National Voluntary Organizations Active in Disasters (NVOAD) and FEMA and SCRI's Heritage Emergency National Task Force (HENTF) to coordinate our various emergency efforts. I also serve as the staff liaison for AIC's Emergency Committee and Sustainability Committee.



Elizabeth Handwerk Kurt, CAP Program Coordinator

The Collections Assessment for Preservation (CAP) program is designed to help small and mid-sized museums by providing funding support for a general conservation assessment. CAP is often a first step for small institutions that wish to improve the condition of their collections. As Program Coordinator, I work with collections care staff and volunteers at museums from across the country to help them move through the program steps over the course of each year. Through this program I have the opportunity to get the know the staff, the museums, and their goals for the collections. I also work with the program assessors – conservational professionals, architects, engineers, and historic

preservationists – who travel to the museums for a two-day site visit. I also spend time each year attending conferences for allied fields and the AIC Annual Meeting.

Katelin Lee, Outreach Coordinator

As FAIC's Outreach Coordinator, I work across AIC and FAIC, as well as with allied professionals and the public. Outreach has a lot of different aspects, and my job really reflects that. I serve as a staff liaison to several committees and networks, including ones focused on outreach and engagement, the Equity and Inclusion Committee, and the ECPN. All of these groups allow me to think about the many ways conservation and preservation intersect with various communities and how best to share information about the field, whether that's with the aim of connecting within the broader cultural heritage community or helping people learn about the basics of conservation and how they can best preserve the things they care about. This is reflected in the projects I work on, including our social media accounts, monthly *Friends of Conservation* newsletter, Ask a Conservator Day, Holly Maxson Conservation Grants, and *Held in Trust*. I love to hear about what you're working on, so always feel free to drop me a line to share information about your latest projects!



Haley Michael, Education Assistant

As the Education Assistant at FAIC, I work with Sarah to facilitate our professional development programs, grants, and scholarship opportunities. This work includes organizing materials and content for workshops, drafting contracts for speakers and instructors, monitoring scholarship submissions, and communicating with applicants. I also have the pleasure this year of serving as Project Coordinator for the Latin American and Caribbean Scholars program in partnership with APOYOnline.



Bonnie Naugle, Communications Director

While I primarily work for AIC, publishing our newsletter and journal and overseeing our communications and membership departments, I also assist with a variety of FAIC projects. Two of those most popular projects are the FAIC-supported Global Conservation Forum and Conservation OnLine (CoOL). My design work is on the cover of a lot of FAIC reports and survey summaries, and I'm working with Elaina to create a new Emergency Response app for mobile devices. The STICH website and our Resources hub are two additional projects I support. I'm always happy to help connect people with our many online resources!



Sarah Saetren, Education Manager

My role as FAIC Education Manager focuses on administering FAIC's professional development workshops, grants, and scholarships. I work with the AIC Board liaison for education and the AIC Education and Training to support professional development programs and integrate the needs and initiatives of AIC members into future FAIC programs. Successful grants from NEH and NEA support several programs each year from small lab-based workshops to large symposia such as Tech Focus. I work with APOYOnline on the FAIC/Getty Latin American and Caribbean Scholars program and administer funding programs with support from Tru Vue and the Kress Foundation. The audience for most of these programs are conservation professionals from around the world who seek professional development opportunities in the US, online, and abroad.

