



**AIC News**  
September 2023  
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Storage shelving for cultural organization with work space for collections personnel. Saboifaire, CC BY-SA 4.0 via Wikimedia Commons.

### Preventive Conservation Network

#### PCN's Mission

PCN works toward “the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property” and supports the growing number of conservators and collection care professionals with strong preventive responsibilities and interests. We support the practice of collection care. Read more at [www.culturalheritage.org/preventive-care-network](http://www.culturalheritage.org/preventive-care-network).

## Bags, Biomarkers, and Biographies: Keeping up with Archaeological Science in the Collections Repository

By Wendi Field Murray (Preventive Care Network) and Julie Unruh (Archaeological Heritage Network) for PCN

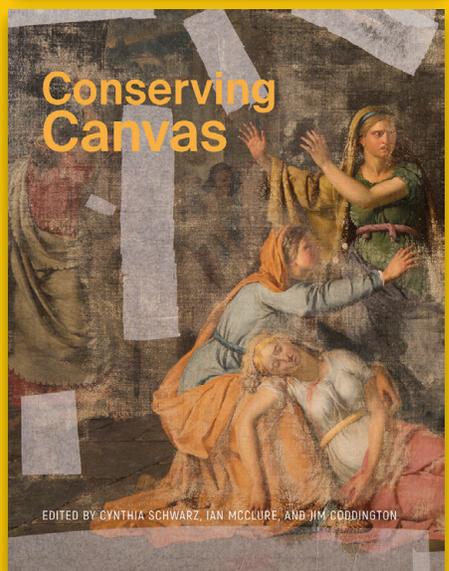
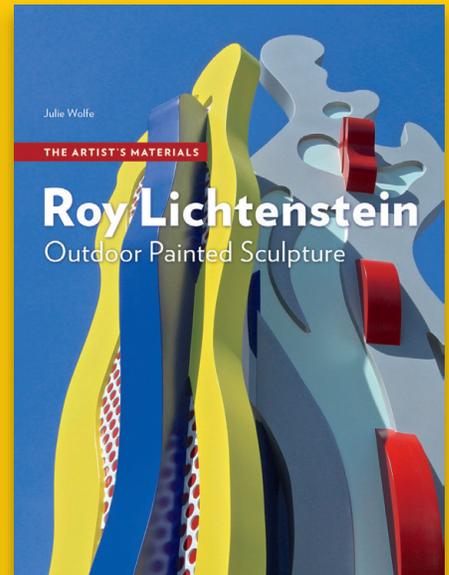
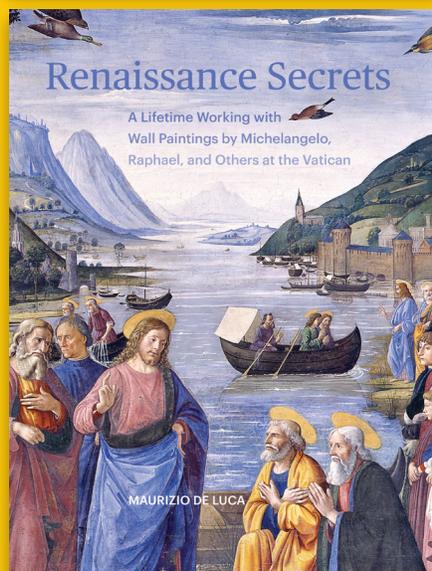
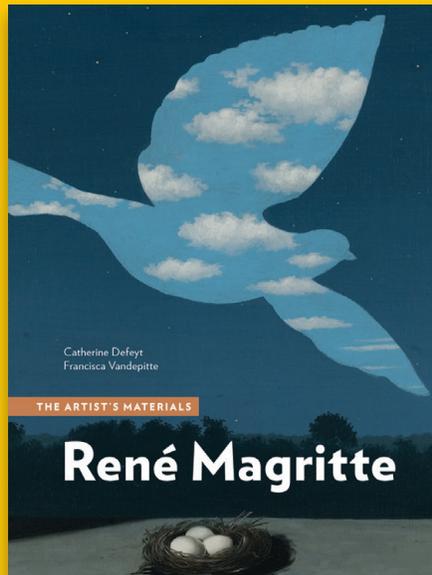
Walk through any archaeological collection and you walk through a historical archive of collections storage practices. Some objects may have never left the paper bags they were placed in at the time of excavation. Others have been rehoused in archival materials that protect them from the agents of deterioration against which we are trained to be vigilant.

Our understanding of best practices for collections storage evolves as materials science evolves, and we realign our storage decisions to maximize research potential. However, determining appropriate parameters for archaeological collections storage is complicated not only by the diverse interests of researchers (Baars 2010), but increasing concern about sample damage or contamination across an ever-growing number of archaeometric methods.

A synonym for archaeological science, *archaeometry* is the formal field of study whose practitioners apply techniques from the physical, chemical, biological, and earth sciences and engineering to address archaeological questions (Wells 2014).

*Bags, Biomarkers, and Biographies continues on page 4*

## NEW & FORTHCOMING



### **René Magritte** The Artist's Materials

*Catherine Defeyt and Francisca Vandepitte, with contributions by David Strivay, Elodie Herens, and Joy Mazurek*

A copiously illustrated material study that sheds new light on the artistic practice of one of the most famous Surrealists of the twentieth century.

### **Renaissance Secrets** A Lifetime Working with Wall Paintings by Michelangelo, Raphael, and Others at the Vatican

*Maurizio De Luca, translated by Jason Cardone*

This engaging book offers an intimate perspective on some of the greatest wall paintings of the Renaissance.

### **Roy Lichtenstein** Outdoor Painted Sculpture

*Julie Wolfe, with contributions by Clare Bell and technical analysis by Alan Phenix and Rachel Rivenc*

Based on extensive archival research of Lichtenstein's studio materials, interviews, and technical analyses, this book is an essential resource for conservators, curators, and others interested in the iconic artist.

### **Conserving Canvas**

*Edited by Cynthia Schwarz, Ian McClure, and Jim Coddington*

This authoritative open-access publication presents important global perspectives on the history, current state, and future needs of the field of conserving paintings on canvas.



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**Deadline for November editorial submissions: October 1, 2023. Submit to [carmina@culturalheritage.org](mailto:carmina@culturalheritage.org).**

We reserve the right to edit for brevity and clarity.

#### ADVERTISING

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

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

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## In This Issue

- 1,5 Bags, Biomarkers, and Biographies: Keeping up with Archaeological Science in the Collections Repository
- 4 From the Executive Director
- 14 Association News
- 18 Annual Meeting News
- 19 Foundation News
- 23 JAIC News
- 24 Health & Safety
- 26 New Materials, Research, & Resources
- 29 New Publications
- 30 People | Worth Noting
- 32 Conservation Graduate Programs
- 34 Specialty Groups & Networks

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Volume 48(5)

# From the Executive Director

It's September and Now is the Time to Renew — I'd Love to Hear from You!

**R**enewals: September is here, and that means it's time to renew your membership with AIC. But more than that, renewing is about showing your commitment to our shared vision and values. Your timely renewal helps keep AIC steady, ensuring we're always ready to support you.

**Over the next month, you'll be reminded that membership renewal season has begun.** We'll be gently nudging you about membership renewals. We'll share more about what we're working on for you! For a taste, you will hear about our efforts to update our code of ethics and bylaws, refining the professional membership application process, and carving out opportunities for leadership. We'll be tackling big issues in the field.

**The 2024 AIC Annual Meeting in Salt Lake City** will be organized around the idea of "expecting the unexpected" in our field and look forward to continuing conversations around sustainability, labor, climate change, and more. *Don't forget to get your abstracts in by Friday, September 15th!*

Plus, we're tackling some big industry challenges. We're tailoring events to fit your needs and giving ourselves a refresh to make your online experience even better!

**We're enhancing our communications and I'd love to hear from you!** I want to know more about you and what you need from AIC at this stage of your career. Your insights steer the ship at AIC; you're the heartbeat of AIC and our field! Send me an email—let's catch up over a virtual coffee. Or better yet, join me for a relaxed First Wednesday Lunch (1<sup>st</sup> Wednesdays at 1:00 p.m. ET) with me and fellow members.

Renewal and realignment are the keys to supporting you according to our core values. Your feedback guides us in refining policies, procedures, and practices that truly make a difference—for you and the entire field.

Your continued membership is vital! Please renew your membership today to continue to be part of our future. Give us a call or visit [www.culturalheritage.org/renew](http://www.culturalheritage.org/renew).

—Lissa Rosenthal-Yoffe, Executive Director, [lissa@culturalheritage.org](mailto:lissa@culturalheritage.org)

**P.S. Don't forget our online renewal contest!** Renew online by November 15, 2023, for a chance to win our grand prize of a free annual meeting registration and two free nights at our host hotel or one of our two first-place prizes—complimentary 2024 membership.



Lissa Rosenthal-Yoffe  
Executive Director



# Bags, Biomarkers, and Biographies

Continued from cover

As a field, archaeological science/archaeometry has exploded over the last two decades, generating archaeological research that is more technologically advanced, interdisciplinary, and collaborative (Pilaar Birch and Szpak 2022). Via techniques ranging from aDNA to zooarchaeology, archaeometry opens doors to aspects of the past that were previously inaccessible. While archaeometric methods differ in focus, all require informed sample selection for valid and reliable results. Given that storage history can play a major role in sample viability, managers of archaeological collections have a crucial role to play in this evolving field. Here, we aim to provide:

- › A primer on some common archaeometric methods,
- › insights from archaeological researchers about appropriate sample storage for each method, and
- › a point of departure for further research and dialogue between collections specialists and archaeologists.

We interviewed thirteen researchers about nine different archaeometric methods; interview questions focused on issues of sample integrity/viability, potential causes of contamination, and how storage decision-making can impact research results. Although we excluded issues due to conservation treatment, we note that most of the researchers interviewed mentioned problematic past conservation treatments.

**While beyond the scope of this paper, the ethics of sample selection and destructive analysis are important considerations in archaeometric research for reasons relating to privacy, preservation, and cultural respect.**

We supplemented the interviews with a basic literature review to bring the total methods investigated to eleven (each of which is summarized below). General findings are synthesized into a quick reference tool (Table 1). We report researcher insights about sample sensitivities and storage recommendations in the tables that follow. Together, the tables both provide guidance for storage decision-making and highlight areas of ambiguity or contradiction requiring further investigation.

**Table 1. Summary of storage concerns reported**

	Temperature	RH / moisture	UV	Dust	VOCs, pollutants	Fungal activity	Pest activity	Breakage / abrasion	Storage materials	Handling contamination	Biocides
aDNA analysis	x	x	x			x	x		x	x	
Archaeobotany	x	x	x	x		x	x	x	x		
Dendrochronology	x	x				x		x			
Micromorphology	x	x	x	x		x	x	x	x		
Optical microscopy				x		x		x			
Organic residue analysis	x	x	x	x	x	x	x		x	x	x
Osteoarchaeology	x	x	x		x	x	x	x	x		
Radiocarbon dating	x	x			x	x	x	x	x	x	x
Stable Isotope Analysis		x				x			x		
XRF				x	x				x		x
ZooMS	x	x	x			x			x		

The list of archaeometric analyses discussed here is far from comprehensive. Notable omissions include various types of chromatography, Fourier transform infrared spectroscopy (FTIR), particle induced x-ray emission (PIXE), Raman spectroscopy, scanning electron microscopy/energy-dispersive spectrometry (SEM/EDS or EDX), thermoluminescence (TL) dating, x-ray diffraction (XRD), use-wear analysis, and advanced imaging such as computed tomography (CT) scanning or microtomography.

# Archaeometric Methods and Their Storage Sensitivities

Analyses can be broadly subdivided by the type of preservation required to maintain sample viability:

- › **Morphological preservation** requires prevention of surface alteration and breakage.
- › **Elemental preservation** requires shielding from surface contaminants or chemical alteration.
- › **Molecular preservation** requires environmental control to slow alteration of molecular bonds, and prevention of contamination from people, pests, storage materials, or other materials.

Analyses are frequently employed in combination. If multiple analyses are possible, storage recommendations for all applicable analyses apply.

## MORPHOLOGICAL PRESERVATION

### **Archaeobotanical Analysis**

*An umbrella term for specialist methodologies, including water flotation (Maltas et al. 2023), used to recover and interpret ancient plant material. Results can inform understanding about environment, agriculture, diet, and other factors. The methods are usually non-destructive, utilizing purpose-taken soil samples containing macroremains and microbotanicals from soil and lithic artifacts.*

Sensitivities	<ul style="list-style-type: none"><li>› Breakage and abrasion, high humidity/fungal growth, environmental fluctuations, insect and rodent activity, UV light, poor quality storage materials that degrade, promoting dissociation.</li><li>› Long-term storage leads to desiccation and breakage when processing unfloted samples (Karakaya 2023; Miller 2023). Airborne particulates contaminate microbotanicals (McNamee 2023).</li></ul>
Storage Recommendations	<ul style="list-style-type: none"><li>› Breathable paper bags discourage fungal growth; if plastic bags are used, samples must be completely dry.</li><li>› If waterlogged, keep wet until processing (Karakaya 2023).</li><li>› Use zip-seal bags with caution as they flatten samples and encourage crushing.</li><li>› Store bagged samples within rigid containers to prevent breakage (Figure 1).</li><li>› Do not store unsorted material directly in hard containers to prevent impact with the sides and breakage (Miller 2023).</li><li>› In some cases, freeze to preserve pollen (McNamee 2023).</li></ul>



**Figure 1. Naomi F. Miller, Consulting Scholar, Near East Section, Penn Museum, demonstrates her packing method for floated, not-yet sorted archaeobotanical samples during a video interview. Samples are double-bagged, the contents gently concentrated in one corner, labels are inserted between the two bags, and the remaining bag is rolled around the sample to create a self-cushioning mass. Bags are packed into a rigid box.**

## Dendrochronology

Analysis of tree growth ring patterns to determine precise dates and historical climate. A destructive sample is usually taken, but non-destructive tomography imaging can be used. Any wood that contains enough growth rings to form a signature pattern can be utilized.

Sensitivities	<ul style="list-style-type: none"><li>› Breakage, high humidity, fungal growth (Brewer 2023).</li></ul>
Storage Recommendations	<ul style="list-style-type: none"><li>› If storage conditions are humid, consider desiccating non-water-logged samples.</li><li>› Charcoal: Wrap in Tyvek 1623E (a breathable barrier); pad to prevent breakage; store in polyethylene bags; store bags in rigid containers with dividers between samples to prevent breakage.</li><li>› Cross sections: Store in polyethylene bags to prevent dissociation in the event of radial cracking.</li><li>› Cores: Mount on batons with a stable, reversible adhesive.</li><li>› Waterlogged: Store cool immersed in fresh water in lidded containers (Brewer 2023).</li></ul>
Additional Notes	Peter Brewer, Curator of Collections, Laboratory of Tree-Ring Research, University of Arizona, writes: "I prefer not to use aluminum foil although it's far from the worst storage solution I've seen. Some people (particularly those conducting radiocarbon analyses) raise concerns about long-term storage like this. Some foils have coatings and contaminants which have been argued to be a problem, but one of the main issues is that if there is any moisture in the sample, then this will quickly corrode the foil to aluminum oxide which can cause issues. For curatorial purposes though the main concern I have is that aluminum often becomes quite brittle over time." (Brewer 2023).

## Micromorphological Analysis

An umbrella term for specialist techniques to determine the formation, stratigraphy, and constituents of sediments at a microscopic level. Results clarify depositional history, ancient land use, and environment; it utilizes purpose-collected sediment blocks and is destructive.

Sensitivities	<ul style="list-style-type: none"><li>› Breakage, high temperatures, high humidity, UV light, fungal growth, dust, insect and rodent activity, non-supportive storage materials, plasticizer contamination (Matthews 2023).</li></ul>
Storage Recommendations	<ul style="list-style-type: none"><li>› Dark, with air circulation.</li><li>› Soil blocks prior to resin impregnation for thin sectioning: as lifted, usually wrapped in tissue and taped, or in Kubiena-style tins, protected from breakage and disaggregation. In most cases, store dry.</li><li>› If waterlogged, wrap in plastic and keep in a cold storage.</li><li>› For resin-impregnated blocks and thin sections: In sealed plastic bags to prevent human exposure to resin fumes, dry, and in rigid containers to prevent breakage. Desiccate if necessary (Matthews 2023).</li></ul>

## Optical Microscopy

Visual examination under various magnifications, especially with polarized light, specialized light sources, specialized mounting techniques using various refractive index media, and stains. This is often used as a first step in an analytical program, and is routinely used for materials identification, to clarify manufacturing details and use-wear, and to answer other questions. Microscopy can be non-destructive, or it may require removal of a microsample. Any artifact is a candidate.

Sensitivities	<ul style="list-style-type: none"> <li>› Breakage, abrasion, dust; in rare cases, fungal growth (Barabe 2023).</li> </ul>
Storage Recommendations	<ul style="list-style-type: none"> <li>› Paint and fiber samples: glass or metal containers; avoid organics or plastics.</li> <li>› Microsamples: Place the microsample on a glass slide, cover with a coverslip, tape on all four sides, and store in purpose-manufactured slide boxes. If necessary to prevent breakage, store within secondary hard-sided containment (Barabe 2023).</li> </ul>

### **Osteoarcheological, Zooarcheological or Archaeozoological Analysis**

*Umbrella terms for specialist methodologies to analyze morphological characteristics of human and non-human skeletal material. Analysis is non-destructive. Results can establish species of animal, age, sex, and pathology, and can clarify diet, farming, trade, and other factors. Skeletal material and worked bone or teeth artifacts are utilized.*

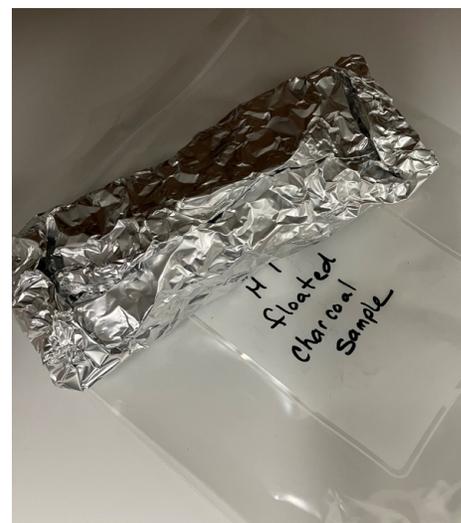
Sensitivities	<ul style="list-style-type: none"> <li>› High temperature, high humidity, environmental fluctuations, UV light, breakage, abrasion, fungal, bacterial, insect and rodent activity, acidic storage materials, volatiles (Vanin et al. 2021; Mircea et al. 2018; Le Cabec and Toussaint 2017; Cassman, Odegaard 2006a, 2006b; Bowron 2003).</li> </ul>
Storage Recommendations	<ul style="list-style-type: none"> <li>› Avoid acidic materials.</li> <li>› Contain small fragments within polyethylene bags.</li> <li>› Do not overcrowd.</li> <li>› Pack in rigid containers, adequately padded and arranged to prevent abrasion and fragmentation (Cassman and Odegaard 2006b; Bowron 2003).</li> </ul>

## **ELEMENTAL PRESERVATION**

### **Radiocarbon, Accelerator Mass Spectrometry (AMS), or Carbon 14 (C-14) Dating**

*A dating method that uses the half-life of <sup>14</sup>C to estimate the elapsed time since an organism died (ceased accumulating carbon). This method is destructive. Candidates for analysis include organics such as wood, seeds, textile fibers, basketry, and skeletal material; and inorganic biogenic carbonates such as mollusk shells.*

Sensitivities	<ul style="list-style-type: none"> <li>› Breakage, handling contaminants, storage material contaminants, fungal growth, insect or rodent activity, biocides, volatiles, cigarette smoke (Hadden and Cherkinsky 2023; Yates, Smith, and Bertuch 2015).</li> </ul>
Storage Recommendations	<ul style="list-style-type: none"> <li>› Handle with gloves.</li> <li>› Avoid cellulosic materials or graphite pencil.</li> <li>› Store in crush-resistant containers, preferably clear. Some prefer aluminum or glass (Yates, Smith, and Bertuch 2015); others advise against aluminum foil (Hadden and Cherkinsky 2023) (Figure 2).</li> <li>› Some permit storing in lab-quality plastic bags, whirl-paks or plastic vials (Hadden and Cherkinsky 2023); others warn against contamination by plastics in microgram residues (Yates, Smith, and Bertuch 2015).</li> <li>› May be stored in silica gel to discourage biological growth and contamination.</li> <li>› For short-term storage, may be frozen prior to freeze-drying (Yates, Smith, and Bertuch 2015).</li> </ul>



**Figure 2. A sample stored for potential future radiocarbon analysis wrapped in aluminum foil – a common storage solution both in the field and in storage repositories. To our surprise, the analysts interviewed discourages this practice. Courtesy of M. Schoenfelder, State Historical Society of North Dakota.**

Additional Notes	<p>Carla Hadden, Director, University of Georgia Center for Applied Isotope Studies, writes: “Here is my personal list of reasons why I hate aluminum foil:</p> <ul style="list-style-type: none"> <li>› The risk of contamination from lab-quality plastic containers is really low. We use polypropylene centrifuge tubes, Eppendorf vials, and bags here in the lab. Alex Cherkinsky, Senior Research Scientist, PI of the Radiocarbon Dating Lab at the UGA Center for Applied Isotope Studies, and I both use whirl-paks in our own fieldwork (he’s a soil scientist, and I’m an archaeologist).</li> <li>› We like to see the sample before we open it, to get a sense of what we’re dealing with. In aluminum foil, we can’t tell how big/small or robust/fragile it is, or whether it’s going to fall apart when we open it.</li> <li>› Aluminum foil isn’t easy to reclose. Every time you open/reclose it, the aluminum foil is weakened along the folds and starts to tear and fall apart until eventually, it is just a wadded-up mess.</li> <li>› If the foil is directly labeled, the labeling gets obliterated quickly.</li> <li>› Aluminum foil provides no protection to the sample [against crushing]” (Hadden and Cherkinsky 2023).</li> </ul>
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### Stable Isotope Analysis

*Determination of isotope ratios that are regional markers using mass spectrometry (MS).* This method is destructive. It is used to reconstruct diet and climate; and to determine provenance of plants and materials such as ivory, metals, and glass. Candidates include bone, shell, metal, stone, glass, and archaeobotanical samples.

Sensitivities	<ul style="list-style-type: none"> <li>› High humidity, possibly fungal growth, storage material contaminants including plasticizers and paper materials (Vaiglova 2023, 55; Fraser, Meier-Augenstein, and Kalin 2008).</li> </ul>
Storage Recommendations	<ul style="list-style-type: none"> <li>› Glass vials.</li> <li>› Some analysts permit plastic and paper containers (Vaiglova 2023, 55); others advise against plastic and paper (Fraser, Meier-Augenstein, and Kalin 2008).</li> </ul>

### X-ray Fluorescence Spectroscopy (XRF)

*Elemental analysis via excitation of materials by X-rays, inducing emission of electrons and, in turn, X-rays at characteristic energies.* The resulting spectrum indicates elements present. Depending on the instrument, sampling can be non-destructive. It can be used to illuminate metal alloy or glass composition, characterize ceramic pastes, determine ore or lithics provenance, and identify inorganic pigments, among other applications. A wide range of materials can be analyzed.

Sensitivities	<ul style="list-style-type: none"> <li>› Storage and labeling contaminants, surface contaminants (Frahm 2023), volatiles from oak storage furniture (Mödlinger and Piccardo 2013).</li> </ul>
Storage Recommendations	<ul style="list-style-type: none"> <li>› Protect from particulate and chemical surface contamination (Frahm 2023).</li> </ul>

## MOLECULAR PRESERVATION

### Ancient DNA (aDNA) Analysis

*Extraction, amplification, and sequencing of animal or plant DNA to determine species, phylogenetic relationships and ancestry, or sequencing of microbial DNA to study paleodisease and microbiomes.* This method is usually destructive. Samples can be extracted from bone, teeth, plant remains, and other organic materials.

Sensitivities	<ul style="list-style-type: none"> <li>➤ High temperature; high humidity or liquid water; UV light; bacterial and fungal, insect, or rodent activity; acidic storage materials; improper handling (Brunson 2023; Llamas et al. 2017; Eklund 2012; Bollongino, Tresset, and Vigne 2008; Pruvost et al. 2007; Yang and Watt 2005).</li> </ul>
Storage Recommendations	<ul style="list-style-type: none"> <li>➤ Cold, dry, dark, in plastic bags (Llamas et al. 2017; Eklund 2012; Bollongino, Tresset, and Vigne 2008; Pruvost et al. 2007; Yang and Watt 2005).</li> <li>➤ If wet or already frozen, store frozen (Llamas et al. 2017; Pruvost et al. 2007).</li> <li>➤ Maintain a record of people who handle the artifact or sample (Le Cabec and Toussaint 2017, 6).</li> </ul>

### Organic Residue Analysis

An umbrella term for combined analyses used to identify molecular biomarkers of ancient organic material. Specific techniques may include gas chromatography-mass spectrometry (GC-MS), Fourier transform infrared spectroscopy (FTIR), aDNA analysis, and others. These techniques can be destructive or non-destructive. They can be used to reconstruct diet, determine vessel use, and identify adhesives, dyes, and other materials, informing understanding of diet, economies, and migration. Artifacts that can be sampled include ceramic vessels used for food storage, preparation or consumption; resin residues; dyed textiles; and others.

Sensitivities	<ul style="list-style-type: none"> <li>➤ High temperatures, high humidity, UV light, fungal growth, improper handling, storage materials, biocides, insect or rodent activity, dust, and food or drink in the storage area including coffee particles, cigarette smoke (Birney 2023; McGovern 2023; Brunson 2023; Koh and Birney 2019).</li> </ul>
Storage Recommendations	<ul style="list-style-type: none"> <li>➤ Dry, cool, dark (Birney 2023; Brunson 2023); in some situations, freezing preferable (McGovern 2023).</li> <li>➤ Wrap samples in aluminum foil (Birney 2023; McGovern 2019) or paper (McGovern 2019).</li> <li>➤ Some researchers advise against plastics (Birney 2023; Oudemans and Erhardt 1996); others advise that while most plastics should be avoided, high-quality PVAc containers are fine (McGovern 2019).</li> <li>➤ Closed storage to prevent dust (Brunson 2023).</li> </ul>



**Figure 3. Unmodified animal bones are often stored in bulked bags (usually by provenience unit). However, interviews revealed that this storage practice can complicate analyses due to abrasion, breakage, and cross-sample molecular contamination. Courtesy of M. Schoenfelder, State Historical Society of North Dakota.**

### Zooarchaeology by Mass Spectrometry (ZooMS)

Analysis of collagen peptides to determine a characteristic spectrum, used for genus and sometimes species-level identification of animal materials, using matrix-assisted laser desorption/ionization time-of-flight (MALDI-TOF) mass spectrometry (MS). This technique can be destructive or non-destructive. Candidates for analysis are any material that contains collagen: bone, teeth, antler, leather, and egg or animal binders.

Sensitivities	High temperature, high humidity, UV light, bacterial and fungal activity, acidic storage materials, animal-based storage materials, cross-contamination with other specimens (Figure 3), dissociation from excavation context (Brunson 2023, Richter et al. 2022).
Storage Recommendations	Dry, cool, dark, non-acidic (Brunson 2023).

## Further Observations

This preliminary research revealed that there is no single approach to storage decision-making for archaeological collections. Some general reflections that resulted from researcher interviews:

- › Many objects are candidates for analysis methods that have different (and even opposing) storage needs. This makes generalizing about storage recommendations across collections extremely difficult.
- › There can be a lack of consensus *within* researcher communities about appropriate artifact storage and the potential for contamination. There are not enough controlled studies on this issue to be confident that certain storage decisions are appropriate for specific samples. Additional study is needed to build collections care standards that maximize the research potential of archaeological objects.
- › We need to balance what is ideal (i.e., refrigerated storage for all potential DNA samples) with what might be more feasible across a large collection (i.e., cool, dry storage). Balance will require dialogue and collaborative research among collections specialists and archaeological scientists.
- › Storage environment plays a central role in determining sample viability; interviewees cited fungal growth, high humidity, storage material contamination, and heat as the most frequent causes of concern. Tied to this, one thread that ran through many interviews was an emphasis on artifact “biographies.” The likelihood of exposure to heat, handling contamination, and other detrimental factors are important to disclose *regardless of when this occurred*, since the changes wrought can be permanent (even if invisible). Collections care professionals should keep comprehensive records of the storage histories of the objects they manage and make it a regular practice to make them available to archaeological scientists. For many methods, pre-treatments and other contingencies can help archaeological scientists navigate a known source of contamination or degradation; however, researchers must be informed about pre-existing problems or prior exposures so they can deploy appropriate corrective measures. As Birney states, “The artifact does not need to have had a good life. I just need to know what that life was” (2023).

## Concluding Remarks

As archaeological science evolves, so should our understanding of how collections care decisions impact its success. Our interviews with archaeological scientists suggest that decisions about collections care:

- › Impact the pool of viable candidates (samples) for archaeometric sampling.
- › Can potentially skew research results and interpretation.
- › Do not need to be perfect but do need to be disclosed.

Our research revealed potential issues with the common practice of storing radiocarbon samples in aluminum foil, for example, while plastic proved to be a far less serious concern for most researchers than we expected. More discussion between archaeological researchers and collections care professionals is needed to evaluate the extent and nature of storage decision impacts and to figure out how they can be mitigated in ways that are acceptable and feasible to all.

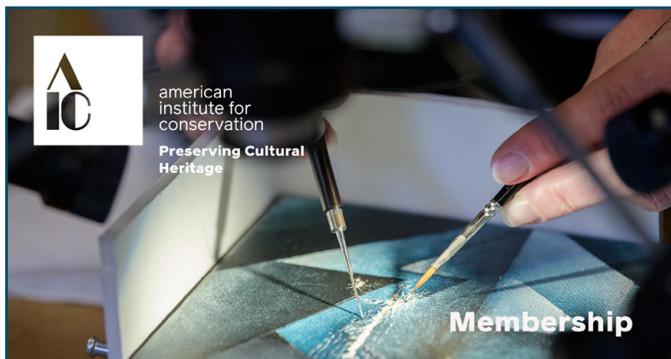
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# Association News

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## Nominating Committee Seeks Candidates

Congratulations to the newly-elected members of the AIC Board and Nominating Committee who began their three-year terms in May 2023: Gregory Bailey (Director, Specialty Groups), Beth Edelstein (Director, Professional Education), and Bianca Garcia (Nominating Committee)! The Nominating Committee thanks everyone who nominated a candidate, ran for office, and voted in 2023.

The Committee encourages members to submit nominations or self-nominations for qualified candidates for the 2024 election to the following positions:

### BOARD

- › **AIC Board Secretary** (two-year term, eligible for up to three consecutive terms)
- › **AIC Board Treasurer** (two-year term, eligible for up to three consecutive terms)
- › **Director, Committees and Networks** (three-year term, eligible for up to two consecutive terms),

*The AIC Bylaws require that candidates for officer and director positions be Fellows or Professional Associates.\**

### NOMINATING COMMITTEE

- › **Nominating Committee Member** (three-year term)

*The current AIC Bylaws require that two members of the committee be Fellows; to maintain this balance, the 2024 candidates must be Fellows.\**

### NOMINATIONS

#### **Self-nominations are strongly encouraged.**

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, task forces, specialty groups, or in other capacities. The Nominating Committee must receive completed nominations by February 24, 2024, three months prior to the Member Business Meeting. You may nominate yourself or another eligible member by [completing this form](#) or contacting Nominating Committee Chair Renée Stein ([rastein@emory.edu](mailto:rastein@emory.edu)).

The final slate will be announced to the membership in the spring and an electronic vote will be held in April for both board and Nominating Committee positions.

Committee members will gladly discuss any aspect of the nominating and election process with potential candidates and with anyone interested in nominating candidates. Please contact Renée Stein ([rastein@emory.edu](mailto:rastein@emory.edu)), Chela Metzger ([cmetzger@library.ucla.edu](mailto:cmetzger@library.ucla.edu)), or Bianca Garcia ([bianca.m.garcia@gmail.com](mailto:bianca.m.garcia@gmail.com)).

*\* Eligibility for board and Nominating Committee positions is subject to change based on recommendations of the Bylaws Committee and board and vote on the proposed bylaws changes by the current Professional Associate and Fellow members.*

## Call for AIC Award Nominations

Start thinking about your colleagues that need recognition! Our deadline is January 15, 2024, but you can start now by reading our different awards. Perhaps a nomination will spring to mind while reading the descriptions. Each person, book, or institution nominated requires three letters of support. In support of diversity, equity, inclusion, and accessibility, the committee gives special consideration to nominees whose work addresses the DEIA goals expressed in our current strategic plan and/or who identify as BIPOC or are members of groups underrepresented in the profession. Read more at [www.culturalheritage.org/awards](http://www.culturalheritage.org/awards), and email any questions to [awards@culturalheritage.org](mailto:awards@culturalheritage.org).



### Awards Questions?

Contact the Awards Committee to submit nominations or to ask questions at [awards@culturalheritage.org](mailto:awards@culturalheritage.org).

## IAG: Save the Date

This year's meeting of the Internal Advisory Group (IAG) will be virtual again, and is planned for Friday, December 1. All chairs of committees, specialty groups, and networks are invited to join, along with board and staff members and our editors. Chairs should save the date and block their calendar or designate someone to attend in their stead if they cannot attend.

At IAG, we discuss current and future annual meeting planning, key membership topics, and other items of importance. FAIC staff also share information about their programs to encourage cross-collaboration. All leaders who attend IAG should report back to members about the proceedings, so look for those updates in December!

Learn more about IAG at <https://www.culturalheritage.org/about-us/association/leadership/internal-advisory-group>.

## AIC Board Meetings

The AIC Board meets officially three times a year, with occasional meetings between for specific topic discussions. The meetings are held in person before the annual meeting, in late summer/early fall, and around the time of IAG in late November or early December.

The November meeting is when the next year's budget is voted on, so staff work closely with volunteers to ensure our budget preparation is complete in September for review in October. This is the impetus for our budget schedule. Chairs will also note that board reports are due for these meetings, except the summer meeting, so the board can discuss the activities of the organization.

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## Volunteer Handbook

Staff are working on a new living document that will help guide volunteers and members. Some important aspects of the handbook include a description of our various types of groups and how to create and govern each one. The sections include governance, finance, communications, education and training, funding, resources, and acknowledgements. A draft will be shared with current volunteers when it is completed, then members will be able to read and review to learn more about both the organization and the many people who contribute their efforts.

## Membership Renewals Open Now

Plan ahead for 2024! You can now renew your membership at any time in our member portal. Add or drop any specialty groups or networks when renewing. You can also safely save your encrypted payment information with our credit card processor for future transactions or make your invoice available to a designated billing contact within your organization.

### HOW TO RENEW

- › Visit [members.culturalheritage.org](https://members.culturalheritage.org), and click on Join/Renew.
- › Select Renew Membership process.
- › Update your contact information. Add secondary phone and email accounts in case you lose access to your primary contact accounts.
- › Select your membership type and package (choose Digital Only if you prefer not to receive a quarterly journal in print).
- › Add or remove your preferred specialty groups and networks using the Select button. If there is no price, it is free to join.
- › Decide whether to fund DEIA Programming for members, then click next.
- › Let us know if you are interested in AIC leadership or volunteering, then click next.
- › Interested in a payment plan for your membership? Select an option here (it applies only to the base membership and not specialty groups or add-ons).
- › Add your credit/debit card information or add your checking account routing numbers, or bill your Institution if applicable. Inform your organization's billing contact person if you bill your organization. If you don't who that is, we can let you know.

Check your membership status at any time at [members.culturalheritage.org](https://members.culturalheritage.org).  
Email any questions to [membership@culturalheritage.org](mailto:membership@culturalheritage.org).

## Committee Updates

### EMERGENCY COMMITTEE

In this issue's dispatch from the Emergency Committee, we are starting an interview series to spotlight people doing exciting work in emergency planning and response. Follow our series to learn more about the world of emergency preparedness, new initiatives and developments, and how our colleagues are working to expand and improve preparedness within the cultural heritage community.

Our first interview subject is **Lori Foley**, coordinator of the Heritage Emergency National Task Force in FEMA's Office of Environmental Planning & Historic Preservation. The Heritage Emergency National Task Force (HENTF), co-sponsored by FEMA and the Smithsonian, is a nationwide partnership of 62 cultural heritage organizations and federal agencies. FAIC is a member of HENTF. Originally founded in 1995, its goal is to protect cultural heritage from the damaging effects of natural disasters and emergencies through emergency preparation, immediate emergency response, and recovery assistance. HENTF provides education and training opportunities, coordinates between organizations in the event of



Lori Foley

an emergency, and works to increase preparedness for the government, cultural organizations, and the general public.

In our interview, we spoke with Lori about her background and experience at HENTF, challenges and successes she has experienced in her work, and the future of the emergency preparedness for cultural institutions. In Lori's words: "Raising awareness about the importance and value of protecting cultural heritage takes time. And patience. And infinite optimism."

She also noted that "Every disaster is an opportunity to foster relationships among cultural institutions so they can build back better—together—and an opportunity to introduce the arts and culture sector to emergency managers so they are better prepared to work with this sector in the future."

Read the full interview to learn more about Lori's work at HENTF and insights into the field. You can also learn more about HENTF on their website: <https://culturalrescue.si.edu/hentf>.

—Elizabeth Drolet, [elizabeth@droletconservation.com](mailto:elizabeth@droletconservation.com), Joan Bacharach, [joan\\_bacharach@nps.gov](mailto:joan_bacharach@nps.gov), and Hamada Kotb, [hsr00@fayoum.edu.eg](mailto:hsr00@fayoum.edu.eg)

## SUSTAINABILITY COMMITTEE

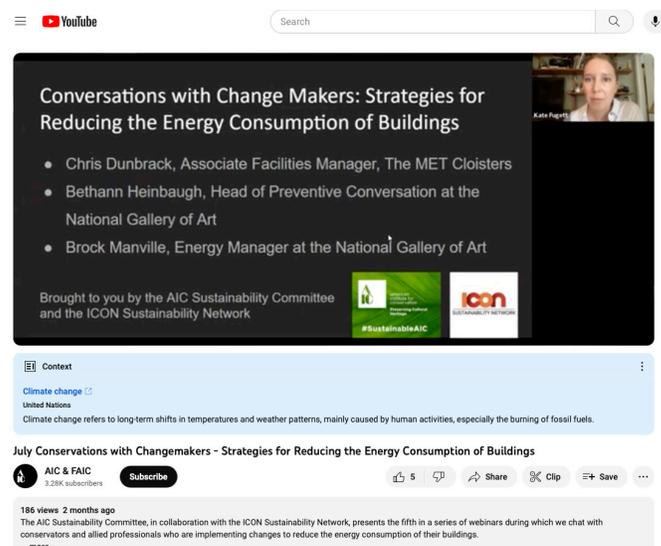
The AIC Sustainability Committee (SC), in collaboration with the ICON Sustainability Network, held the fifth webinar in the series *Conversations with Change Makers* on July 13th. The discussion, which focused on **Strategies to Reducing Energy Consumption of Buildings**, was recorded and is now available on AIC's YouTube channel: <https://youtu.be/jNRD1G8LL>.

Speakers included:

- › the Metropolitan Museum of Art (MET) Cloister's Associate Buildings Manager Christopher Dunbrack, and
- › two staff members at The National Gallery of Art: Bethann Heinbaugh, Head of Preventive Conservation, along with Brock Manville, Energy Manager.

The panel discussed how high energy consumption used to heat, cool, de/humidify, and light buildings is one of the cultural heritage sector's biggest contributors towards environmental impacts. After decades of regarding one-size-fits-all, non-fluctuating indoor environmental parameters as the gold standard, the field is now questioning the value of this approach. They reviewed the energy-savings strategies implemented at their institutions, including pursuing geothermal energy at the MET Cloisters and widening the range of climate set points. The MET Cloisters houses the MET's medieval collection which is displayed in a modern museum made from original elements of castles, monasteries, and churches. The Cloisters' collection includes textiles, polychromy, stained glass, and more. The National Gallery of Art in Washington, DC, is a center for visual art, culture, and education. Its collection includes paintings, sculpture, decorative arts, and prints and drawings.

—Yadin Larochette, on behalf of the AIC Sustainability Committee, [yadinl@gmail.com](mailto:yadinl@gmail.com)



Watch the event at <https://youtu.be/jNRD1G8LL>

# Annual Meeting News

## Submit an Abstract – Don't Miss the Deadline!

AIC is currently accepting abstracts for our 2024 AIC Annual Meeting, which will happen on May 20–24, in Salt Lake City, Utah. The abstract submission portal is now open and will remain so until the abstract submission deadline of **September 15, 2023**.

We are accepting abstracts centered around the meeting theme: “Expect the Unexpected: Embracing and Managing Change, Uncertainty, and Surprise.”

Start the abstract submission process by learning more about the types of sessions offered at the Annual Meeting:

- › **General Sessions** – have an idea for a talk that transcends your specialty?
- › **Specialty Sessions** – new information added recently!
- › **Poster Session** – learn about our new 10-minute talk with poster option
- › **Pre, Post, and Lunch Sessions** – have a great idea for a longer session? Learn how to submit it as a pre, post, or lunch session
- › **Workshops** – lead a longer hands-on program

Be sure to review the [submission instructions](#) before accessing the abstract submission portal.

**Submit your abstract by September 15.**

—Ruth Seyler, Meetings & Advocacy Director, [rseyler@culturalheritage.org](mailto:rseyler@culturalheritage.org)

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Installation view, *Arts of Korea*, Brooklyn Museum, on view beginning September 15, 2017. (Photo: Brooklyn Museum)

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# Foundation News

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## FAIC Awarded \$350,000 NEH Grant to Expand Sustainability Tools in Cultural Heritage

In August, FAIC was awarded the organization's first [Digital Humanities Advancement Grant](#) by the National Endowment for the Humanities (NEH). With the two-year \$350,000 grant, FAIC will refine the [Sustainability Tools in Cultural Heritage \(STiCH\) Carbon Calculator](#), an open-access digital tool designed to help practitioners make sustainable choices that can lower the environmental impact of their work. User-led evaluations will guide a redesign of the STiCH Carbon Calculator and development of new tutorials to help educate conservators and cultural-heritage professionals from across the globe so they can take climate action. The project will address one of the key findings of the recently released [Held in Trust](#) report: The existential threat posed by the climate crisis requires immediate action by all sectors of society, including professionals at cultural heritage institutions, collections, and sites.

STiCH uses Life Cycle Assessment (LCA), a science-based environmental modeling tool, to calculate the carbon footprint of materials used for the treatment, display, and transportation of cultural heritage. Past NEH Tier I and II Research and Development Grants (2017-2022) to FAIC supported building STiCH calculator software, case studies, and website.

Sarah Nunberg (Principal of The Objects Conservation Studio, LLC, and Adjunct Professor at Pratt Institute) and Matthew Eckelman (Associate Professor of Civil and Environmental Engineering at Northeastern University) will serve as Principal Investigators, with additional support from Sarah Sutton (Co-founder and CEO, Environment and Culture Partners) and Henry McGhie (Consultant, Curating Tomorrow). Sarah Sanchez, Ellen Pearlstein, Michael Doutre, Melissa Amundsen, Rachel Danzing, and Celine Wachsmuth will also consult on the project. Deputy Director Tiffani Emig ([temig@culturalheritage.org](mailto:temig@culturalheritage.org)) will serve as project director for the grant, and a call for a contracted project assistant has recently been [posted on our website](#), in the AIC member community, and on AIC social media platforms.

—Tiffani Emig, AIC and FAIC Deputy Director, [temig@culturalheritage.org](mailto:temig@culturalheritage.org)

## Help FAIC Celebrate with \$50 for Fifty Years

We can hardly believe it ourselves, but FAIC is now 50 years old (and may we say, we're looking great for our age)! More than 2,100 people learn about conservation each month through our Friends of Conservation email list, and last year's "Ask a Conservator Day" reached as many as 10 million people with participants from more than 16 countries, but that's just a small sampling of everything FAIC is up to these days. From rescuing collections from natural disasters to helping smaller institutions get the trusted collections care help they need, FAIC is on the job.

None of this would be possible without our fantastic donors, which is why we're having a little celebration as the year comes to a close. Would you consider, outside of any planned yearly gift, giving in an increment of \$50 to fête our foundation with a birthday cheer? We're so grateful for all of you and are grateful to be able to support you and the field!

### **Donate today!**

—Lissa Rosenthal-Yoffe, AIC and FAIC Executive Director, [lissa@culturalheritage.org](mailto:lissa@culturalheritage.org)

## Get to Know a Donor: Susan Barger

Each issue, we'll shine a light on the people who help us keep the lights on by celebrating them with a feature piece. Know someone who we should feature? Email me, Development Manager Anna-Claire McGrath, at [acmcgrath@culturalheritage.org](mailto:acmcgrath@culturalheritage.org).



foundation  
for advancement  
in conservation

**50 Years of Protecting  
Cultural Heritage**

Susan Barger began her career before conservation schools were even a thing, and pioneered a new trail by using her degree in material science to study art. She disagreed when I called her a superstar, but I think it's an apt way to talk about her long career of conservation work on the East Coast and now back home in the Southwest, teaching conservation as well as doing preventive conservation, museum services, even studying lobbying to help protect smaller museums in new ways.

"When we first had conservation science at Johns Hopkins, it was [teaching students] how working on art objects should be working on different kinds of things," she told me. "Initially the idea was that our students would have everything they needed from a material science degree and everything that a conservation scientist did in a year . . . and that was just crazy. So, I actually began a seminar on how to [approach and] solve a problem when working with art projects."

Listening to Susan talk, you will want to visit the Southwest immediately. Her love of the region is palpable. "I grew up out here," she said when I asked her why she's chosen to make her career there. "And I'm the daughter of conquistadors."

Susan was the first coordinator of Connecting to Collections Care (C2C Care) when it came to FAIC, a role she served for over four years. "I think it's a really important program because there's a lot of need for professional development for people in small institutions," she said, noting that many small collections are cared for by volunteers. "A lot of times smaller institutions have really important stuff, and they care for it with loving hands at home."

Thank you, Susan! We're so grateful for everything you do.

—Anna-Claire McGrath, FAIC Development Manager,  
[acmcgrath@culturalheritage.org](mailto:acmcgrath@culturalheritage.org)



Susan Barger, above, was also interviewed by Colleen Grant for PCN (formerly CCN) in 2020. [Read that interview in the online community blog.](#)

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

FAIC, with support from the Samuel H. Kress Foundation, will once again offer a Conservation Publication Fellowship for 2023. With an award of up to \$30,000, the fellowships allow authors to take time off from their employment or private practice to complete a book-length manuscript.

Recent subjects addressed by Fellows have varied widely, including broad issues such as care and conservation of photographs, specific topics such as dalle de verre glass, a conservation guide for section 106 archaeology, Spanish translations, and even a memoir. Published works by Fellowship recipients, which can be viewed at <https://www.culturalheritage.org/resources/funding/publication/kress-publication-fellowship-books-in-print>, have filled significant gaps in the conservation literature and have become standard texts which have greatly enriched the profession.

The deadline for the 2024 FAIC Samuel H. Kress Conservation Publication Fellowship is **November 1, 2023**, for projects beginning in 2024. Guidelines and a link to the online application are at [www.culturalheritage.org/resources/funding/publication](http://www.culturalheritage.org/resources/funding/publication). Applicants must be AIC Fellows or Professional Associates.

## FAIC Oral History Project Update

Since 1975, more than 500 interviews have been conducted to capture the history of the profession of conservation as a project of Dr. Joyce Hill Stoner with support from the Foundation for Advancement in Conservation. Learn about the Winterthur project to digitize and preserve these interviews in the [Worth Noting](#) section, page 30.

## FAIC and NCPTT Create Wet Salvage Videos for Public Audiences

Through a cooperative agreement with the National Center for Preservation Technology and Training (NCPTT), FAIC has created a [series of videos](#) demonstrating wet salvage techniques to help communities impacted by disasters. The videos cover salvage techniques for waterlogged taxidermy, framed photographs, quilts, and clothing, as well as health and safety considerations when handling impacted materials. The videos are available in English with both English and Spanish subtitles on [AIC's YouTube channel](#) and have been shared in the AIC Member Community, Global Conservation Forum, Connecting to Collections Care Community, and through the networks of allied organizations and listservs. Please keep this resource in mind for any clients or community members who may find themselves with water-damaged collections.

## FAIC Involved in Disaster Preparedness and Recovery Workshops through Kentucky Humanities

FAIC has partnered with Performing Arts Readiness (PAR), the National Coalition for Arts Preparedness and Emergency Response (NCAPER), and Kentucky Humanities on a series of free Disaster Preparedness and Response webinars offered throughout the months of August and September. Each 90-minute virtual workshop focuses on different aspects of disaster preparedness and recovery, and will feature experts from across the country, as well as personal accounts from those impacted by disasters. The training follows the devastating floods that impacted the eastern part of the state during last summer. More information about each session is available on the [Kentucky Humanities website](#).

## Visit Us at These Upcoming Outreach Events

### ASSOCIATION FOR PRESERVATION TECHNOLOGY, SEATTLE, OCTOBER 9-14

Emergency Programs Coordinator Elaina Gregg will co-instruct a workshop titled "Heritage at Risk: Improving Outcomes for Historic Sites Impacted by Natural Disasters" and will staff an exhibit hall table. Project consultants Sarah Sutton of Environment and Culture Partners and Héctor Berdecía-Hernández of Centro de Conservación y Restauración de Puerto Rico will present a session on FAIC's forthcoming [Climate Resilience Resources for Cultural Heritage](#).

### ASSOCIATION OF TRIBAL ARCHIVES, LIBRARIES, AND MUSEUMS, OKLAHOMA CITY, OCTOBER 24-26

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

## FUNDING OPPORTUNITIES

### FAIC Grant and Scholarship Applications Due September 15

Guidelines and application information are located at [www.culturalheritage.org/funding](http://www.culturalheritage.org/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](mailto:funding@culturalheritage.org) or 202.661.8071.

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

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

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

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

## FAIC/Tru Vue Conservation and Exhibition Grants Due November 1

Tru Vue, Inc. has partnered with FAIC to offer grants to support projects in glazing applications for preservation and exhibition of museum and library collections. The goals of this grant program include increasing knowledge of glazing applications, supporting the preservation of collections, promoting diversity, equity, and inclusion, and encouraging the involvement of conservators in museum and library collection projects.

Funds are to help defray direct project costs, including contract workers, display fabrication, supplies, and publicity. Each award includes a cash amount of up to \$3,000, plus a donation of Optium Museum Acrylic or UltraVue Laminated Glass, which may include one of the following for use directly related to the conservation and display project.

Learn more about the grant and application process at <https://www.culturalheritage.org/resources/funding/tru-vue-conservation-and-exhibition-grants> and contact Sarah Saetren, Education Manager, at [funding@culturalheritage.org](mailto:funding@culturalheritage.org) or 202.661.8071 with any questions.

## FAIC PROFESSIONAL DEVELOPMENT COURSES

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

### **Photographic Chemistry for Preservation\***

Ongoing, self-study course

### **Photomechanical Prints: History, Technology, Aesthetics, and Use\***

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

### **Alternative Courier Practices\*\***

November 14 & 16, 2023, with live sessions at 12:00–2:00 p.m. Eastern Time

### **Collaboratively Assessing Community Needs\*\***

Dates TBD, online

### **Exploring Ethics: Practice to Philosophy\*\***

Dates TBD, online

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

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



## External Funding Resources

Find information about funding outside of FAIC opportunities at [www.culturalheritage.org/resources/funding/outside-funding-sources](http://www.culturalheritage.org/resources/funding/outside-funding-sources).

## Writing for JAIC Book Reviews: Why? How?

Reading book reviews allows us to keep tabs, with precious little effort and time investment, on new developments, approaches, and scholarship across a much broader range of topics than what we might normally select to read about for ourselves. Through this, we support the work of our peers and help make possible a lively discourse and rich economy of ideas that ideally characterizes any scholarly community. Writing book reviews, however, is another matter. Why should one do it, and how?

When you volunteer to write a book review, you are without a doubt rendering a service to the community; it takes time to read a book critically and can be difficult to articulate and evaluate its thrust succinctly, and in a manner that does justice to its arguments as well as your own. This short communication will hopefully encourage you to write a book review for JAIC and provide some tips on how to do it.

Above all else, a good book review should adequately represent the aims, key points, and main thesis of the book. The author has worked hard to convey certain ideas to readers and deserves to have these accurately conveyed in your review. Keep in mind, however, a book review is not a book report that provides a formal chapter-by-chapter summary. Rather, it is a critical evaluation of and commentary on the book. As such, the review can and should be written from your professional perspective, informed by your expertise. Giving a fair description of the book's content will ultimately enable your discussion to be more stimulating and incisive.

The review should also attempt to identify the book's contribution(s) to the field, as in how it purports to advance research or methodology. The difference between a good book review and an excellent one is one that offers a brief reflection or introduction to the larger topic, its main issues, and the state of scholarship thus far. Think of this as giving readers (who come to the review from widely varying areas of specialization) a lead-in and context before launching into a specific discussion of the book. To do this well, perusing broadly in the topic before writing the review may be necessary. You might also mention the author's previous work, if relevant, and compare the book with closely related publications by others. Because publications relevant to conservation vary in style between pedagogical text or handbooks and argument-driven monographs, it can be helpful to describe the book's ideal audience.

The third main feature of a great book review is critique. Through this, the field matures and advances, becomes more porous and accessible; its presumptions are exposed. But many book reviewers, new and seasoned professionals alike, hesitate to offer their clear opinion of the book, particularly when it comes to critical comments. It can be daunting to publicly critique the work of peers. After all, a book is the author's baby; they've likely been working for years, if not decades, to bring it to fruition. Such dedication to their ideas deserves respect. A fair presentation of the book's primary content will help here:

- › The more charitable your presentation, the stronger and more nuanced your critique will be.
- › Be specific: Give examples where you think the text, rationale, or approach goes astray.
- › Think about trends: Are the problems you see with the book endemic or symptomatic of issues in the broader field or discipline?
- › Make constructive suggestions for what could be done further or differently.
- › Avoid arguments *ad hominem* (against the person or their competence; this is a philosophical fallacy).
- › Instead, criticize the argument or position put forth.
- › If you find yourself feeling very emotional in your reaction to the book, ask why. It may lead to ground-breaking insight, a potential conflict of interest, or something in between.
- › Read other book reviews from JAIC, other journals, and even those from allied fields.

Finally, if you have any doubts or questions, do communicate with the book review editor. Rebecca Rushfield and I are always happy to discuss and offer comments on drafts. We look forward to hearing from new and returning book reviewers.

—Cybele Tom, JAIC Book Review Editor, [cybtom@uchicago.edu](mailto:cybtom@uchicago.edu)

# Health & Safety

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## Free OSHA On-Site Consultation for CAP Sites

Primarily for smaller businesses, no-cost, confidential consultations help employers identify and address hazards and establish or improve safety and health programs. Services are provided by consultants from state agencies or universities. The On-Site Consultation program operates separately from OSHA enforcement.

- › Assess collection-based contaminant and storage hazards.
- › Resources to develop a comprehensive safety and health management system.

The consultants can help small businesses reduce accidents and related costs. They can:

- › Identify hazards, including in exhibit creation and collections care.
- › Provide recommendations to control and eliminate hazards.
- › Perform noise and air sampling.
- › Conduct training.
- › Review programs, including emergency action plans.

Learn how the Kodiak History Museum benefitted from their on-site visit in this [Success Story](#) provided by Gina Agron, Health Consultant, Alaska Occupational Safety and Health Consultation and Training, Margaret Gruetert, Chief Curator, Kodiak History Museum, and Amanda Lancaster, Curator of Collections, Alutiiq Museum & Archaeological Repository.

For more information and a testimonial from collections care staff at the Springfield Illinois Art Association, watch a recording of the [National Heritage Responders \(NHR\) OSHA On-Site Consultation webinar](#).

The state consultation programs that are currently focusing on cultural heritage sites include: Alaska, Connecticut, Georgia, Illinois, Indiana, Massachusetts, New York, North Carolina, North Dakota, Ohio, Oregon, Texas, and Washington. However, you can request a consultation visit in any state.

To book a no-cost consultation, visit: <https://www.osha.gov/consultation>.

—Nancy Nash, U.S. Department of Labor, OSHA Regional Office, Chicago IL,  
[Nash.Nancy@dol.gov](mailto:Nash.Nancy@dol.gov)

## Lead Transfer Risk from Handling Ceramics with Deteriorated Lead Glazes

Ubiquitous in museum collections, lead glazed ceramics are often thought to be inert but are usually handled like other stable collection items; with bare skin or hands covered by cotton or nitrile gloves. However, deteriorated lead glazes may become pitted and/or powdery, increasing the risk of exposure to lead during handling. The hazards associated with handling museum objects with an integral lead component, such as lead-glazed ceramics, are not widely understood or acknowledged.

### The Dangers of Lead

Lead is considered one of the most toxic heavy metals because it accumulates in the body and causes many severe and irreversible health effects. Long-term exposure can result in memory and attention problems, weakness, anemia, and kidney damage. Exposure to high levels of lead can cause severe damage to the brain and kidneys, and even death. According to the World Health Organization (WHO) as of this past year, there is no level of lead exposure that is considered acceptable or safe; all levels of lead exposure cause harmful effects.

## LEAD TRANSFER STUDY

Glazed ceramics are often handled without gloves due to the assumption that gloves are not necessary either to protect the object or the handler. However, this was challenged in a recently conducted study which looked at the potential for transfer of lead dust from ceramics with deteriorated lead-based glazes via nitrile gloves. This study was conducted to inform whether lead transfer is a risk to individuals interacting with artwork (such as art handlers, collections management, registrars, and conservators) who often perform other tasks concurrently, which necessitates touching and cross-contaminating multiple surfaces such as elevator buttons, carts, computer screens, writing implements, without handwashing or glove removal.

## RESULTS

The results of this experiment will be published elsewhere, but preliminary data confirmed that ceramics with deteriorated lead glazes can transfer lead to gloves during handling. While the experiment was limited to evaluating glove transfer during handling, these objects can possibly transfer lead to other surfaces, such as archival housing, storage materials, countertops, etc. Although this study identified degraded lead glazes as a potential exposure hazard, it did not look at the risk or amount of lead exposure associated with handling these objects.

## RECOMMENDATIONS

Collections care staff should take broad precautions when handling glazed ceramics. In general, best practice is to uphold good hygiene when working with collections due to the possible presence of unknown or undetected hazards. These practices include:

- › Minimizing handling.
- › Regularly changing out gloves.
- › Regular handwashing.
- › Using disposable work surfaces and materials.
- › Regular cleaning of surfaces and workspaces with a HEPA-filtered vacuum.
- › Refraining from eating and drinking in laboratory spaces.

Other recommendations include:

- › Commercial products designed to remove lead residues, such as D-lead soap and Lead-Off wipes, can be incorporated into regular cleaning and handwashing routines.
- › Gloves used to handle hazardous materials should not be used to touch other surfaces such as computers, doorknobs, and elevator buttons as this can cause accidental transfer and subsequent ingestion.
- › When the presence of lead is confirmed through testing or analysis, objects should be appropriately labeled in storage to inform others of the inherent hazards.
- › Institutions should provide regular staff training to promote awareness of potential hazards and best practices for minimizing risk, and these principles that should also be communicated to visiting researchers.
- › For individuals regularly working with lead objects, blood tests are recommended to establish a baseline level for potential heavy metals exposure that can be reevaluated over time to assess exposure levels.

## ACKNOWLEDGMENTS

Sincere thanks to Dr. Celia Chari, Beal Family Postgraduate Fellow in Conservation Science at the Harvard Art Museums for performing XRF analysis, Kerith Koss Schrager for her guidance on lead regulations, and the objects conservation team at the Harvard Art Museums for their support of this project.

—*Adrienne Gendron, Objects Conservation Fellow, Harvard Art Museums,*  
[ag6561@nyu.edu](mailto:ag6561@nyu.edu)

# New Materials, Research & Resources

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## Book & Paper Group Annual: Open Access Announcement

With great excitement, the publications committee for the Book and Paper Group (BPG) announces that the *Book and Paper Group Annual (BPG Annual)* has become a fully open-access post print publication. The transition to open access better supports the conservation community by making the vital work and research published in the *BPG Annual* more fully accessible to conservators and researchers outside the BPG. This step enables a single access point for all users, simplifies the distribution process, and supports quicker recognition of the scholarship published there.

While previous issues of the *BPG Annual* were made publicly available after two years via archiving on the BPG website, access to the two most recent issues was restricted to BPG members. Although non-BPG members could purchase access to the two most recent issues, these profits do little to support the BPG. The transition to a digital format has provided an opportunity to reconsider how access to the *BPG Annual* is managed. Open access advances the work of our profession by promoting information sharing and inclusivity in our field.

Individual articles from all issues of the *BPG Annual* are now available for download at BPG Annual Online, which is also linked via the Book and Paper Group Website. Full eBooks for vols. 32–41 and information on print-on-demand options will also be posted. Please note that copies of the *BPG Annual* currently stored in the BPG Community Library will be removed to streamline access moving forward.

—Roger Williams, *BPG Annual* Editor, 2023–24, [bpgannual@gmail.com](mailto:bpgannual@gmail.com)

## Climate Change and Museum Pests? A Research Project in Austria Tries to Find Answers

In the summer of 2021, a long-term research project at the Natural History Museum Vienna began with the goal of gaining a better understanding of how climate change affects will influence insect pests and fungi in museums, storage depositories, libraries, and historic buildings in Austria. More specifically, the project assembles in-situ data on insects, fungi, and indoor climate.

Although the socio-economic significance of climate change is widely recognized, discussion of its potential to affect our cultural heritage is brief in the last Intergovernmental Panel on Climate Change (IPCC) reports. Recent studies examine the direct impact of climate on buildings and collections; comprehensive studies based on in-situ data on museum pests and the corresponding indoor climate data are lacking. However, a warming climate and extreme weather events also foster the development of various insects and fungi which are infesting and damaging collections.

We selected 20 Austrian heritage institutions (museums, storage depositories, historic buildings, and libraries) and will collect data for two years. The main aim is to establish a statistical relationship between outdoor climate, indoor climate, and pest abundance and activity. The investigated buildings differ widely in their indoor climate; some museums and storage depositories have full climate control, others are only heated in the winter, and many of the historic libraries don't have heating in winter, cooling in the summer, or dehumidification. The warm summers in the most recent years have already impacted the indoor climate in some buildings, causing increased activity in insects and fungi. Introduced and neobiotic species like the grey silverfish (*Ctenolepisma longicaudatum*), the ghost silverfish (*Ctenolepisma calvum*), and the skin beetle (*Reesa vespulae*) will also profit from higher temperatures in the buildings. Increased humidity is expected after extreme weather events and can influence fungi. The data collection will be complemented by laboratory experiments breeding the seven insects as model organisms at different temperatures.



**Figure 1: Biscuit beetle *Stegobium paniceum*, one of the model organisms in the project. Photo by Udo Schmidt. <http://www.kaefer-der-welt.de>**



**Figure 2: Damage by biscuit beetle *Stegobium paniceum* on a historic book. Photo by Pascal Querner**

In this interdisciplinary project, museum entomologists, microbiologists, climate and building experts are working together to develop statistical models and future strategies.

### CLIMATE CHANGE AND PESTS

A few degrees of change in temperature have the potential to increase activity and the number of reproductive cycles for insect pests, also increasing the number of eggs per cycle. In addition, climate change is expected to foster invasion by new species.

Although some pest-climate projections exist for the UK and Japan, our work will be the first to establish such projections for a central European setting, including real insect and fungi data, both in situ and experimental, with corresponding complex climate data, up-to-date climate scenarios constructed for IPCC, and expert knowledge about building physics. This study will provide crucial information about future museum pest occurrence and life cycles, and it will enable us to devise evidence- and model-based strategies for the preventive conservation of cultural heritage.

Similar arguments apply to the impact of climate change on fungi, which is another major museum pest. Proudlove (2007) suggested that a temperature increase of up to 5°C together with increasing humidity will render growth of fungi an increasing problem for the conservation/restoration of paper. The model predicts that mold risk is expected to increase in Southern England because of increased relative humidity during warmer winters.

### RESPONSES TO CLIMATE CHANGE

In the future, museum buildings with active climate control will need to spend more energy and money on regulating their indoor climates. Some of this equipment/technology was not developed for regulating higher temperature levels and will be running at its operational limits. Museums without climate control will suffer from high temperatures in the summer months and brief excursions to higher humidity in the spring (if the temperature outside is higher than inside, and the building is not well sealed) and after extreme weather events with high precipitation.



**Figure 3: Fungi growing in a cabinet and a climate data logger in the historic library. Photo by Pascal Querner**

Buffering or preventing such indoor climate changes are possible but are linked with higher costs. In historic buildings, indoor climate is harder to regulate, and air-conditioning systems are difficult to integrate.

## MODEL ORGANISMS

Laboratory breeding of seven insect species will occur at different temperatures:

- › Webbing clothes moth, *Tineola bisselliella*
- › Carpet beetle, *Anthrenus verbasci*
- › Biscuit beetle, *Stegobium paniceum*
- › Grey silverfish, *Ctenolepisma longicaudata*
- › Brown carpet beetle, *Attagenus smirnovi*
- › Dark carpet beetle, *Attagenus unicolor*
- › Skin beetle, *Reesa vespulae*

Four building types will be compared:

- › Historic building with heating only
- › Historic building with climate control
- › Modern museum storage with very good climate control
- › Historic building without any climate control (cold in winter)

For three large buildings, the building physics, climate control, energy and costs for climate control, and future impact of climate change on the indoor climate (outdoor-indoor climate function) will be assessed. The Fraunhofer Institute will examine details of building use, construction materials, air tightness, wind exposure, solarization, area of windows, buffer of temperature and RH. These buildings include:

- › Naturhistorisches Museum Vienna, built in 1889
- › Kunsthistorisches Museum Vienna, built in 1891
- › Modern Art Storage in Himberg (KHM), built in 2011

In all selected buildings we plan to add new dataloggers for climate monitoring (Temp, RH, dew point) so that we have comparable instruments that are all calibrated at the project's start. In each of the 20 buildings, specific rooms and areas will be selected (based on proclivity for pests and fungi) and over 300 climate monitoring stations will be installed. In each room, ambient conditions at the center of the space, as well as microclimates on the floor, close to insect pest traps and fungi sampling locations, will be monitored. This will enable us to relate the insect and fungi monitoring data not only to room climate (often not very relevant for insects and fungi), but also to the microclimate. Indoor climate will be collected for 30 months by the project dataloggers; outdoor climate data by the Zentralanstalt für Meteorologie und Geodynamik.

We encourage other institutions and museums to also investigate climate change by looking carefully at changes in pest species and activity; this will result in a better understanding of potential climate change effects on a national and international scale.

—Pascal Querner, Katja Sterflinger, Katharina Derksen, Johanna Leissner, Stefan Bichlmair, Bill Landsberger, and Peter Brimblecombe

- › For more information on the research project, visit: [https://www.nhm-wien.ac.at/en/research/interdepartmental\\_projects/modelling\\_museum\\_pests](https://www.nhm-wien.ac.at/en/research/interdepartmental_projects/modelling_museum_pests).

## PROJECT RESOURCES

Querner, Pascal, Katja Sterflinger, Katharina Derksen, Johanna Leissner, Bill Landsberger, Astrid Hammer, and Peter Brimblecombe. 2022. "Climate Change and Its Effects on Indoor Pests (Insect and Fungi) in Museums." *Climate*, 10 (7): 103. <https://doi.org/10.3390/cli10070103>.

**Eight scientific papers have been published on the theme of climate change and museum pests by this team, a sample of which include:**

Brimblecombe, Peter, Laure Jeannotat, and Pascal Querner. 2023. "Insect Distribution in a Vacant Multi-Level Office Building." *Insects* 14 (7): 578.

Brimblecombe, Peter, and Pascal Querner. 2023. "Changing Insect Catch in Viennese Museums during COVID-19." *Heritage* 6 (3): 2809-2821.

Brimblecombe, Peter, Katja Sterflinger, Katharina Derksen, Martin Haltrich, and Pascal Querner. 2022. "Thermohygroscopic Climate, Insects and Fungi in the Klosterneuburg Monastic Library." *Heritage* 5, 4228-4244.

Querner, Pascal, Nikolaus Szucsich, Bill Landsberger, Sven Erlacher, Lukasz Trebicki, Michał Grabowski, and Peter Brimblecombe. 2022. "Identification and Spread of the Ghost Silverfish (*Ctenolepisma calvum*) Among Museums and Homes in Europe." *Insects, special issue on Advances in Urban Pest Management in Europe*, 13 (9): 855.

# New Publications

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Bol, Marjolijn. *The Varnish and the Glaze: Painting Splendor with Oil, 1100-1500*. Chicago, IL: University of Chicago Press, 2023. ISBN: 9780226820361. The author explores varnishing and glazing practices in Europe before the 15th century and pieces together how they were first developed as part of the medieval art of material mimesis.

D'Arcy Hughes, Ann, and Hebe Vernon-Morris. *The Printmaking Bible: The Complete Guide to Materials and Techniques*. Revised ed. ISBN: 9781797221601. San Francisco: Chronicle Books, 2023. This book features step-by-step instructions for a myriad of techniques, more than 1000 full-color images, and profiles and interviews with prominent printmakers.

Eyb-Green, Sigrid, Magdalena Schindler, and Catherine Bouvier, eds. *Erzählungen: Beiträge zur Geschichte der Konservierung-Restaurierung = Narratives: Contributions to the History of Conservation*. Wien: ÖRV, Berufsverband Österreichischer Restauratorinnen und Restauratorinnen, 2022. ISBN: 9783950461862. This volume (the 18th in the series *Konservieren, Restaurieren*) publishes the proceedings of the 27th Conference of the Professional Association of Austrian Restorers in cooperation with the Institute for Conservation-Restoration of the Academy of Fine Arts and the ICC Austria, September 29-30, 2022, Academy of Fine Arts Vienna/Academy of Fine Arts Vienna. There are 12 German and 10 English contributions; abstracts are in German and English.

Fennetaux, Ariane, and John Styles. *Album Holker: échantillons textiles et espionnage industriel au XVIIIe siècle = The Holker Album: Textile Samples and Industrial Espionage in the 18th Century*. Paris: Musée des Arts décoratifs, 2022. ISBN: 9782916914879. The Holker album brings together 115 textile samples brought together by John Holker, a textile worker from Lancashire who became a spy in the pay of the French, during a secret mission carried out in 1751 in Great Britain. The album is reproduced in facsimile and transcribed here for the first time. It is accompanied by essays and technical analysis of the samples. There are parallel texts in French and English.

Fekrsanati, Farideh, and Gabriel Schimmeroth, eds. *From Conservation to Conversation: Rethinking Collections Care*. Hamburg: Museum am Rothenbaum, 2023. ISBN: 9783944193236. This publication brings together contributions and discussions from the online conference From Conservation to Conversation: Rethinking Collections Care, held in September 2021. It is volume 53 in the series *Mitteilungen aus dem Museum am Rothenbaum*. The contributions are presented in both German and English. Digital access is available here: [https://markk-hamburg.de/files/media/2023/05/MARKK\\_CtoC\\_230504\\_1\\_web-3.pdf](https://markk-hamburg.de/files/media/2023/05/MARKK_CtoC_230504_1_web-3.pdf)

Fidanza, Giovan Battista. *Andrea Sacchi and Cardinal del Monte: The Rediscovered Frescoes in the Palazzo di Ripetta in Rome*. London: Ad Ilissvm, an imprint of Paul Holberton Publishing Ltd, 2022. ISBN: 9781912168316. This book presents the frescoes painted by Andrea Sacchi (1599-1661) for the loggia of Cardinal del Monte's Roman palace near via di Ripetta, Rome. Largely unpublished, the frescoes were restored in 2010-2011. The essays are accompanied by comprehensive photographic documentation of the restored work.

Odegard, Nancy, Gerry Wagner Crouse, and Julie K. Stein. *A Visual Dictionary of Decorative and Domestic Arts*. Lanham: Rowman & Littlefield, 2023. ISBN: 9781538148877. This book provides a 21<sup>st</sup>-century vocabulary for describing the parts of handcrafted decorative, domestic, and artistic items. 3D illustrations accompany the compendium of commonly employed terms to facilitate their usage.

Pollard, A. M., and Chris Gosden. *An Archaeological Perspective on the History of Technology*. ISBN: 9781009184212. Cambridge, UK: Cambridge University Press, 2023. This book represents an introduction to the history of technological change, with an explicitly archaeological focus. In a departure from mainstream histories, the authors examine technological change in terms of the world view of those involved in such change. It is a volume in the *Elements in archaeological perspectives on materials and technologies* series (Cambridge elements).

—Sheila Cummins, Collections Development Librarian, Getty Conservation Institute,  
[scummins@getty.edu](mailto:scummins@getty.edu)

# People

**Carole Dignard** retired from her position as Senior Conservator, Objects Laboratory at the Canadian Conservation Institute (CCI) on August 15, 2023. Over the course of her 35-year career at CCI, her main projects included ultrasonic misting, Nd-YAG laser-cleaning, adhesives for skin and leather, metal-catalyzed oxidation of organic materials, conservation ethics, birchbark reshaping treatments, fading of natural colorants, and mount-making. Her last co-project, the third edition of the *Mount-making for Museum Objects*, is expected to be published in 2024. She remains a member of AIC and CAC and a volunteer on their translation committees. She may be reached at [carole.dignard@gmail.com](mailto:carole.dignard@gmail.com).

## Worth Noting

### FAIC Oral History Project Update

Since 1975, more than 500 interviews have been conducted to capture the history of the profession of conservation as a project of Dr. Joyce Hill Stoner with support from the Foundation of the American Institute for Conservation, now known as the Foundation for Advancement in Conservation (FAIC).

For many years, those interviews have been stored on fragile magnetic media (cassette and microcassette tapes) and in transcript form at the Winterthur Museum, Garden & Library near Wilmington, Delaware (Winterthur). Now, with the help of a grant of \$50,000 from the Berger Family Foundation, work is underway at Winterthur to digitize, preserve, and improve access to the FAIC Oral History Project Collection in the Winterthur Library.

The project began in 1974 when Rutherford John Gettens, one of America's pioneer conservation scientists who worked at the original technical laboratory of the Fogg Art Museum at Harvard, spoke at the AIC meetings in Cooperstown, New York: "Knowledge of the beginnings and growth of our profession is a necessary background for training programs in art conservation... We wouldn't really be a profession without a stepwise history of growth." Gettens emphasized the necessity of recording personal recollections, anecdotes, and informal doings that would tie together "serious events." After the meeting, he went to his summer home and began to make handwritten notes about his early experiences at the Fogg but passed away 10 days later at age 74.

To continue Gettens's proposal, George Stout, W. Thomas (Tom) Chase, and Dr. Joyce Hill Stoner met in March 1975 and discussed the possibility of beginning an oral history project and establishing an archive to safeguard early records associated with the conservation profession. Six months later, in September, the FAIC board of directors approved the project under the leadership of Stoner.

The first interviews took place on September 4, 1975 (with George Stout, Richard Buck, Katherine Gettens, Tom Chase, and Dr. Joyce Hill Stoner) in a conversational format, and in 1976 Charles Hummel, curator of the Winterthur Museum at the time, wrote a letter consenting to house the oral histories and archives in the Winterthur Research Building. In 2004, the files were officially transferred to the Winterthur Archives for professional management, with some support funding provided by Debra Hess Norris, Director of the Winterthur/ University of Delaware Program in Art Conservation. In 2000, Rebecca Rushfield became the co-coordinator of the oral history project.



**Rebecca Parmer, Library Director at Winterthur, displays a reel-to-reel machine.**

Over the years, more than 160 international volunteer conservators and students have assisted with conducting interviews.

“The Winterthur Library began collecting the professional papers of notable figures in the conservation field in 1981,” said Rebecca Parmer, Library Director at Winterthur. “Together with the FAIC Oral History Project collection, these collecting activities have made Winterthur an important center for the study of the conservation profession.”

Once completed, the digitized recordings will be available online through the Winterthur Library’s digital collections and on the FAIC website.

Updates will be posted at <https://www.winterthur.org/>.

—Jason Bruderick, Winterthur Museum, Garden and Library, [jbrude@winterthur.org](mailto:jbrude@winterthur.org)

## Bank of America’s Art Conservation Project Grant Deadline Approaches

The Bank of America Art Conservation Project (ACP) provides grants to nonprofit cultural institutions to conserve historically or culturally significant works of art, including works that have been designated as national treasures. Since 2010, Bank of America’s Art Conservation Project has supported the conservation of more than 6,000 individual pieces including paintings, sculptures, and archaeological and architectural pieces of critical importance to cultural heritage and the history of art. More than 237 projects across 40 countries have been managed by nonprofit cultural institutions that received grant funding to conserve historically or culturally significant works of art that are in danger of deterioration. Through the ACP, Bank of America aims to shine a light on the need for conservation and varied cultural traditions.

The Art Conservation Project is accepting proposals until **September 29th** for next year’s grant recipients. Information on the program and how to apply is at <https://about.bankofamerica.com/en/making-an-impact/art-conservation-project>.

## Religion and Cultural Institutions Initiative: The Lilly Endowment

The Lilly Endowment is pleased to announce a new open and competitive round of its Religion and Cultural Institutions Initiative.

Through this initiative, the Endowment invites museums, historical sites, and other cultural organizations to submit concept papers that describe potential plans to mount exhibitions, conduct educational programs and/or engage in other activities to provide fair, accurate and balanced portrayals of the role religion has played and continues to play in the United States and around the world.

The Endowment anticipates awarding a total of up to \$78 million through planning and implementation grants to approximately 30 selected museums and cultural organizations to support projects that demonstrate significant promise to strengthen their organizations’ capacities to incorporate religion more fully into their interpretive activities and public programs.

Complete concept papers should be submitted via the [endowment’s website](#) by 12 noon (PDT), Monday, October 30, 2023.

For more information about this initiative, visit: [www.lillyendowment.org/religion-and-cultural-institutions-initiative](http://www.lillyendowment.org/religion-and-cultural-institutions-initiative), or write to [religionandmuseums@lei.org](mailto:religionandmuseums@lei.org) if you have questions.

# Conservation Graduate Programs

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## News from the UCLA/Getty Interdepartmental Program in the Conservation of Cultural Heritage

The UCLA/Getty Conservation Program expanded over the past year by welcoming Thiago Sevilhano Puglieri as Assistant Professor of Art History and Cultural Heritage Conservation, and Anya Dani as Director of Community Engagement and Inclusive Practice/Lecturer in Cultural Heritage Conservation.

Thiago Puglieri comes to their program from the Department of Museology, Conservation, and Restoration Federal University of Pelotas in Brazil. He holds a PhD in Physical Chemistry from the University of São Paulo. Trained as a chemist, his primary research has been on the characterization of art and cultural materials. He has co-published a range of studies based on his research on the analysis of pigments, ceramics, metal objects, and paintings, using a wide range of analytical tools. Most recently at the Getty Conservation Institute he researched the potential of a relatively new analytical technique, shell isolated nanoparticle-enhanced Raman spectroscopy, to detect and characterize chemical components leaching out of plastic objects. One of the most compelling aspects of Dr. Puglieri's work in Brazil has been community engagement. He regularly worked with local high school teachers to introduce research methods that connect chemistry and the humanities to students in hopes of attracting them to study the intersections of art and science.

As Director of Community Engagement and Inclusive Practice/Lecturer, Anya Dani is focusing on preserving African American cultural heritage and helping the UCLA/Getty program further its work to reach underserved communities. She is committed to a people-centered approach that not only diversifies the types of cultural items we conserve, but also empowers communities and normalizes community engagement. Ms. Dani is an objects conservator who centers anti-racism and social justice in her work. She is a co-founder of the Black Art Conservators Group, a lecturer at San Francisco State University, and she serves on the Board of the Balboa Art Conservation Center.

Professor Ellen Pearlstein continues to direct the Mellon Opportunity for Diversity in Conservation, a pipeline program for informing and introducing underrepresented students to the field of cultural heritage conservation. Out of close to seventy participants to date, twenty-eight have been awarded fully funded internships, five are engaged in graduate conservation studies with three more preparing applications, three have been awarded Getty Foundation Post-Baccalaureate Conservation Internships, two are studying graduate art history (including a PhD student at UCLA), and three are engaged in collections and archival work. As a result of a 2022 American Academy in Rome fellowship, Professor Pearlstein has taken on the work of exploring barriers to collaborative conservation internationally, focusing initially on how Italian and Vatican City ethnological museums engage with Native American source communities whose collections they hold. She is further examining the socioeconomic, political, and legal factors informing the development of museum attitudes toward such collaboration, and implications for conservation education. Her publication *Conservation and Stewardship of Indigenous Collections: Changes and Transformations* is expected in 2024. She continues to collaborate on a project with the Getty Conservation Institute to develop tunable LEDs to recolor faded, and therefore unexhibitable, featherwork, including Indigenous regalia, in a way that preserves all the original and intrinsic properties.

Professor Ioanna Kakoulli's research includes ancient pigments and painting technologies from the Eastern Mediterranean to India, the development of sustainable porous building materials and antifouling coatings for cultural and natural heritage preservation, and novel radiative cooling paints. She currently serves as

Acting Director of the Stavros Niarchos Foundation Center for the Study of Hellenic Culture at UCLA, and she is on the Board of Trustees of the Cyprus American Archaeological Institute (CAARI). She also serves as Expert Witness for the Department of Homeland Security on issues pertaining to looted antiquities, Scientific Consultant for UNESCO, and reviewer for peer reviewed journals and national and international funding agencies.

Professor Glenn Wharton spends much of his time as Chair working to further the program values of sustainability, collaborative practice, and DEIA concerns while maintaining a focus on technical research and conservation practice. He is co-editing a book with Rebecca Gordon and Brian Castriota in the Getty Conservation Institute's *Readings in Conservation Series* titled *Philosophical Issues in the Conservation of Contemporary Art*. He is also collaborating on research about parallels between art and nature conservation through the Naturalis Biodiversity Center in Leiden and building documentation for conservation and activation of the work of Joan Jonas through the Artist Archives Initiative.

Professors Pearlstein and Wharton serve as co-Principal Investigators on two NEH funded initiatives. The first is the "Sustainability in Conservation Education Initiative," in which they are working with Justine Wuebold, Research Facilitator, and William Shelley, Lab Manager, to research barriers to developing sustainability initiatives in cultural heritage conservation and to integrate sustainability in conservation education. The second initiative, titled "Community, Collaboration, and Cultural Heritage Conservation," supports three of our MA students working collaboratively with tribal museums and other underserved collections and sites. The research includes collaboration with indigenous scholars, tribal representatives, and students. The model developed for tribal collections will be extended to African American, Latinx American, and Asian American collections. Professor Pearlstein also directs a third NEH grant initiative co-written with Mellon Opportunity program staff Bianca Garcia and Nicole Passerotti entitled "Preservation of Indigenous Collections: Training for Tribal Materials and Museums."

—Glenn Wharton, Chair of the UCLA/Getty Interdepartmental Program in the Conservation of Cultural Heritage, [glennwharton@ucla.edu](mailto:glennwharton@ucla.edu)

## ANAGPIC

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

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

# Specialty Groups and Networks

## Book and Paper Group (BPG)

### 2023 AIC Annual Meeting

Many thanks to everyone who contributed to a successful annual meeting in Jacksonsville and virtually. While registration numbers were down from last year, I found the meeting enjoyable and inspiring and have heard from many others who felt similarly. Next up: Salt Lake City!

### BPG Leadership

A very special thank you (and welcome!) to continuing, departing, and new BPG officers and volunteers:

#### CONTINUING

- › Marieka Kaye (from Secretary/Treasurer to Nominating Committee Member)
- › Morgan Browning (from Program Chair to Nominating Committee Member)
- › Amy Hughes (from Assistant Program Chair to Program Chair)
- › Lydia Aikenhead (Publications Committee Co-Chair)
- › Annie Wilker (Publications Committee Co-Chair)
- › Roger Williams (from Assistant BPG Annual Editor to BPG Annual Editor)
- › Michelle C. Smith (Wiki Co-Coordinator)
- › Kim Norman (Library and Archives Conservation Discussion Group Co-Chair)
- › Jodie Utter (Art on Paper Discussion Group Co-Chair)
- › Melissa Tedone (Nominating Committee Chair)

#### DEPARTING

- › Kimberly Kwan (BPG Annual Editor)
- › Diane Knauf (Wiki Co-Coordinator)
- › Maria Olivia Davalos Stanton (Website Editor)
- › Melina Avery (Education and Programs Committee Chair)
- › Chela Metzger (Library and Archives Conservation Discussion Group Co-Chair)
- › Grace Walters (Art on Paper Discussion Group Co-Chair)

#### NEW

- › Morgan Adams (Assistant Program Chair)
- › Tessa Gadowski (Secretary/Treasurer)
- › Jennifer Hain Tepper (Education and Programs Committee Chair)
- › Amy Crist (BPG Annual Assistant Editor)
- › Sandrine Blais (Wiki Co-Coordinator)
- › Bailey R. Hughes (Website Editor)
- › Heather Hamilton (Library and Archives Conservation Discussion Group Co-Chair)
- › Meredith French (Art on Paper Discussion Group Co-Chair)

We are the AIC and BPG! Please share your observations and ideas with your BPG officers and volunteers, and please consider volunteering. For more information about volunteer opportunities please see the AIC website volunteer page at <https://www.culturalheritage.org/membership/volunteer>.

—Liz Dube, BPG Chair, [ldube@nd.edu](mailto:ldube@nd.edu)



#### BPG Online

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

Note: These groups did not submit a column for this issue: AHN, ASG, CIPP, CAN!, ECPN, EMG, H&SN, OSG, PCN, and RATS

# Paintings Specialty Group (PSG)



## PSG Online

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

## 2024 AIC Annual Meeting: Getting Ready

We can't believe it's already that time of year again! The Paintings Specialty Group collaboration with Objects Specialty Group in Jacksonville was such a success that, for 2024, we're teaming up with Textile Specialty Group for another joint session and we are seeking abstract submissions. We hope this session fosters cross-disciplinary collaboration and an exploration of treatment ideas, techniques, and considerations.

Many objects sit at the intersection of paintings and textiles. These include, but are not limited to, Western paintings on linen/cotton supports, Eastern paintings on silk, painted flags and costumes, silk work pictures, and mixed media works.

Possible topics may include:

- › Collaborations between textile and paintings conservators to treat an artwork or suite of artworks
- › Unique treatments borrowed from paintings or textile conservation disciplines to address complex condition issues
- › Conservation treatments of Asian paintings on silk
- › Conservation of modern painted surfaces including exposed or raw canvas areas requiring treatment, and/or
- › Structural treatments of textile supports

Please submit your abstracts [here](#) for the joint session, as well as for PSG-only sessions, by **Friday, September 15, 2023**. Abstract submissions should be no more than **500 words** with an additional speaker biography of up to **300 words**. AIC is setting a hard deadline this year. Unlike previous years, there will be **no extension**.

Talks are 20 minutes in length, with an additional 5 minutes for questions.

Please contact PSG Program Chair Julianna Ly ([JLy@clevelandart.org](mailto:JLy@clevelandart.org)) and TSG Program Chair Annabelle Camp ([annabellefcamp@gmail.com](mailto:annabellefcamp@gmail.com)) with any questions or for more information.

## New PSG Leadership: Welcome

We are thrilled to welcome four new members to leadership this year:

**Fiona Beckett** is the **Postprints Editor**: Fiona is the Assistant Professor of paintings conservation at the Garman Art Conservation Department at the State University of New York Buffalo State University. She holds a master's degree in conservation with a specialization in paintings from Queen's University.

**Erica ESH James** is the inaugural **Assistant Postprints Editor**: Erica graduated from the Winterthur/UD Program in 1999 with an MS in painting conservation. She works privately with institutions and private collectors. She maintains an active practice as a copyeditor and has published frequently in the conservation field. Erica is a member of the Society of Winterthur Fellows, Philadelphia Area Conservation Association, and is a Professional Associate of AIC.

**Sydney Nikolaus** is the new **Assistant Program Chair**: Sydney is a Paintings Conservator and owner of Nikolaus Fine Art Conservation, based in North Branford, Connecticut. She divides her time between her private practice and her role as Research Associate at Yale's Institute for the Preservation of Cultural Heritage (IPCH). Sydney earned an MS from the Winterthur/University of Delaware Program in Art Conservation in 2016. She is a Professional Associate of AIC.

**Pam Skiles** joining us as a **Nominating Committee Member**: Pam is the senior paintings conservator at the Denver Art Museum and Clyfford Still Museum in Denver, Colorado. She is a graduate from the Buffalo State College program. Pam is a Professional Associate of AIC, and she previously served twice on the board for the Western Association for Art Conservation.

## What Are We Listening To?

This month we are recommending two podcasts and one audiobook for your listening enjoyment:

1. Cultural (Film) History Podcast: [You Must Remember This](#) (Patreon).  
Creator and narrator Karina Longworth explores the secret and/or forgotten histories of Hollywood's first century. (Content Warning: coarse language and explicit subject matter, depending on the episode or series.)
2. Art History Podcast: [Recording Artists: A Podcast from the Getty](#) (Getty).  
Host and art historian Helen Molesworth delves into the lives and careers of six women artists, using interviews from the 1960s and '70s. Contemporary artists and art historians join the conversation exploring what it means to be a woman and an artist.
3. Investigative Journalism Audiobook: [Say Nothing: A True Story of Murder and Memory in Northern Ireland](#) (Penguin Random House).  
Journalist Patrick Radden Keefe investigates the bitter conflict of The Troubles in Northern Ireland and its aftermath. Much of his research is drawn from oral history interviews, which were controversially acquired and repositied at Boston College.

—Fiona Rutka, PSG Publications Chair, [fiona.rutka@pch.gc.ca](mailto:fiona.rutka@pch.gc.ca)

## Photographic Materials Group (PMG)

### New Leadership

New officers were elected at the June 2023 PMG Business Meeting. Current officers are:

- › Chair: Luisa Casella
- › Secretary/Treasurer: Elsa Thyss
- › Program Chair: Karina Beeman
- › Assistant Program Chair: Sarah Casto
- › Chair Emerita: Monique Fischer

PMG Communications Committee:

- › Chair of Communications: Barbara Brown
- › Topics Compiler/Postprints Editor: Marie-Lou Beauchamp
- › E-editor: Lisa Duncan
- › Social Media Coordinator and Emerging Conservators Professional Network Liaison: Ashley Stanford
- › PMG Wiki Committee Chair: Natasha Kung, and Tess Hamilton
- › PMG Wiki Committee Member: Fernanda Valverde, Emma Cielsik, and Barbara Brown (PMG Wiki Committee Member).

Nominating Committee:

- › Jiuan Jiuan Chen
- › Ronel Namde
- › Monique Fischer

AIC Board Liaison: Greg Bailey

AIC Staff Liaison: Ryan Winfield

We acknowledge and thank all outgoing officers and volunteers for generously donating their time to PMG endeavors.



### PMG Online

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

## Topics in Photographic Preservation

PMG Members can now opt out of receiving hardcopies of *Topics in Photographic Preservation* through the membership portal: <https://members.culturalheritage.org/membership/overview>. However, please note that opting out of hardcopies applies to all AIC publications. Virtual access to *Topics* is now available to PMG members upon publication through the Digital Bookshelf section of the AIC account portal: <https://members.culturalheritage.org/documents/library>. Non-members can still have access to the PDFs through the *Topics* website, one year after publication [here](#).

Submissions for Volume 20 are due on September 30, 2023, including presentations from the 2022 AIC Annual Meeting and the 2023 Winter Meeting. For more details, contact us at [topics.pmg@gmail.com](mailto:topics.pmg@gmail.com).

## ECPN and PMG 2023 Summer

ECPN-PMG Liaison Ashley Stanford organized an online forum to share research on photographic materials by conservation students internationally. The event took place on July 29 and featured eight presentations by nine early career conservators (pre-program to recent graduates) who covered a range of topics including the treatment of hand-colored gelatin silver prints, rehousing tintypes, and the characterization of an Ilford sample book. The presenters represented conservation programs in the United States, Poland, and Portugal, along with large institutions and private practices.

## 2025 PMG Winter Meeting

PMG members voted to host the next PMG Winter Meeting in Santa Fe, New Mexico. This vote is non-binding and is pending AIC finalizing the 2025 AIC Annual Meeting location in September.

—Luisa Casella, PMG Chair, [luisa.casella@gmail.com](mailto:luisa.casella@gmail.com)

## Textile Specialty Group

### ECPN-TSG Liaisons

The Textile Specialty Group (TSG) is happy to welcome Annalise Gall and Livi Andreini as ECPN-TSG co-liaisons. Annalise Gall is currently enrolled in the Fashion Institute of Technology's Fashion and Textile Studies graduate program, and Livi Andreini is enrolled in the University of Amsterdam's program in Conservation and Restoration of Cultural Heritage. They can be reached at [tsg.ecpn.liaison@gmail.com](mailto:tsg.ecpn.liaison@gmail.com).

—Alison Castaneda, TSG Chair, [alison\\_castaneda@fitnyc.edu](mailto:alison_castaneda@fitnyc.edu)

## Wooden Artifacts Group (WAG)

### WAG Leadership

I would like to begin my first newsletter column by extending a huge thank you to WAG's outgoing officers:

- Outgoing Chair, Trevor Boyd, who has replaced Christine Storti as Chair Emeritus on the Advisory Committee.
- Program and Assistant Program Chairs, Yuqi Chock and Claire Martin, who have also stepped down. Thank you for all your hard work.

I would also like to welcome Sarah Towers, our new Program Chair, who will be supported by Caroline Shaver as Assistant Program Chair.



### TSG Online

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



### WAG Online

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

I am already enjoying working with the wonderful volunteers who serve our specialty group and hope to meet many more WAG members over the next two years. Please do not hesitate to get in touch, whether you are interested in playing a bigger part in WAG as a volunteer or have an idea to make WAG a strong and engaging specialty group.

## Workshop Survey Results

In June, a survey on future workshop themes was sent to WAG members. The clear favorite of the options offered was a workshop exploring cleaning methods for historic furniture coatings and gilding. This will likely be scheduled for Fall 2024. Other popular topics were locksmithing/keycutting, upholstery, and lacquer.

## WAG online – Call for Volunteers and Ideas!

We would like to start hosting online WAG events. Is there a subject you think would be interesting, or a speaker you would like us to approach? Perhaps you would like to speak yourself, host a group discussion, or help plan and coordinate events? If so, please get in touch with Cathy at [catherine.silverman@yale.edu](mailto:catherine.silverman@yale.edu).

## 2023 AIC Annual Meeting – Recap

This year, attendees of the WAG Specialty Sessions in Jacksonville, Florida, saw a change from the usual programming.

- › The first session was a lively and thoughtful discussion on the topic “Imagining a Sustainable Career for Wooden Artifact and Furniture Conservators,” with panelists Stephanie Hulman, Gregory Landrey, Cathy Silverman, and Antoine Wilmering; Yuqi Chock was the panel moderator.
- › The second session comprised four diverse talks, ranging from the treatment of a French-style bedstead, to a reproduction frame for a Victorian-era painting, to learning about a unique journeyman approach towards conservation education, and the characterization of a polychrome ceiling at a temple in Taiwan.

Recordings of the sessions are available for conference attendees at <https://aicannual23.meetbreakout.com> through October 31, 2023.

## 2024 AIC Annual Meeting: Call for Papers and WAG Speaker Stipends

WAG Program Chair, Sarah Towers, and Assistant Program Chair, Caroline Shaver, are already working hard to put together a great program for next year’s annual meeting in Salt Lake City, Utah, May 20-24. Remember to submit your abstract by September 15!

WAG will be offering a limited number of stipends of up to \$2,000 to help defray the costs for members who are presenting at the meeting. Submission information and details of the stipend application process will be included in the official call for papers.

This year’s WAG session theme is Embracing Changes in Wood. We are seeking submissions that interpret the theme in whatever way speaks to you. This could mean:

- › Innovative treatments showcasing evolving material choices, philosophical approaches, or solutions to a changing landscape of modern materials.
- › Exciting new research, perhaps involving collaboration beyond the world of conservation, integrating new techniques and perspectives.
- › Bringing the world of wood to new audiences, or fostering new and diverse viewpoints.

Concepts of sustainability (be they environment, social, or fiscal) in the world of wooden artifacts.

Everyone is tackling changes in our field; let’s get together and talk about it!

—Cathy Silverman, WAG Chair, [catherine.silverman@yale.edu](mailto:catherine.silverman@yale.edu)