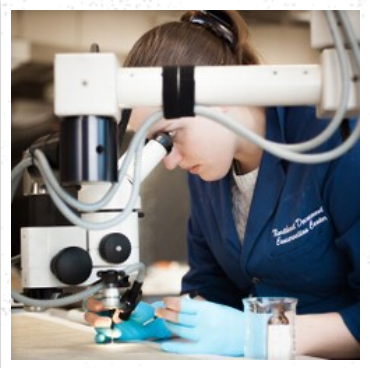
SERCA

SOUTHEASTERN REGIONAL CONSERVATION ASSOCIATION

Newsletter

Spring 2021 Volume 4, Number 1

WELCOME TO OUR NEW BOARD MEMBERS!!!



Kathryn Boodle - Communications Coordinator

Kathryn Boodle has studied and worked in the conservation field since 2010, beginning as an intern at a private conservation lab in Columbia, SC. She completed student work placements at the National Maritime Museum, the Victoria and Albert Museum, and the Museum of London-Docklands in London, as well as at the Glucksman Conservation Centre, Aberdeen, Scotland. Kathryn earned her MA in Art Conservation at the University of the Arts (Camberwell College of the Arts,) London. She is a member of the Institute of Conservation (UK) and the International Council of Museums, and a Professional Associate of the American Institute for Conservation (AIC).

Clara Gonzalez - Secretary

Clara completed her undergraduate education in 2019 at Georgia State University where she received her B.A. with Highest Honors in Art History with a minor in Chemistry. Her undergraduate conservation experience at the Parsons Conservation Laboratory in the Michael C. Carlos Museum at Emory University includes scientific studies on ancient textiles, ceramics, and metal objects. Her professional interests are in pre-columbian cultures and artifacts, textiles, and organic materials. In her free time Clara enjoys hiking, collecting and growing tropical plants, and spending time with her 4 year old son.

5 Questions For Hilary Kaplan

Q: How did you choose conservation as a career?
I was working on a PhD in musicology at the University of Chicago when I realized that I did not see myself spending the rest of my life pouring over musical manuscripts. I wanted to do something I felt was directly useful. A friend reading the Chicago Yellow Pages suggested bookbinding. I had worked in Special Collections at the University and talked with rare book curator, Robert Rosenthal about my new idea. He suggested I gain some practical experience, or, in his words, "go out there and bind some books." A week or so later there was a notice advertising for a volunteer to learn book conservation at the Art Institute of Chicago's Library. While working there, I learned of a formal program for Library and Archives Conservation at Columbia University in New York. Library and Archives Conservation incorporates many intriguing elements (chemistry, materials science, building environments, skillful crafts, and sound judgment, to name a few). I found this interdisciplinary nature fascinating, but my decision to leave academia for conservation was not an easy one. My friends explained that I was going on to do important work "making sick books well."

Q: How did you learn of SERCA?
I was a founding member.

Q: What has been your most memorable treatment?
Helping conservator Liz Schulte remove original wallpaper from Andrew Jackson's bedroom. We had a great time and it was foundational for me. I recently removed all the wallpaper from my own kitchen as part of a renovation to make that space accessible.

My very first treatment project at the National Archives and Records Administration was memorable not so much for the treatment itself, but for what the object turned out to be. I was given an oversized drawing that was fragile, rolled, and in pieces. I humidified, flattened, and mended the pieces together to reveal a startling image; this drawing depicted the pulley designed to haul stones up to fabricate the Washington Monument.

Q: What has been your biggest regret professionally?
I prefer not to think of regrets; thinking about regrets does not help me move forward. I loved being employed as a conservator. I had great experiences and worked with amazing materials. After roughly 25 years in the field, I left my last position as Senior Conservator at the National Archives for a non-preservation related position within the agency. My departure from conservation was the most difficult decision I ever made because I was passionate about preservation and never considered doing anything else. When I heard stories of others leaving the field, I always thought to myself, "why would anyone want to do that?" I loved engaging with my professional colleagues, many of whom became close personal friends, but circumstances change. Leaving conservation left a deep gap in my life that I mourned, but I have been able to redirect my energies and enthusiasm in I way I believe I am useful. Since 2011, I have been an advocate for people with disabilities in my agency, my county, my state, and on the federal level. This work is deeply fulfilling, so, in short, I have no regrets.

Q: What tool or supply do you still guard with your life?
Teflon spatula fabricated in conservation school.

Collections Salvage and Recovery Operation Initial Re-Entry Checklist

By Ann Frellsen

1. Has permission been given by civil authorities to re-enter?

A. Police Department(s)

B. Fire Department

C. Governmental inspection services: building inspector(s) for structural, plumbing, and electrical systems
i. Is the building structurally sound?
ii. If not, what personal protective equipment (PPE) is required to enter?
iii. What is time limit on being inside, i.e., how much time do you get to inspect and document collections? Will later salvage trips be time limited?

D. Health Department inspection

i. Could there be any bio-hazards inside – mold, raw sewage, dead things?
ii. If yes, what PPE is required to enter?

E. Utility Companies
i. Locate all systems' shutoffs: gas, electric, propane, etc.
ii. Check any equipment that was using utilities
iii. Check potential for leaks and explosion

F. Other (e.g., National Guard, local authorities)?

2) If indicated, have utilities been turned off?

A. Electricity
i. Is lighting available? Check for shorts
ii. Check for potential problems that might occur if power is restored
iii. If power is off, what equipment is needed for inspection walk-through in different storage areas, work areas?
a. What amperage will be required? Know before procuring generators.
b. What distances will extension cords be needed?

B. Gas – Do you smell it? Evacuate area immediately! Alert authorities.

C. Water
i. Is water potable (safe to drink)?
ii. If not, is it safe to put your hands in it?
iii. Can it be used to perform initial cleaning operations?
iv. If not, what is a source for needed water, and how much do you need?

D. Other
i. Are nearby storm sewer drains clear/clogged? (Might have an effect on building's drainage system and lowest floor.)
ii. Are fire suppression systems functioning?
iii. Are security systems functioning?
a. If not, determine security needs to be instituted (e.g. 24-hour perimeter, limited access, armed, etc.)
b. How will you staff and pay for needed security?

3) Do you have a buddy to go into the site with you? Never enter or work alone!

4) Are you fully equipped with appropriate PPE (protective/ reflective clothing, hard hat, gloves, respirator, goggles, boots, headlamp/flashlight)?

5) Do you have communications established?

A. Is Command Center informed about your re-entry?

B. All equipment ready (and fully charged)? e.g. walkie-talkies, cell phone

C. Does the equipment work inside the building?

D. Is there back-up equipment or alternatives (e.g. solar chargers)?

6) Do you have means for quick initial documentation?

A. Clipboards, paper (waterproof?), notebooks

B. Means for taking notes?
i. Pencils or ball point ink pens (NO felt-tip or roller ball pens- inks run)
ii. Camera with extra batteries and memory cards?
iii. Voice recorder with extra batteries

7) Do you understand your objective?

A. The first re-entry is NOT a salvage or recovery operation!

B. It is an Initial / General ASSESSMENT only – to provide information to better plan for next steps, determine needs so plans can be made and to gather resources for actual recovery operations.

C. **Stay FOCUSED** on the mission- Identify and document:
i. Specific locations of damaged collections; which areas are at risk
ii. Types of damage
iii. Amount or extent of damage
iv. Any additional problems that could impact salvage (e.g. access points blocked, broken windows, cabinets or drawers that won't open, etc.).

Lead Reversion of Soluble Watercolors using Peroxide Gels

By Katie Boodle

I wanted to share my recent experience with using peroxide gels to restore color to lead darkened pigments of soluble watercolors as a follow-up from the 2021 SERCA Annual Meeting Tips Session. The colors in question were some lead-based reds and oranges in Audubon's *Birds of North America*. The colors had shifted from the intended color to a muddy or speckled brown giving the birds a jarring appearance in their otherwise vibrant plumage.

For quick reference, lead carbonate (Lead White) reacts with hydrogen sulfide—a VOC present in small quantities in the air—to form lead sulfide. This reaction is what causes the visual shift from a white color to a brown, grey, and/or black in our artwork. Traditionally, higher concentrations of hydrogen peroxide in ethanol or something like ethereal hydrogen peroxide are used to change lead sulfide into lead sulfate. This is not the same chemically as the original Lead White, but is a more stable version of the pigment and restores the visual cohesiveness of the work.

Addressing colored pigments that come from lead oxides—most common for us would be lead (II,IV) oxide--or colors that had had Lead White mixed in can be a bit more problematic, especially if those pigments appear as highly soluble watercolors. The mechanism for

reversion is not as clear-cut as it appears to be for lead carbonate, though similar methods do prove successful.

If you do a quick search for information regarding how to address the lead darkening, you come across Margo McFarland's 1997 article on using peroxide gels and a 2016 blog post by Denise Stockman on Lead White conversion from the New York Public Library. Stephanie Lussier also has an entry in the 2016 BPG Annual that does a good job of reviewing possible reversion techniques that includes SEM analysis of the treated areas. None of these articles address how to approach the lead oxides, though, and only Stockman even mentions uncertainty about how effective her method might be on those pigments.

As I wanted to avoid using and storing the very hazardous diethyl ether that would have been necessary to create the ethereal hydrogen peroxide, I decided to use the articles as a basis for testing possible techniques. As we were on a deadline to complete the work, I also had to come up with a solution quickly as well as one that would be safe for the surrounding colors.

It was decided to run the following tests:

- A brush application of a 7% hydrogen peroxide solution as a "control" on some stable Lead White.
- A 3% hydrogen peroxide in 3% methylcellulose along with ethanol as described by McFarland.
- A 7% hydrogen peroxide in a 5% agarose gel as described by Stockman. (Stockman didn't specify her gel concentration, but this seemed like a good baseline given advice when testing with gels generally.)

As the colors were very soluble, I didn't want to try to do any other brush applications on the reds or oranges as a comparison test. Additionally, while the articles indicated that you could just wick the peroxide solution away to remove any residues, it was decided that a controlled rinsing with deionized water in a 5% gel would be done as a precaution anyway just to be thorough.

After multiple comparison tests the rigid 5% gel won out. McFarland's method of the 3% peroxide gel ended up causing too many issues with the soluble colors even when we applied it in a very thin coat as indicated in her article. The media became much more soluble thanks to localized swelling and even moved into the methylcellulose. On the Lead White that the brushed solution was applied to, it was determined that the areas got too wet to be of use for our reds and oranges. It was a concern that there would be some localized bleeding of the media if we chose to go that route.

Some things that I do want to note are, first, that Stockman mentioned in her post that the Lead White reversed in 3-5 minutes. However, we found that we had to keep the gels on the area for about 8-10 minutes for the orange colors and 10-12 minutes for the red. While it isn't confirmed at this time, I believe that the difference in time has something to do with the chemical properties of lead oxides compared to lead carbonates and how they bind with the sulfur. Additionally, contact also seemed to play a big part in how effectively and quickly the oranges and reds reversed and sometimes multiple applications of the gels were needed to

fully revert the color or at least get it to an acceptable level. And lastly, the gels needed to sit overnight and become fully saturated with the 7% hydrogen peroxide solution. An attempt was made to do the work all in one day, but we found that allowing the gels to fully absorb the solution overnight provided a more consistent and effective result when it was applied to the affected area.

Before Treatment of Tail Feathers

After Treatment of Tail Feathers

Instructions for the Creation and Use of the Peroxide Gels (Overnight Process):

1. Make a 5% rigid gel by adding 5.0g of agarose to 100mL of deionized water in the manner recommended by Keynan and Hughes (source below). I'm not sure if gellan gum would also work, but I would welcome any feedback given the cost difference in the two materials.
2. Once cooked, split the gel solution between two petri dishes or other small plastic containers. It should evenly split between two dishes and give you a gel that is about 10mm or just less than ½" thick.
3. Once cooled completely, cover with DI water to both rinse and fully saturate the gel.
4. After at least an hour, but ideally between 3-4, test the gels for clarity and rigidity by discarding the water and patting them dry with a paper towel.
5. Mix up a 7% hydrogen peroxide solution—approximately 1:3, 30% peroxide: deionized water. This actually gives you a 7.5% solution, but you should expect that the water in the gels will

dilute this slightly to the desired 7% solution.
6. Mark your containers as “water” and “peroxide.” Cover each gel with the corresponding solution and allow them to soak overnight in the fridge.
7. Remove the gels from the fridge and allow them to come up to room temperature (~1hr or so).
8. Cut the peroxide gel to shape it to the affected area. Pat it as dry as possible to remove any excess peroxide solution before covering the gel with a piece of plexiglass, or other barrier material and a light weight.

8a. A rough rule of thumb from our experience: Lead White took between 3-5 minutes, Lead Orange took between 8-10 minutes, and Lead Red took between 10-12 minutes. Sometimes the oranges and reds required multiple applications of the gels or more weight as overall contact seemed far more important to make the reversion work.
9. Remove any excess moisture from the solution if necessary by wicking it away with a small section of blotter.
10. Repeat the shaping and application process with the deionized gel, remembering to pat it dry to prevent any media bleeding or transference. The rinsing gel should be on the area for at least the same amount of time as the peroxide gel.
11. Dry the area locally under blotters and weights.

Sources and Further Reading:
Keynan, Daria and Amy Hughes. “Testing the Waters: New Technical Applications for the Cleaning of Acrylic Paint Films and Paper Supports.” *Book and Paper Group Annual*. Vol 32, 2013. Pp 43-51. https://cool.culturalheritage.org/coolaic/sg/bpg/annual/v32/bpga32-08.pdf

Lussier, Stephanie M. “An Examination of Lead White Discoloration and the Impact of Treatment on Paper Artifacts: A Summary of Experimental Testing.” *Book and Paper Group Annual*. Vol 25, 2006. Pp9-12. https://cool.culturalheritage.org/coolaic/sg/bpg/annual/v25/bpga25-03.pdf

McFarland, Margo R. “The Whitening Effect of Peroxide Gels on Darkened Lead White Paint.” *Book and Paper Group Annual*. Vol 16, 1997. https://cool.culturalheritage.org/coolaic/sg/bpg/annual/v16/bp16-08.html

Stockman, Denise. “Inside the Conservation Lab: Lead White Conversion.” *New York Public Library Blogs*. 14 Nov 2016: https://www.nypl.org/blog/2016/11/14/inside-conservation-lab

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HEALTH AND SAFETY

Spotlight: Colleagues Lending a Helping Hand

By Laura Garner Hine

During the annual SERCA meeting, many tips and tricks were brought to the forefront when it came to engaging in sustainable and helpful practices, both mentally and physically, within our work environments. From meditative practices to ergonomics, and personal misters to baby bottle warmers, the shared experiences of colleagues supplied all those who attended with a whole new set of tools to add to our respective arsenals. However, some of our most important tools as conservators are our hands. After the meeting, an insightful email thread, spearheaded by Stephanie Watkins of Watkins Conservation Services, formed on tips and tricks for “Preserving the Conservator’s Hands”; a title she so aptly dubbed.

From a health and safety point of view, the annual SERCA meeting this year held a plethora of advice and information. Therefore, I wanted to provide the membership with a concise overview in our newsletter of some of those very topics. The following is a summary of some handy tips, advice, and basic exercises that will aid in protecting those most important tools: our hands.

Making our Handles and Tools more Handy

Ergonomic adaptation to improve the tools we use was one of the common topics discussed after the meeting. Enlarging a handle on a tool, for example, is of great help when it comes to relieving stress on one’s hand as well as wrist. As Stephanie Watkins pointed out, “Adaptations for existing tools can be very low tech and re-sourced from other industries (as we do so well!).”

The first set of tips for materials one can use to retrofit or adapt tools ergonomically comes from Rachel Penniman of Duke University Libraries:
The first product we use is Foam Tubing from Ableware®. It's a closed cell foam cylinder that comes in a variety of outer diameters and size of hole in the middle. I don't know where we got ours but I found this link from a supplier that also provides good pictures and specifications.
https://www.maddak.com/closedcell-foam-tubing-bright-color-assortment-p-28099.html

The other product we use is Elastack™ tape. It's a thin, thermoplastic elastomer, non-adhesive tape that sticks well to itself. It comes in a very soft and a medium soft variety. We've used it to cushion our metal board shear blade handle. Again, ours was ordered ages ago and I don't know where it came from but here is a supplier for pictures and specifications:
https://www.performancehealth.com/elastack-tape

One last product that I just heard recommended by Jeff Peachey but haven't had a chance to try yet is Sugru® 'moldable glue.' It's a moldable, silicone rubber, air hardening putty that bonds well with many surfaces. It seems like it would have a lot of potential uses not just for creating more ergonomic tool grips. I'd love to hear if other people have tried it and what they think.
https://sugru.com/

Shelly Paine, objects and sculpture conservator, recommends a therapy putty she was given to use when she broke both of her wrists. She recalls, "I was given some therapy putty to wrap around a fork so I could impress my grip and be able to use the fork properly. If you leave the therapy putty out of its storage tub it will air cure. I can't remember now how many days I left it out but it worked perfectly. I also used it on tool handles until I had full mobility. There are many different brands of therapy putty. They are ranked by their density, most often from firm to soft."

Sue Donovan with the University of Virginia Library, shared that she has experimented with bike handle tape and piping insulation that comes with an adhesive backing to adapt her tools.

Stephanie Watkins provided a myriad of wonderful suggestions as well, including grips for commercially available tools, such as those for kitchen or hardware use as well silicon or synthetic rubber grips for pencils and small knives. Other materials she suggested that one could use include dense pore foam Volara®, polystyrene insulation foam, the humble garden hose, or flexible plastic forceps to grip smaller tools (such as erasers). She also recommends wrapping smaller tools with polyester batting, soft felt, cotton, or Webril™ cotton pads; any of which are to be sewn or fitted with elastic bands. She also provided wonderful considerations to be mindful of in our day-to-day practice. She posited:

Regardless of your age, adopting good work measures may minimize later problems occurring to your body. Guidance on reducing the physical strain of 'bench treatments' follows. Essentially, seek:

- ergonomic body positions, especially for force or repetitive motions, (e.g. organize your tools on the side of your dominant hand - don't keep working across your body and work at the proper height for your body size).
- minimize/absorb physical impacts (especially on joints) (e.g. rubber/synthetic rubber grips).
- minimize the "opposed digit pinching" action between thumbs and fingers (e.g enlarge the handle to minimize the grip force).
- create glide (versus resistance that requires force on wrist, elbow, and shoulders).
- Become as ambidextrous as you can; preserve your dominant hand for the most delicate precise work.
- Move, change positions, take regular breaks.
- Consider adopting daily, specific hand, wrist and shoulder exercises (from yoga, physical therapy, escolande-white essentials, etc. sources).
- Consider keyboard wrist protectors (those long cushions) for use at your bench, too.

Another quite astute recommendation was made by Katie Smith, Conservator at the University of Florida, Smathers Libraries, who shared:

...sometimes it is the weight of the tool and not the size of the handle. A lot of times my hands will hurt when working, but then I add a bit of weight to the handle (or buy a tool that is a bit heavier) and the pain will go away because the tool becomes more stable in my hand (and I don't have to overuse my stability muscles). That is why I always use mechanical pencils with an alloy/metal casing because they have a bit more weight to them and my hands don't get as tired throughout the day. It sounds a bit counter-intuitive, but I talked to a physical therapist who specializes in hands and arms and he said that the notion was a sound one. Just another thought--if the extra size of the handles don't work, add a bit more weight by taping in some excess magnets or something while your [sic] taping on foam (not much!).

Exercises for our Hands and Wrists
While retrofitting our tools surely eases some of the stress our hands endure, adopting daily practices to relax, stretch, and strengthen the muscles we use regularly is of incredible benefit.

The following are some simple exercises from *Ergonomic Trends* that one can perform within five minutes to help prevent mild hand and wrist injuries.

Basic Wrist Stretch
The basic wrist stretch is an excellent way to alleviate stiff joints in the wrist, especially after long days of typing and writing:
1. Hold your right hand out in front of you with the palm facing upwards.
2. Grip all four fingers with your opposing hand.
3. Gently pull the fingers down towards the floor.
4. Hold the stretch for ten seconds, then release the hand back to the starting position.
5. Repeat with the left hand, holding for ten seconds.
6. Repeat the exercise five times.

Thumb Flexion and Extension

The Thumb Flexion and Extension stretch is a great way to target the thumb specifically, which can grow stiff during long work days:
1. Begin with your hands out in front of you and with your palms facing outwards.
2. Slowly extend the thumb across the palm until you feel a stretch.
3. Hold this stretch for ten seconds, then release back to the starting position.
4. Repeat this stretch ten times with both hands.

Shake It Out
Shaking out your wrist and hands after staying in the same position for a while is a great way to reintroduce blood flow and relieve stiff joints:
1. Begin with your hands out in front of you and palms facing the floor.
2. Slowly shake your hands by letting your wrist go limp.
3. Continue for 10-15 seconds.
4. Repeat up to three times.

Fist to Fan
The Fist to Hand stretch is an excellent method of stretching out the whole hand. This helps to alleviate joint and muscle stiffness:
1. Begin with your hands in front of you and palms facing downwards.
2. Make a fist with both hands.
3. Open the fist half way so your finger are bent at the knuckles. Hold for two seconds.
4. Open your hands fully so all five fingers are straight and spread wide apart. Hold for 2 seconds.
5. Re-make a fist, and repeat routine again.
6. Repeat for routine for five times.

Thumb Touches
Thumb touches help to increase coordination in the thumb and forefingers, and also help to reintroduce blood flow back to the area:
1. Hold your hands outwards with your palms facing the ceiling.
2. With your right hand, slowly bring your thumb to touch the tip of every finger.
3. Repeat on the other hand.
4. Return to the starting position.
5. Repeat five times with both hands.

Some other additional hand exercises that are recommended by the Occupational Safety and Health Administration (OSHA) include:

- Pretend to play an imaginary piano. Then turn your hands over and pretend to play an imaginary upside-down piano. This helps tension in your fingers.
- Keep your ring finger and pinky together, but separate your middle finger from your ring finger (think Vulcan Salute in Star Trek). Repeat this motion five or ten times. This also helps release tension in your fingers. Using the same idea, but different fingers: keep your middle and ring fingers together, separating your index and pinky from them. This is slightly harder. Repeat this motion five to ten times.

Thank you again to all of our fellow colleagues who shared their ideas and advice. I know many of us are now better equipped through the benefit of your experience. Take care and stay well, everyone.

CONGRATULATIONS!!!!

Spring 2021 Professional Development Opportunity Grant Recipient

Sara Lanham will be attending five workshops as part of the upcoming 2021 AIC Annual Meeting on topics including Integrated Pest Management and identifying and preserving archival materials. She plans to use the knowledge gained from these workshops to apply to her ongoing work with the Houston, a 501(c)(3) house museum stewarding the collection of Anna Safley Houston (1876-1951), an eccentric entrepreneur whose story shatters feminine stereotypes.

Acknowledgements

Emory University Libraries (EUL) is very pleased to announce the promotion of Ephranette Brown to Head of Library Conservation. Ephranette has been a valuable member of the Emory staff since 2018. In this new position, she will manage the workflow of all conservation projects, supervise lab staff, as well as support the special collection and circulating material needs for all EUL stakeholders. Ephranette continues reporting to Kim Norman, Director of Preservation and Digitization Services, and her email address is ephranette.brown@emory.edu.

Jenni Krchak has been accepted into the Buffalo State College program for Fall 2021.

Sara Lanham will be interning at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. during summer 2021.

If you'd like to acknowledge the accomplishments of any other SERCA members, please let us know. We would love to celebrate their hard work too!!

2021 SPRING WORKSHOP

Materials Characterization for Objects of Art and Archaeology Workshop

June 1 - 3, 2021

Instructor: Nancy Odegaard

Hosted at the Georgia Archives in Morrow, Georgia

Curriculum will include:

- micro-sampling techniques such as electrolysis of minute amounts of artifact material onto filter paper
- testing organic artifact materials such as proteins, cellulosics, and plastics
- testing inorganic artifact materials such as metals and minerals
- testing of contextual materials such as surface deposits, stains, and soils
- background in the chemical processes and reaction stages used in each test
- interpretation of test results

This workshop is limited to 12 participants.

For further information and to register,
please visit https://sercaconservation.org/current-events-workshops/.

LOCAL EMPLOYMENT AND TRAINING OPPORTUNITIES

Bindery / Conservation Technician

A full-time open-ended position is available at Big River Bindery, LLC in Atlanta, GA. This is an entry level position with room for growth. The job is an opportunity to receive training and gain experience in the conservation and preservation of books and paper, and the construction of new bindings and archival boxes.

For more information, visit http://bigriverbindery.com/employment-at-big-river-bindery/.

MEMBERSHIP

Membership Payments Online via PayPal

Renewing your membership is even easier without having to worry about mailing in those pesky checks!! You will also be able to register and pay for workshops online. Please be sure to submit **BOTH** the registration form *and* the payment. If you haven't already renewed, please do so today. And spread the word to your colleagues!

Visit our website for more details: https://sercaconservation.org/membership/

Find a Conservator

If you would like to be included on the *Find a Conservator* page of the SERCA website, please contact: Katie Boodle, Communications Coordinator at kboodle@nedcc.org.

Newsletter Submissions

Working on an interesting project? Have an internship, job opening, or workshop opportunity to share? Let us know what's going on in your studio! Items for inclusion in the newsletter should be directed to both Newsletter Editors:

Ephranette Brown
ephranette.brown@emory.edu

Tracey Johnson
tracey.johnson@usg.edu

SERCA's Newsletter is published three times a year in April, August, and December. Please note that articles should be sent at least two weeks prior to publication and should not exceed 750 words. Also, there should be no more than 4 accompanying images in jpeg format. The editors reserve the right to copy-edit in order to fit available space.

Next issue: August 2021
Deadline for submissions: July 15, 2021

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