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Expectations and Realities: A Preview of the 2024 Condition Report of Conservators

By Stephanie Guidera, Michaela Paulson, and Kaeley Ferguson for Emerging Conservation Professional Network (ECPN).

Introduction

In 2022 and 2023, ECPN leadership received an enormous amount of feedback about continuous problems affecting the experiences of emerging conservation professionals (ECPs). Spurred by this, a group of conservators who have served the Emerging

Conservation Professionals Network (ECPN) of AIC over the last five years in varying capacities created a series of three surveys devised to capture, record, and share solid data regarding the current ECP experience.

The 2024 AIC Annual Meeting general session titled “Expectations and Realities: The State of Emerging Professionals in the Field” was the culmination of the work of more than 30 volunteers from a range of training backgrounds, current employment circumstances, and career levels, and was designed to address survey responses. The session organizers

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Easels Exchange: Collaborative Problem-solving with Non-stakeholders

By Fiona Rutka for Paintings Specialty Group (PSG)

Introduction

Collaboration is a perennial subject in conservation research (Ramsay-Jolicoeur and Wainwright 1990; Kapelouzou 2012). Recent years have seen a proliferation in conferences, symposiums, and publications dedicated to the topic (Coleman and Wight 2021; Rausch et al. 2022; Brain et al. 2024), and new research will be disseminated at the upcoming 53rd AIC Annual Meeting, themed “What’s Your Story? The

Power of Collaborations and Connections.” Generally, the collaborations shared via these platforms are between different types of professionals cooperating on a project, such as conservators of different specialties working across discipline or conservators working with conservation scientists, artists, or curators. Another area of praxis that has received more attention lately is the collaboration between conservation professionals and the members of communities from which heritage objects under examination or treatment originate (IARC 2019). In these instances, the collaboration discussed is between stakeholders.

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In This Issue

From the President

Dear Colleagues,

It is officially fall. I work on a university campus, and when the students return for the fall term, they bring a new energy, fresh ideas, and excitement to campus. It is a time that feels hopeful and inspirational, but also busy and intense. This year, fall at AIC feels similar for multiple reasons.

Perhaps the most important of these reasons is the organization's financial situation, about which the AIC board and staff teams have been messaging over the past month. To summarize very briefly, AIC is predicting a budget deficit for the third year in a row. The two primary reasons for this are that income from membership dues is not keeping up with inflationary increases in expenses, and registration fees for the annual meeting are not completely covering the audio-visual needs of what is now a fully hybrid conference.

AIC Treasurer Elmer Eusman and Finance Director Linda Budhinata prepared a detailed report explaining the situation and examining financial trends over time. I hope you have had a chance to read this; it was shared with all members by email on September 3, 2024. To help members understand the situation and the steps we are taking to address it, board and staff have done several things. We met virtually with our Internal Advisory Group (IAG, composed of all committee, network, and specialty group leaders) to share information and next steps and to brainstorm additional solutions. We also hosted a town hall Zoom meeting for all members to discuss the situation and answer questions, and we posted a summary of this discussion in the member community. We have also uploaded a variety of additional financial documents to the governance section of our website. These include our 2024 budget as well as the consolidated financial statements (for both AIC and FAIC) prepared by independent auditors over the past six years. You can find these under the "Financial and Annual Reports" heading on the governance page of our website. In addition, Linda and Executive Director Lissa Rosenthal-Yoffe are offering "Finance 101" sessions for members interested in learning how to read these documents.

As you may have seen in the report and the discussion summary, we are taking several steps now to address the situation. These include: negotiations to move to a smaller, less expensive office in the same building (thus avoiding a \$300K penalty for breaking our current lease); increasing institutional dues significantly, by 179%, to \$500/year; increasing member dues by 10%, to \$175/year, while also offering a substantial reduction in dues for students, recent post-grads, retirees, and members with lower incomes; implementing parity in registration fees for in-person and virtual attendees at the annual meeting to offset the costs of a fully hybrid meeting; and asking members who want a mailed, print copy of *JAI*C to opt into this service for an additional \$12 to cover the costs associated with printing and mailing. Members who would like to assist now can help by renewing their membership early and registering early for the annual meeting. At the board and staff level, we are also exploring several other options and suggestions from members. We recognize that more research is needed on various topics and are committed to doing this.



Suzanne Davis,
AIC Board President



Town Hall

Read the town hall summary in the Member Community Library.

From the President

Continued from page 3

Despite the current financial challenges, I feel hopeful about AIC's future. AIC's board and staff members are working responsibly and communicating transparently and frequently with members as we navigate the situation. Our volunteer leaders are assisting and helping to problem solve, even as they continue to advance important policy initiatives and create a wide array of member-focused programming (including the upcoming annual conference in Minneapolis, MN, which received more than 400 abstract submissions! Review committees – I am thinking of you as you read!). AIC's members are, as ever, exceptionally committed, creative, and caring. I am confident that, together, we will be able to chart not only a healthy financial future, but also a future that centers members' needs for timely, relevant services, and a positive, supportive, professional community.

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

Please renew your membership! There are two new incentive programs:

- › Bring a new member and get a \$50 (\$25 for students) credit for each person. Make sure they add your name to the referral field.
- › You can also enter the grand prize drawing for a meeting registration and hotel nights by setting up auto-renewals.

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The advertisement features a central blue banner with the company logo and contact information. To the left is a full-body white mannequin. To the right, two white mannequins are seated in red chairs. Below the banner, there are two smaller images: one showing a museum exhibit with a skier and a bicycle, and another showing four mannequins dressed in various historical or sports costumes.

Expectations and Realities: A Preview of the 2024 Condition Report of Conservators

Continued from cover

shared the survey data and convened thoughtful panel conversations about current statistics and experiences within the professional landscape. The volunteer panelists and speakers discussed their experiences, brainstormed solutions, and disseminated the accumulated data to a packed house. The organizers' sincerely hope that the data and associated resources can continue to be used by conservators to advocate for improvements for others and negotiate for themselves on a wide range of topics such as onboarding, project management, and navigating the field in general. The entire data set, graphs, and original questions will be archived together in AIC's online resources and accessible to all soon.

The surveys were written to directly target three themes:

1. The emerging conservation professionals' (ECPs) experience
2. Current education and training practices
3. Career stages

Survey questions probed pathways to the field and advancement within it. The first two surveys were split into separate tracks of questions which focused on subsets of respondents with unique perspectives. For example, Survey 1 was open only to ECPs and split respondents into groups: pre-training, current graduate students/trainees, and post-training tracks, depending on their initial responses. Surveys 2 and 3 were open to conservators at all levels. The large number of survey respondents provided honest input, contributing toward efforts pushing for actionable change.

Survey 1	396 responses
Survey 2	338 responses
Survey 3	143 responses

Table 1. Surveys and their corresponding number of responses.

Survey questions were also designed to build upon and update previous work, such as the [2022 AIC/FAIC Conservation Compensation Research Report](#) and the [Accessibility in Conservation Report](#) based off of results from a 2021 survey; they were developed with the aims of capturing additional economic and emotional responses, as based on personal and community experiences.

Survey Data

Salaries

Data from the three surveys demonstrate multiple common pain points and trends in individual experiences throughout the field. It is perhaps unsurprising that almost every response reports that professionals in our field are not compensated at a level that is competitive nor allows for individual financial security and stability (Figure 1). When asked what they felt was discouraging about the field, respondents overwhelmingly wrote about low salaries and the lack of permanent positions, closely followed by consistently having to change states, cities, domiciles, support structures (family, friends, neighborhoods), and healthcare (insurance, specific doctors, prescription rules), etc., to go to the next contract. A positive trend noted across all survey responses is that institutions are offering mostly paid internships (only 7% of the pre-program respondents to Survey 1 indicated they were unpaid), and that a number of conservators in supervisory positions are advocating for living wages and salary increases overall. Another encouraging trend relates to unionization efforts led

by individuals within institutions, though this is currently small in scale. It is hoped that conservators in larger numbers consider this as an option and advocate for it extra-institutionally.

ARE YOU ABLE TO SUPPORT YOURSELF SOLELY ON YOUR SALARY/STIPEND?

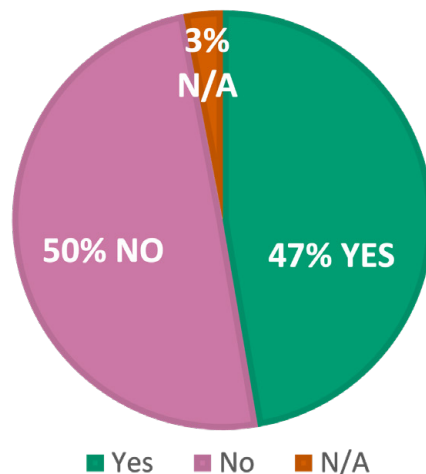


Figure 1. Answers to question from Survey 1: Are you able to support yourself solely on your salary/stipend? Data illustrated here is combined from responses from pre-program, training, and post-training respondents.

Training and Barriers

Many respondents from a variety of self-identified career stages expressed dismay over barriers to becoming a conservator. With limited spaces in funded graduate programs and limited funding within those programs, getting to that “next step” is often inaccessible, and apprenticeships are not currently as prevalent in the United States as in previous generations. Many lamented the bias against apprentice experience, citing perceived skepticism that such training is equal to graduate training programs, regardless of years spent in the profession. This is juxtaposed with data collected from current and recent graduate students reporting that they often experience highly effective supervision and wider opportunities for individualized learning while on internships. While the language in job postings typically points to these tracks as being equivalent, the reality, as seen in the data, is that there is a preference for graduates of a graduate program associated with a college or university in the United States.

Mentorship

Responses also emphasized a strong desire for mentorship/supervisor training, citing the mentor-mentee and supervisor-supervisee relationships as the most important aspect in a healthy work environment. Only 48% of respondents claim they felt equipped to become a supervisor when the time came (Figure 2). When asked what mentees want most from a mentor, almost all respondents want mentors to accommodate their skill and experience level, and to provide honest, non-judgmental, and informative feedback. Thankfully, mentors responded to this question with similar thoughts, emphasizing the importance of mutual trust and respect. Many expressed that the mentor/mentee relationship is a two-way street, and that it is most effective when both parties learn from each other. This interest is supported by the particularly high attendance at the 2024 AIC Annual Meeting workshop “Cultivating Competencies: Conceptualizing Inclusive Mentorship.”

DID YOU FEEL EQUIPPED TO BE A GOOD MENTOR/SUPERVISOR/EDUCATOR WHEN YOU HAD YOUR FIRST STUDENT/INTERN/MENTEE?

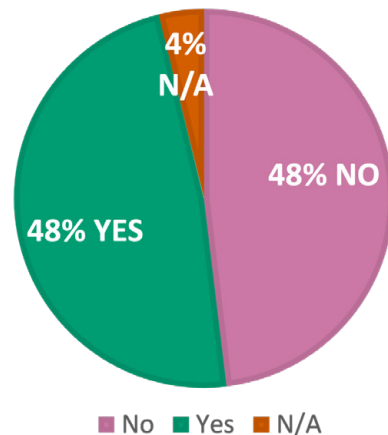


Figure 2. Answers to question from Survey 2: Did you feel equipped to be a good mentor/supervisor/educator when you had your first student/intern/mentee? Data illustrated is from the educator/mentor/supervisor track of the survey.

DEAI Implementation

Many institutions pointed to internship programs in their preliminary Diversity, Equity, Accessibility, and Inclusion (DEAI) improvement procedures, with efforts to recruit those from more diverse backgrounds and work more closely with local communities. Despite this, respondents to our surveys expressed frustrations with the lack of follow-through on DEAI policies in their institutions, citing minimal mechanisms to support new hires from underrepresented backgrounds and no changes in training and internship practices since the national call for DEAI (Figure 3). This incongruence may be a result of attempts to implement policies requiring significant infrastructure, time, and institutional buy-in; it suggests that these evolutions must be flexible and include elements that can be immediately implemented. Big change takes time, and shifts show slowly in the data; however, there are opportunities to implement smaller, quicker, and meaningful upgrades that will improve the lives of those working in this field.

IN YOUR EXPERIENCE DO YOU THINK THAT DIVERSITY, EQUITY, INCLUSION, AND ACCESSIBILITY HAVE BEEN ADEQUATELY CONSIDERED BY SUPERVISORS/MENTORS/TRAINING PROGRAMS?

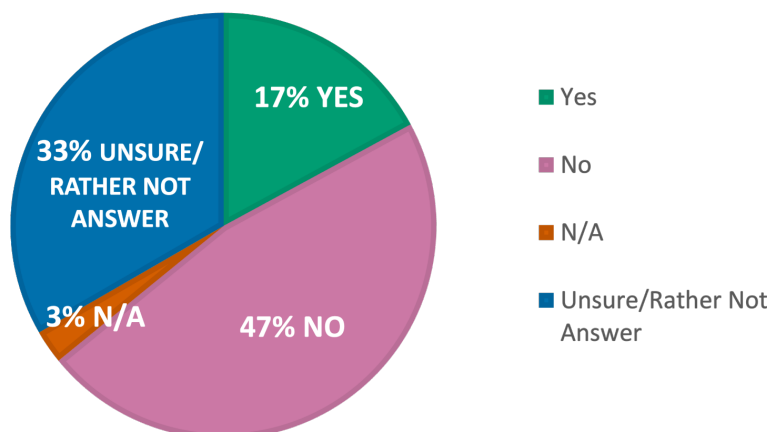


Figure 3. Answers to question from Survey 2: In your experience do you think that diversity, equity, inclusion, and accessibility have been adequately considered by supervisors/mentors/training programs? Data illustrated is from the training/recently out of training track of the survey.

Work-Life Balance

The topic of work-life balance was mentioned frequently within the surveys, with 58% of respondents reporting satisfaction with theirs. This subject featured prominently in the panel at the 2024 AIC Annual Meeting session, which made clear that everyone has different boundaries and that individuals have their own acceptable ratio for an appropriate work-life balance. Some conservators, particularly those in private practice, reported happiness with their work-life balance and that they were consistently doing work-related activities after traditional work hours to maintain their businesses. Prioritizing flexibility in working hours over a more consistent pay schedule made them happier. Those working within institutions cited lack of staffing in their department/division as the main reason their work-life balance was skewed in a negative direction.

COVID-19

Finally, another major topic included changes to our practices in education, training, and work due to the COVID-19 pandemic. For mentors/educators/supervisors, the pandemic forced them to restructure how information was delivered to the mentee/student and resulted in a reprioritization of topical priorities, including how they created individualized projects to fill gaps during the period of isolated shut-down. For practicing conservators, particularly in institutions, this resulted in a positive shift to more flexible work schedules with employers recognizing that conservators' work encompasses much more than hands-on treatment, and much computer-based work can be performed well at home.

Overwhelmingly all respondents expressed that they love what they do. Most frequently mentioned positives included: collaboration with passionate colleagues in many fields, extensive knowledge sharing, opportunities for research, continuing education, and the quality and variety of the collections themselves. ECPs are excited about the sense of community that conservation professionals foster and the positive forward movement they are seeing towards better pay, more diverse peers, environmental sustainability, and an equitable field.

2024 AIC Annual Meeting Session

Stephanie Guidera and Michaela Paulson introduced the [May 24 morning session](#) and gave an overview of these surveys and resulting data. Their comments were then used to spur conversations between panelists, who answered combinations of predetermined and live questions, all submitted anonymously and handled by two moderators who had been heavily involved with the session planning. Three panels were assembled from volunteer submissions and grouped by the same themes and subsets as the surveys. The panelists explored nuance in the survey data, elaborated on their personal experiences, and brainstormed solutions to some of the ubiquitous problems. Between each panel, a speaker or speaker pair transitioned the conversation.

- › Kaeley Ferguson and Katharine Shulman co-presented their experiences as graduate students during the COVID-19 pandemic, outlining deficits and benefits caused by the forced flexibility in their education.
- › Ellen Carrlee reflected on her career, personal and professional choices, guiding principles as a mentor, and shared her thoughts about the future.
- › Ameya Grant and Fran Ritchie, a former supervisee-supervisor pair, closed out the session by performing a segment called "What We Were Wrong About" during which they shared realizations about the field from emerging and established career perspectives.



Panelists at ECPN’s annual meeting general session “Expectations and Realities: The State of Emerging Professionals in the Field” on May 24, 2024. Section 3 of the session featured (from left) Caitlin Richeson, Keara Teeter, Stephanie Hornbeck, Elena Bowen, Ellen Carlee, Samantha Springer, Jen Munch, and Greg Bailey.

Real-time feedback from the audience was collected through the live-stream chat and a QR code projected on screen at various times through the presentation and printed on tables in the meeting room which directed participants to an online form. Questions not answered during the session were answered later by panelists and speakers, found in the community library. The questions and comments clearly show that many professionals want to know more about:

- › How to truly address unstable work-life balance (both institutionally and in private practice).
- › Ideas for extra-curricular access to and cross-pollination between students in traditional graduate/training programs.
- › Continued improvement upon and learning about the differences in structure between mentor and supervisor roles.
- › Ways to encourage and support hiring and training locally to diversify the field and make it more sustainable.

As AIC leaders, board members, group officers, volunteers, and members continue their efforts to support individuals—and the profession as a whole—the content of this session and its feeder survey data gives insight that can inform actionable steps for the organization, institutions, and individuals. The full report will be published through AIC this fall, and the session organizers and participants hope that this conversation continues broadly as we work towards a more transparent, supportive, and equitable profession.

—Stephanie Guidera, ECPN Chair 2023-2024, steph.guidera@gmail.com;
Michaela Paulson, Chair 2022-2023, mep518@gmail.com; and
Kaeley Ferguson, ECPN Officer 2021-2023, kaeleyferguson2012@gmail.com

Fall 2024 IAG Leadership Meeting Date

Our fall meeting of the Internal Advisory Group (IAG), composed all of volunteer chairs or their designated substitute, will meet virtually via Zoom on **December 6, 2024**, from 11am-4pm, with an hour break at 1pm. More details will follow. If you have ideas or concerns that you’d like to be voiced at the meeting, please contact your specialty group or network chair or a staff or board member.



Figure 1. Around 35 paintings conservators from around the world gathered at the 52nd AIC Annual Meeting in Salt Lake City for the Easels Exchange event.

Easels Exchange: Collaborative Problem-solving with Non-stakeholders

Continued from cover

Less reported in the literature are the informal discussions that occur between conservators and colleagues in their networks or colleagues encountered through work-based interactions, like courier and research travel (van Aubel and Bloser 2022). These conversations, which are between non-stakeholders, have the potential to significantly impact decision making for a project. Julianna Ly, the associate conservator of paintings at the Cleveland Museum of Art and the Paintings Specialty Group's 2024 program chair, developed for the 52nd AIC Annual Meeting an event called Easels Exchange that aimed to facilitate these types of conversations with a more formal structure (Figure 1).

At the Easels Exchange event, about 35 paintings conservators from around the world, with varying levels of experience and representing diverse practices and institutions, were divided into small groups to discuss different aspects of our profession. The topics covered included: cleaning considerations, aesthetic integration and inpainting, structural treatments, varnishing strategies, and ethical approaches. Before the event, fourteen participants submitted case studies of ongoing treatment challenges and ethical issues. These case studies were sorted into the established topics and were used by moderators to guide discussions over a two-hour lunch session. The ensuing conversations allowed conservators to informally present complex issues, receive feedback, and generate ideas to progress their work.

I presented a case study and moderated a table at the event; later, I became curious about other peoples' motivations for joining, their experience in the session, and their perceptions of any benefits or drawbacks to discussing complex issues with conservators who are not stakeholders. To investigate these questions, I conducted interviews with a selection of participants three months after the event. The following is an analysis of the collected responses, including my own reflections.

Interview Method

Ten Easels Exchange attendees—half of whom presented case studies—agreed to interviews. The interviewees are located across the United States, are from varying practices and institutions, and range in level of experience from graduate student to senior conservator. Each was sent a list of questions prior to their interview. The questions explored motivations for participating, expectations, thoughts and feelings about the exercise, comparisons to typical conference lectures, and outcomes. The questions differed between participants with case studies and those without. All interviews were recorded with participants' consent.

Analysis

Motivations

The interviewees had a mixture of motivations for participating in Easels Exchange. Individuals who submitted case studies wanted fresh perspectives on their challenges from conservators out of their typical networks. “I love to share, to have other opinions, other points of view... We’re making decisions that are so important that sometimes it’s a big responsibility,” expressed Cristiana Ginatta, a Dallas-based conservator in private practice, who presented on a humidity-reactive contemporary canvas painting. Julie Ribits, the paintings conservator at the Eskenazi Museum of Art at Indiana University, shared a heat-damaged contemporary painting as her case study. Ribits had participated in a Getty Conserving Canvas Initiative workshop and hoped Easels Exchange would provide a similar opportunity to bring a group of conservators with different skill sets together and “give them the time and space to agonize about what the best or most useful techniques would be to treat a particular condition issue.”

Individuals who had not submitted case studies similarly wished to connect with conservators outside of their immediate networks by discussing current conservation concerns. “It seemed like a great way to meet people in a smaller, less intimidating setting [than the wider conference],” explained Alice Limb, a fellow at the Museum of Fine Arts, Boston. Limb, who trained in the United Kingdom and Northern Europe, was also “interested in the attitude differences and cultural approaches to conservation” in the US. Mark Lewis, the senior paintings conservator at the Chrysler Museum, mentioned that “getting feedback and insights from fellow conservators is a big part of why I attend AIC meetings. I went to school a long time ago. I want to hear what people think now—the different approaches people use, what their concerns are compared to what we were angsty about years ago.” Ana Alba, the associate paintings conservator at the Carnegie Museum of Art, added that “it presented a rare opportunity to pick other peoples’ brains.”

Many interviewees described feelings of isolation as one of their reasons for participating: some are the sole professional-level paintings conservator in their workplace, and many are also isolated geographically. Kat Harada, a Los Angeles-based conservator in private practice who did not submit a case study, expressed, “I feel like we’re all sort of islands of studios [in private practice]. We don’t have a lot of conversations in person with our colleagues. A big draw for me was to be in the room with other people talking about the treatment challenges they’re facing.” Ribits elaborated, “I don’t have anyone that I can bounce ideas off of in front of the actual painting,” adding that the paintings conservator closest to her is located an hour away.

Expectations

Expectations for the event diverged between conservators who submitted case studies and those who did not, although a few interviewees from both groups revealed they felt nervous about how they would be perceived or how conversations might go. Several interviewees anticipated similar group dynamics to graduate school experiences. Generally, conservators without case studies had little expectations; Lewis and Alba pointed to the newness of the event in their reasoning.

Conservators with case studies had more defined expectations, aligned with their motivations for participating. Elizabeth Robson, the paintings conservator at the New York State Office of Parks, Recreation, and Historic Preservation, presented



Figure 2. A table of conservators discuss structural issues. Participants had a range of experience levels and came from different practices and institutions.

on a conservator's role in deaccessioning. She wanted feedback she could integrate into her workplace processes. Ginatta anticipated someone at her table would have experience with her conservation problem; she also hoped her table could dissuade her from taking a treatment step (de-stretching and re-stretching her painting onto a more stable stretcher) she wished to avoid. My case study, from the Canadian Conservation Institute, was of a modern folding screen exhibiting about 50% paint loss in one panel. My expectations were high: I thought someone might suggest a novel solution I had not considered that would entirely solve my problem.

Atmosphere

Interviewees unanimously described conversations as nonjudgemental, collegial, and respectful. Suggestions, opinions, and disagreements were shared openly. The premise of the exchange – conservators seeking problem-solving assistance from peers while in the midst of a treatment or ethical issue – likely impacted how participants approached discussions. “Everyone wanted to be there, they wanted to contribute,” said Fiona Beckett, the associate professor of paintings conservation in the Buffalo State Art Conservation Department. Beckett shared the problem of a contemporary painting stuck to glazing. Interviewees highlighted the range in experience levels and variety of workplaces represented within a small group as contributing to the sense of openness (Figure 2). “Being a sole painting conservator in a smaller institution or in private practice can be alienating. It was encouraging to hear that everyone was challenged in similar ways, regardless of their lab size,” described Alba.

When compared to typical conference presentations, interviewees felt the Easels Exchange was more interactive and dynamic. Treatment-based lectures typically follow the completion of a project; accordingly, they are usually more didactic and less open to possibility.

Participants without case studies generally enjoyed weighing in on projects. “I thought it was a lot of fun,” Harada enthused, “both hearing from people who’ve been working longer than I have and advising a grad student, because it reminded me how much I’ve done since starting out.” Lewis similarly expressed, “It was fun to abstractly think about somebody else’s problem, disconnected from the reality and limitations.”

Effects on Decision-making

Discussions at the exchange affected decision-making for all interviewees with case studies. Kelsey Marino, a graduate student in the Buffalo State Art Conservation Department, presented the problem a 19th century canvas painting with a large, detached fragment. Marino's tablemates suggested different materials and methods for reattaching the fragment, based on whether or not the painting would be lined. "The discussion challenged the assumptions I had about what this treatment was going to look like. It made me take a step back and review the project in more detail," she said. Ginatta was assured that re-stretching her painting was the best decision. Robson felt the conversation gave her confidence that she was on the right path. Similarly, the conservators at Ribits' table supported the approach she had in mind, and they simultaneously advised that, since the paint is irreversibly damaged by heat, there is a limit to how effective conservation treatment will be. As a result of the discussion, Beckett decided to accept her project for treatment (it was initially up for consideration). "Everyone seemed to agree that the painting is in a continual progression of loss in its current state, so attempting treatment (despite the difficulties) would be beneficial," she elaborated.

To my table, I described a paper-based layer for consideration as my inpainting support (the folding screen has paste-like paint layers, no ground, and exposed canvas). A participant had used a similar technique before and shared her method, which encouraged me. I also mentioned contemplating a *tratteggio*-style of visible restoration for the large area of loss. Most of my tablemates were against this suggestion and tried to steer me in other directions. Their reactions did not dissuade me, but they made me reconsider how I will present the idea to the project's stakeholders.

Outcomes

All interviewees felt Easels Exchange matched or exceeded their expectations. For individuals who submitted projects, the conversations were more nuanced and pragmatic than anticipated. Marino highlighted that, as an emerging conservator, the event "felt exciting to me, because it felt like I was part of something, rather than trying to learn something." Those without case studies did not necessarily find the problem-solving discussions applicable to their own work; however, several mentioned enjoying the thought-exercises and hearing a variety of opinions at one table.

"It cemented for me that we have this strong conservation community that is close," expressed Ly. "[We can] take advantage of that and reach out to colleagues." All interviewees agreed, indicating they would feel comfortable contacting their tablemates in the future, and several remarked that it gave them confidence to contact colleagues more broadly.

An unexpected positive outcome for interviewees were the conversations that evolved beyond the case study discussions. Participants shared materials they discovered and enjoyed using, as well as vendors for those products. Tips on how to optimally use a tool or material were also offered. "I found it useful to talk to others about what new treatment techniques or materials were being introduced," Alba said.

Drawbacks

Several perceived drawbacks of the event emerged during the interviews. Many participants wished they could have joined multiple tables to discuss more conservation issues. It was planned that halfway through individuals would rotate tables. When the moment was announced, however, no one moved. The reasons for this

are unclear, but it was suggested that enough people felt comfortable at their tables, and, since no one initiated moving, everyone stayed put.

Moderators were supposed to record comments from the conversations to share afterwards. This, unfortunately, did not work well in practice, because moderators were inevitably too active in discussions to take many notes. Several interviewees highlighted the importance of good moderating to ensure conversations flowed, stayed on track, and did not leave anyone behind, particularly emerging conservators.

The main criticism leveled was that eating lunch did not feel conducive to a comfortable and professional event. Several participants with case studies described that they felt too awkward to eat while discussing their projects, and other interviewees added that eating delayed conversations getting going. Tea, coffee, and snacks might have been more conducive to a relaxed, professional conversation.

Conclusions

The Easels Exchange was overall deemed positive and beneficial by interviewees. All participants expressed varying levels of enthusiasm for future participation in this event or a similar iteration. Those who submitted case studies received helpful feedback on ways to proceed with their projects, and everyone remarked on the networking gain that extended beyond the event. The interview results suggest there is a considerable appetite for organized collaborative discussions with non-stakeholder peers while conservators are in the midst of conservation problems.

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

Resources

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Images and Authorship: A Provocation and a Consideration

Images help to tell stories, communicate and express ideas, support arguments, and provide evidence—they can be effective for conveying knowledge (Bennet 1999). In conservation, images can be an important component of scholarly publications and presentations. Sometimes these images are made by the authors (in which case there is no question about authorship) and at other times the images are made by others. While publishers like Taylor and Francis have guidelines and policies (see sidebar) about authorship and who should be included as authors, images and image makers are not specifically named.

In 2024, at the AIC Annual Meeting *JAIC* pre-session, I presented on the question of images and authorship: When should images be considered significant contributions and an image maker included as an author? We reviewed the traditional options for recognizing contributions to scholarly publications—authorship, acknowledgment, and photo credit— and how these are defined and outlined by the publisher while pointing to some of the challenges specific to images and image makers. One of the criteria for authorship is “making a *significant contribution*,” and a question at the core of this discussion is *what is a significant contribution*? More traditional scholarship values text over images and can be biased towards certain types of knowledge creation. We explored *significant contribution* as defined by publishers and in the context of discussions around technicians’ contributions and recognition of invisible labor in the field of Digital Humanities. The presentation did not conclude with specific solutions, but I hope that it pushes our thinking about images and authorship by expanding what may be considered a significant contribution and leading to recognition of the contributions of image makers.

As I discussed this topic of images and authorship, I found that the term “image maker” was more inclusive of different individuals who contribute images, including conservators, photographers, digital imaging specialists, scientists (imaging, color, conservation), digitization technicians (2D and 3D), preservation science specialists, and others.

I spoke with image makers at different institutions to better understand their experiences with images being used in publications and presentations. I was curious whether institutions had policies and/or unspoken rules and expectations. I heard that the policies are not always clear, and there are inconsistencies in practice for credit and acknowledgment. These conversations helped to inform my presentation and develop my understanding of authorship for our field.

This *AIC News* article does not quite offer the space to fully cover what was presented and the topics explored, but I wanted to share a provocation and a consideration.

The **provocation** is a quote from Vicki Bennett’s article “Visual Imagery and Scholarly Publishing.” Despite this article being 25 years old, it helped initiate an exploration of the topic:

“For the majority of academic writers, quoting even the briefest passage from another scholar’s writing without proper citation is one of the gravest transgressions of professional ethics. Interestingly, this same standard and professional courtesy is extended to the authors of visual imagery with much less frequency” (1999, 195).



Links to our Publisher’s Policies

> [Taylor & Francis policies on authorship](#)

> [Taylor & Francis guidelines for defining authorship](#)

The **consideration** comes from a discussion in digital humanities around “invisible labor” (overlooked and undervalued work). In their article “All the Work You Do Not See: Labor, Digitizers, and the Foundations of Digital Humanities,” Smith and Whearty argued that the invisible labor of the digitizers, the people scanning and photographing large quantities of heritage objects, is the foundation on which the field of digital humanities has been built. They also argue that a more rigorous and a more just process is needed to recognize the labor and laborers on which the field depends (2023, 28). This type of image making may be different from what we generally find in conservation applications and this is not just about authorship but also about recognizing the contributions of labor and laborers. As an important discussion in a related field, this discussion pushes us to be more intentional about recognizing the contributions of image makers. Smith and Whearty offer some best practices and examples of how to make digitizers’ labor visible, and their summary of these best practices and examples is helpful (2023, 37-38):

“Ultimately, all of these possible interventions can be summarized as give credit where credit is due. Cultivate a sense of humility and respect when it comes to other people and their work. Have awareness about what jobs entail. Understand power and hierarchy. Notice when you have privilege because of your role. Consider how you can use your privilege to promote equity” (38).

I’m not necessarily suggesting that every image maker or digitizer be included as an author for every scholarly article; more importantly, I am pointing to the importance of making the work of creating images more visible and acknowledging the laborers and labor.

When considering images and authorship, it is important to ask: Who made these images? How were these images made? What are the types of images that are being included? Why are these images made and included?

When looking through an issue of *JAIC*, the papers use images for storytelling, expression and communication, supporting arguments, providing evidence, and conveying knowledge. These images help to tell stories, express ideas, support arguments, and provide evidence, and they can be an important component of scholarly publications and presentations. Image makers’ contributions should be recognized; they are an integral part of each scholarly work. Authorship is not appropriate in every situation, but I hope that this provocation and consideration offer an invitation to this discussion and start to inform the recognition of image makers and their contributions, as well as an expansion of what we might consider a *significant contribution*.

—E. Keats Webb, MCI Imaging Scientist, JAIC Associate Editor, webbekeats@si.edu

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Call for Papers: JAIC Special Issue on Conserving Cotton Canvas

The aim of the special issue on Conserving Cotton Canvas is to provide a compendium of the current state of conservation research into cotton canvas. We are seeking papers that are interdisciplinary and inclusive of all fields of conservation and we encourage contributors from diverse backgrounds and specializations. The issue also aims to reach beyond painting conservation to develop interdisciplinary collaborative bonds while foregrounding new and contemporary approaches to the preservation of cotton canvas found in cultural heritage.

We invite papers which critique and develop understanding of the material, technical and functional characteristics, as well as conceptual implications of cotton canvas found in cultural heritage objects.

The topics can include (but aren't limited to):

- › Material and deterioration characteristics of cotton canvas
- › Treatment methods for the cleaning and structural repair of cotton canvas/fabric
- › Use of cotton canvas/fabric in conceptual and contemporary art and the role of artists' choices
- › Historical and contemporary manufacture of cotton canvas
- › Preservation care of works on cotton canvas/fabric, including its care, storage and display
- › Conservation case studies
- › Decision-making models for conservation of cotton canvas
- › Historical and contemporary uses of cotton canvas in cultural heritage
- › Research into other woven cotton fabrics is also encouraged

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Abstracts (500 words max) should be sent as a word document or PDF file by December 1, 2024, to conservingcottoncanvas@gmail.com, and it should include:

- › Name and contact information of the author(s), along with a brief bio.
- › Title of the proposed paper.
- › Abstract of the paper proposed.

For the full schedule of submission deadlines and guidelines, see [here](#).

Prospective authors can send their questions to organizers Emily Mulvihill, Ellen Davis, Matthew Skopek, and Michael Duffy by writing to conservingcottoncanvas@gmail.com.

Call for Volunteer Abstract Translators for Simplified Chinese

摘要翻译志愿者招募 – 简体中文

The *Journal of the American Institute for Conservation* (JAIC) seeks to include the translation of abstracts for each article into Chinese; currently, abstracts are published in English, French, Portuguese, and Spanish.

We are looking for volunteers with:

- › A native-speaker level of Chinese and professional level of English
- › A background that includes work/studies in conservation, cultural heritage preservation, and/or heritage science
- › Preferably has published in peer-reviewed journals

The reasons to volunteer your time and share your dedication to the field of conservation and cultural heritage are numerous. You will be able to read material prior to their publication; your name is included in the translation, so you are part of what we do; and you will work with other professional like-minded people with whom you can exchange ideas. You'll also have access to current and past JAIC volumes online. You'll be part of a team of volunteer translators that report to a team leader.

Please note that as a translations volunteer, you're not allowed to make use of any type of artificial intelligence (AI) to do the work. The materials you'll receive for translations will be unpublished material that is copyrighted; making use of AI will infringe the authors and publishers' rights.

Are you ready to join us? **Send your letter of interest and resume by email to Chongwen Liu at cwliu98@g.ucla.edu.** You can also write to the same email address with questions or to request more information.

JAIC Thanks You!

We'd like to thank our Editor-in-Chief Julio M. del Hoyo-Meléndez, our team of associate editors, and all peer reviewers for their time spent reading and taking care of the many manuscripts we receive. To our team of translators that help increase search visibility of our articles thanks to their translations of abstracts into French, Portuguese, and Spanish. We'd also like to recognize the authors that chose to publish with our journal. And lastly, we want to recognize the work carried out in-house and by the Taylor & Francis (T&F) production team.



Journal of the American
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Do you speak Chinese, have a background in conservation and cultural heritage, and want to help promote research? Then, join our efforts in reaching a wider audience!

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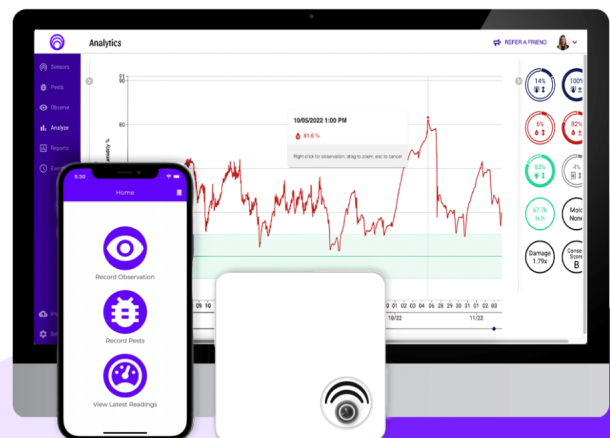
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—*Carmina Lamare-Bertrand, JAIC Managing Editor, carmina@culturalheritage.org*



Have questions about health and safety in the workplace? Join the [Health & Safety Network Forum](#), and reach out to colleagues in allied fields to let them know they can join!

Benzyl Alcohol: Health and Safety Information

Benzyl alcohol is frequently used in conservation treatment applications including surface cleaning and overpaint removal. To safely handle this solvent, conservators should be aware of related health and safety information.

Characteristics

Benzyl alcohol (CAS 100-51-6) is an aromatic organic alcohol that consists of benzene bearing a single hydroxymethyl substitute (C₆H₅CH₂OH). It is a combustible liquid, meaning that the vapor requires a higher temperature (213°F in this case) to ignite when exposed to heat or flame versus a flammable liquid. Its vapor is heavier than air and will sink to the floor (NIH n.d.-a). In addition to its use as a solvent, it is used as a food additive, as a fragrance in cosmetics and toiletries, and in health care as a local anesthetic, a mild antiseptic, and a preservative in intravenous medications (Chemwatch 2023; NIH n.d.-a).

Toxicological Information (Chemwatch)

The Globally Harmonized System (GHS) classifies benzyl alcohol using the exclamation mark pictogram, which indicates the solvent is harmful (Chemwatch 2023). Benzyl alcohol is hazardous by:



Inhalation

Prolonged or excessive inhalation of vapor may cause coughing and irritation of the upper respiratory tract. The latter can cause an inflammatory response resulting in impaired gas exchange in the lungs (Chemwatch 2023), or in severe cases it can cause respiratory paralysis, convulsions, and death (NIH n.d.-a; NOAA n.d.). The solvent can be absorbed into the bloodstream and pass through the blood-brain barrier, causing neurotoxic effects including headache, nausea, vomiting, drowsiness, dizziness, lack of coordination, and loss of reflexes (Chemwatch 2023).

Skin Contact

Skin contact may cause numbness, dermatitis, hives, blisters, or swelling under the skin (Chemwatch 2023). Benzyl alcohol can be absorbed through the skin (NOAA n.d.) and pass into the bloodstream, albeit at a low rate (NIH n.d.-a). One study showed 1.42% benzyl alcohol penetrated human skin after six hours of contact (NIH n.d.-b). A healthy individual's body can oxidize benzyl alcohol to benzoic acid, which is conjugated with glycine in the liver, and excreted as hippuric acid (NIH PubChem). Others are unable to process the alcohol; numerous deaths of premature infants and one child have resulted after they received intravenous solutions with benzyl alcohol used as a preservative (NIH n.d.-a; NIH n.d.-b).

Eye Contact

Eye contact by vapor may cause irritation and liquid contact may cause redness and significant painful inflammation of the cornea. Permanent corneal injury resulting in impairment of vision may result unless treatment is prompt and adequate (NIH n.d.-a; NIH n.d.-b).

Ingestion

Ingestion may produce severe irritation of the gastrointestinal tract, followed by nausea, vomiting, cramps, and diarrhea. Excessive amounts can lead to unconsciousness, respiratory depression, and death (Chemwatch 2023; NIH n.d.-a).

Chronic Exposure

Repeated or long-term exposure may produce skin and respiratory sensitization and cumulative health effects involving the central nervous system, liver, kidneys, and lungs (Chemwatch 2023; ILO-WHO 2000).

Safely Using Benzyl Alcohol

Workplace exposure limits inform workers of the levels of hazardous chemicals that are safe. Time-weighted average (TWA) is the maximum average airborne concentration of a hazardous material to which a healthy adult worker can be exposed during an 8-hour workday.

Below are the TWAs for benzyl alcohol and other commonly used alcohols showing the limit for benzyl alcohol is quite low, demonstrating its comparative risk.

Solvent	8-hour Time-Weighted Average (ppm)	Source
Benzyl Alcohol	10	NIH Hazardous Substances Databank
Isopropanol	400	OSHA
Ethanol	1000	OSHA

To prevent exposure to benzyl alcohol while working:

- › Do not eat or drink.
- › Wear gloves composed of neoprene, butyl (synthetic rubber), Viton (synthetic rubber) or a combination of the latter two polymers like AlphaTec 38-612 (Chemwatch 2023). Alternatively, Silver Shield gloves can be worn to provide eight hours of protection before breakthrough (University of Iowa 2001). Benzyl alcohol will permeate through nitrile gloves in five minutes, making them a poor choice (Kimberly-Clark 2009).
- › Wear chemical safety goggles.
- › Use local exhaust ventilation or a full-face air-purifying respirator with organic vapor cartridges (3M 2022).
- › Avoid the use of benzyl alcohol during pregnancy. There is no evidence that benzyl alcohol is a reproductive hazard, but because this risk cannot be ruled out, avoid its use. Benzyl alcohol molecules presumably cross the placental barrier into fetal tissues as readily as they cross the blood-brain barrier (NIH n.d.-a; NIH n.d.-b).

First Aid

Inhalation

Leave the contaminated area. If symptoms of wheezing, coughing, shortness of breath, or burning in the mouth, throat, or chest develop, call a physician and be prepared to transport the victim to a hospital (NIH n.d.-a; NOAA n.d.).

Skin

Flush with water while removing and isolating contaminated clothing. Wash all affected skin with soap and water (NOAA n.d.). Medical attention is recommended if there is any skin irritation (Chemwatch 2023).

Eyes

Check eyes for contact lenses and remove them if present. Flush eyes for 20-30 minutes. Medical attention is recommended even if no symptoms are present (Chemwatch 2023; NOAA n.d.).

Ingestion

If swallowed, get immediate medical attention without delay (Chemwatch 2023).

Spill

Wearing appropriate personal protective equipment and collect leaking container(s) in sealable container if possible. Absorb liquid in sand or inert absorbent, then seal and dispose of as hazardous waste. Do not let the solvent go down drains because benzyl alcohol is toxic to aquatic life (NIH n.d.-a).

Storage

Store benzyl alcohol separate from mineral acids, caustics, and strong oxidizers. Do not transfer the solvent to non-fluorinated plastic containers because it will attack common plastics like polystyrene and polypropylene (Chemwatch 2023; NIH n.d.-a). Benzyl alcohol is a Class B peroxide forming chemical, meaning that it can form explosive levels of peroxide when concentrated, which could happen with evaporation. Test for peroxide formation or discard after one year (NIH n.d.-a).

In conclusion, benzyl alcohol is a hazardous solvent, but adhering to safety guidelines and using proper protective measures can mitigate its health risks allowing its safe use in the conservation lab.

—Susan Costello, susan_costello@harvard.edu

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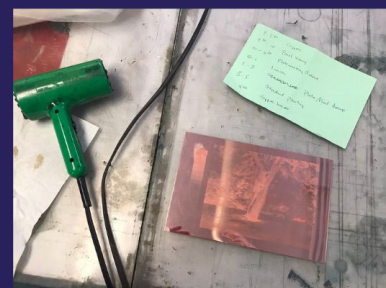
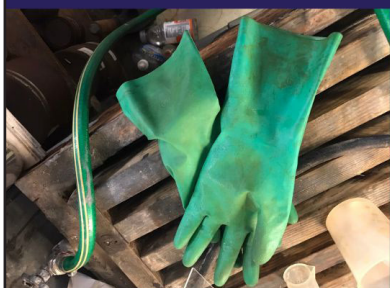
Give Back to FAIC!

Have you volunteered for FAIC? Attended a workshop?

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Or that our Global Conservation Forum for collections care is used by 11,000 participants around the world?

We try to offer all these programs as cheaply as we can, but we simply can't do them for free. If you believe in the power of conservation knowledge for all (and we're sure you do), consider making it your new year's resolution to support FAIC this year with a monthly or one-time donation. Visit culturalheritage.org/donate for more info.



New Materials, Research, & Resources

Field Guide to Emergency Response Translated into Arabic

Qirab, a project of the [Thesaurus Islamicus Foundation](#), recently released the Arabic version of the *Field Guide to Emergency Response* by the Foundation for Advancement in Conservation's (FAIC). The publication is a handbook that provides a step-by-step guide to heritage professionals to help them navigate natural and human-instigated disasters and save their precious collections.

This handbook is available free of charge online in PDF format for all Arabic-speaking users on Qirab's website as well as on [Archive.org](#). The file is set up to be easily printed in A5 format (5.8 x 8.3 in., 14.81 x 21.01 cm) to facilitate its accessibility and portability.

To find out more, read, and download the handbook, please visit: www.qirab.org/en/docs/books/fieldguideemergencyresponse.

—Nouran Rabie, Publishing and Media Coordinator, Qirab

UNESCO Disaster Risk Management Toolkit Available as Free Download

UNESCO's Office Bangkok and Regional Bureau for Education in Asia and the Pacific has released a free toolkit to help institutions build resilience as they prepare for disasters.

The announcement notes that "more than half of memory institutions worldwide lack a comprehensive Disaster Risk Management (DRM) plan. This concerning situation is often due to a persisting gap in skills and resources." The training toolkit has been published as a downloadable pdf and will help those seeking to preserve access to digital publications and archives as well as documentary heritage.

Further, UNESCO states, "The originality of the UNESCO DRM Training Toolkit lies in its practicality as a curriculum. First, it lays out a comprehensive set of six training modules covering risk assessment, collection policies, storage management, community involvement, digital preservation, and climate change. Second, each module offers its own customized questionnaires and activity plans, enabling memory institutions to practice with self-assessment. Finally, the toolkit presents 23 informative case studies from Asia and the Pacific, offering stewards of memory institutions robust examples and scenarios from over a dozen countries."

The toolkit may be beneficial to archivists, librarians, museum staff, educators and other related professionals around the world; they can use the toolkit to extend their training to others, expanding the reach of this information.

- › [Download the resource](#)
- › [Read the UNESCO announcement](#)

Thanks to Linda Tadic for posting this news on Sept. 10, 2024, in FAIC's Connecting to Collection Care online community.



Kit Citation

UNESCO Office Bangkok and Regional Bureau for Education in Asia and the Pacific. 2024. *Building resilience: disaster risk management for documentary heritage and digital archives; training toolkit* (document code BGK/C3-8878/CI/24/017). 978-92-3-100706-4. Bangkok: UNESCO. 289 pp. <https://doi.org/10.58338/NNW1226> [open access]

Worth Noting

Join Us for Ask a Conservator Day 2024!

This year's Ask a Conservator Day will take place across the world on **Friday, November 1**.

AIC created Ask a Conservator Day to help introduce conservation to new audiences, giving them insights into the people and work that protects and prolongs the lifespan of cultural heritage.

In this vein, we're trying something new in 2024! This year's event has a theme, "A Day in the Life," to recognize that conservators' daily lives are filled with surprising discoveries and unexpected challenges. We want to highlight YOU—the individuals who do this work—and give you an opportunity to share a more personal perspective on your work.

We also want to acknowledge that National Native American Heritage Month starts on November 1; Ask a Conservator Day can serve as a platform to highlight how conservators collaborate with diverse communities to safeguard sites, artifacts, and traditions.

On September 12, 2024, we held an information session featuring past and future participants. The conversation included past efforts, new ideas, and collaborative dialogue on how to increase engagement. If you missed it, the recording is now available at <https://learning.culturalheritage.org/products/ask-a-conservator-day-2024-information-session>.

Are you interested in participating but not sure where to start? Use the Member Toolkit for Ask a Conservator Day. The toolkit, created in collaboration with our colleagues at Resnicow & Associates, contains:

- › A "Menu of Ideas," arranged by time commitment, prompting ideas for participation based on your capacity.
- › FAQs, messages, and background information, all of which can be helpful in developing your approach and providing helpful context for bringing colleagues on board and creating excitement about the event.
- › A template for creating a blog post or newsletter issue to talk about your participation.
- › Social media graphics and sample posts.

If you have questions about how you can participate, email FAIC's Outreach Manager Kate Lee at klee@culturalheritage.org.

If you're planning to participate, let us know about what you'll be doing. If you respond prior to October 25, we'll share what you're doing on our website and social media.



Ask a Conservator Day Participants

These conservators and institutions have let us know they will be participating in Ask a Conservator Day events:

- › Balboa Art Conservation Center
- › Brooklyn Museum
- › Cleveland Museum of Art
- › The Collections Care and Conservation Alliance
- › Cooper Hewitt, Smithsonian Design Museum
- › Denver Art Museum
- › Denver Museum of Nature & Science
- › Anita Dey
- › Mariana Di Giacomo
- › Evergreene Architectural Arts
- › Flux Art Conservation
- › Harpers Ferry Center Museum Conservation Services
- › Historic Green-Wood Cemetery
- › International Conservation Services
- › Menil Collection
- › Jen Munch
- › Museum of Fine Arts, Boston
- › National Archives and Records Administration
- › Northeast Document Conservation Center
- › Penn Museum
- › Works on Paper, LLC

Conservation Graduate Programs

Escuela Nacional de Conservación, Restauración y Museografía

The Escuela Nacional de Conservación, Restauración y Museografía (ENCRyM) of the Instituto Nacional de Antropología e Historia welcomes students who began in January 2024:

Master's degree in Conservation and Restoration of Cultural Monuments and Sites:

Gerardo Miguel Arzeta Fajardo	Juan Manuel Rodríguez Loya
María Fernanda Hernández Camarillo	Mónica Rodríguez Saavedra
Víctor Orlando López Juárez	Ximena Lucero Rodríguez Sánchez
Karla Mariana Martínez Flores	Sergio Saldívar Díaz
Gerardo Andrés Olguín González	Adrián Fernando Sánchez Ramírez
Alberto Emilio Ramírez Balam	Yara Ramona Sigler Merchand
Dulce María Ramírez Hernández	

Master's degree in Museum Studies and Practices:

Grecia Carolina Espinosa Cabazos	Sara Patricia Ríos García
Itzel Ameyali Hernández García	Alma Itzel Vicente Cruz
Norma Angélica Hernández Tenorio	Galia Gálvez Álvarez
Bianca Monserrat Lanuza Aboytes	Sibel Janetzy González Ortiz
Gisela Oyuki Medina Pérez	Mariana López Ducolomb
Antonio Ricardo Pirrón Casillas	Verónica Martínez García

Specialty in Museography:

Mónica Cruz Hernández	Yesenia Alejandra Ibarra Munguía
Gabriel De la Torre Mejía	Kenji Yamamoto Escobosa
Génesis Gabriela Granados Escobar	

Student class of 2024-2026 internship placements:

Student	Institution
Gerardo Miguel Arzeta Fajardo	San Rafael, Tlalmanalco, Centro Instituto Nacional de Antropología e Historia (INAH), Estado de México, Mexico
María Fernanda Hernández Camarillo	
Víctor Orlando López Juárez	
Karla Mariana Martínez Flores	
Gerardo Andrés Olguín González	
Alberto Emilio Ramírez Balam	
Dulce María Ramírez Hernández	
Juan Manuel Rodríguez Loya	
Mónica Rodríguez Saavedra	
Ximena Lucero Rodríguez Sánchez	
Sergio Saldívar Díaz	
Adrián Fernando Sánchez Ramírez	
Yara Ramona Sigler Merchand	

Student class of 2024 internship placements — Specialty in Museography:

Student	Institution
Mónica Cruz Hernández	Museum of Traditional Medicine and Herbal Medicine in Cuernavaca, Morelos, Centro INAH Morelos, Mexico
Gabriel De la Torre Mejía	
Génesis Gabriela Granados Escobar	
Yesenia Alejandra Ibarra Munguía	
Kenji Yamamoto Escobosa	

Thesis topics of the students in the postgraduate degree programs:

Student	Thesis Title
Rocio Paulina Ávila Luna	Conservation and Restoration Project of Prefabricated Building Systems from the 19th and Early 20th Centuries
Moreno Téllez Humberto	The Displacement of Communities and its Effects on Cultural Heritage, an Analysis from the Perspective of Citizen Participation in the Santa María de Gracia Community Reservoir, Sinaloa
María Teresa Ramírez Miranda	Evaluation of Two Anti-graffiti Coatings Used in the Mexico Basin for the Conservation of Cultural Buildings Constructed with Volcanic Tuff
Yolanda Peláez Castellano	Creating Meanings: The Audiences of the Mexica Room of the National Museum of Anthropology
Ivan Aaron Cruz Aguilar	Pedro Ramírez Vázquez House Museum: A Proposal Dedicated to Mexican Architecture and its Documentation
Virginia Ortega Cervantes	Funerary Heritage Interpretation Program at the San Fernando Pantheon Museum
Cayetana Torres Ulloa	Mechanisms of Representation Implicit in the Practices of Photographic Archives and their Impact on Conservation; Case: Manuel Ramos Archive
Ana Mariel Morales Gómez	Performativity and Experience: Agents of the Preservation of Documentary Collections
Carlos Daniel Gómez González	The Effects of Dissociation as Agents of Deterioration in the Documentary Collections of Libraries: The Case of the Old Collection of the Joint Library of Earth Sciences of the UNAM
Arturo Israel Luna Rosas	Sharing to Preserve: Dissemination of the Choir Books of the Cathedral Church of Mexico
Maribel Escobar Varillas	In the Footsteps of Elizabeth Romero Betancourt: Detonating Memories around a Collection to Weave Networks of Care and Affection
Dulce Liliana Cruz Rivera	Documentary Appraisal to Establish a Historical Archive: The Case of the Archive of the Instituto Nacional de Estudios Históricos de las Revoluciones de México (INEHRM)
Enrique Cesar García	The Returning Light: Connections Between Digitalization, Social Movements and Free Culture from the History of AIDS in Mexico
Laura Camacho Miguel	The Optical Disc Collection of the Manuel Orozco y Berra Library: Digital Curation as a Preservation Measure in the Face of System Disruptions and Liquefaction
Elizabeth Calzado Michel	Institutional Conservation: Documentary Paradoxes Based on Five Works of Art from the Museo de Arte Contemporáneo Internacional Rufino Tamayo

New York University, Conservation Center of the Institute of Fine Arts, Institute of Fine Arts

The Conservation Center of the Institute of Fine Arts at New York University welcomes new students:

Arial Anais	Jennifer Lee Kim
James Crook	Natalie Naor
Hsiang Ting Hung	Alexander Ranger

Class of 2025 internship placements:

Student	Institution
Caroline Carlsmith	Time-based Media and Objects, The Whitney Museum of American Art, New York, NY
Celia Cooper	Books, The New York Public Library, New York, NY
Maria Olivia Davalos Stanton	Paintings, The Indianapolis Museum of Art at Newfields, Indianapolis, IN
Amalia Donastorg	Paintings, The Solomon R. Guggenheim Museum, New York, NY
Devon Lee	Objects and Natural Science Collections, The Denver Museum of Science and Nature, Denver, CO; and the National Park Service at Harper's Ferry, Harper's Ferry, WV

Class of 2024 post-graduate placements:

Student	Institution
Laura Bergemann	Post-graduate Fellow, Newport Preservation, New Port, RI
Emma Hartman	Assistant Paper Conservator, Yale University Art Gallery, New Haven, CT
James Hughes	Post-graduate Fellow, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York, NY
Josephine Jenks	Bank of America Post-Grad Fellowship, Brooklyn Museum, Brooklyn, NY
Alexa Machnik	Asian Conservation Fellow, Museum of Fine Arts, Boston, MA
Laura Richter Le	Assistant Paintings Conservator, Modern Art Conservation, New York, NY
Ruth Waddington	Andrew W. Mellon Foundation Conservation Fellowship in Paintings Conservation, The Metropolitan Museum of Art, New York, NY

Class of 2024 master thesis topics:

Student	Thesis Title
Laura Bergemann	Collections in Context: Quantifying Provenance for Greek and Roman Antiquities in American Permanent Museum Collections
Emma Hartman	Seeing Sparks: Painters, Pyrotechnicians, and Woman Assemblies in Eighteenth-Century Awadh
James Hughes	Who's in Charge Here? The Institutional Ingesting of Artists' Instructions in Complex Mixed-Media Installations
Josephine Jenks	The Forms, Figures, and Twin Flames of Barbara Kruger and Corita Kent
Alexa Machnik	Kogirecho: The Connoisseur's Album of Historic Textile Fragments
Laura Richter Le	Jacopo Amigoni as a Transnational Portraitist
Ruth Waddington	The Case for Collaboration: Attributing a Kress Collection Sixteenth-Century Altarpiece to Romanino and Moretto

Queen's University Art Conservation Program

The Art Conservation Program at Queen's University welcomes new students:

Nerine Cavadias	Sophie Thompson
Axelle Chevalier-Heroux	Sophie Wei
Jade Guan	Rebecca White
Jasper Montgomery	Siena Wong
Katie Ramirez	Kaeli Wood

Class of 2024 internship placements:

Student	Institution
Emily Claire Docking	McCord Museum, Montreal, QC, Canada
Maia Donnelly	Art Gallery of Ontario, Toronto, ON, Canada
Doris Fuller Ruiz	Museo del Prado, Madrid, Spain
Caitlin Gallupe	Archaeological Exploration of Sardis, Manisa, Turkey

John Habib	Conservation + Culture, Toronto, ON, Canada
Katelin Hallchurch	National Museum of Asian Art, Washington, DC, USA
Carl Magarro	Parks Canada, Ottawa, ON, Canada
Frances Opferman	CCAHA, Philadelphia, PA, USA
Travis Zuidema	G.P. Studio, Lawrence, MA, USA

Class of 2025 internship placements:

Student	Institution
Emily Biehl	DL Heritage, Montreal, QC, Canada
Tailor Choquette	National Galleries of Scotland, Edinburgh, Scotland
Mallorie Francis	Queen's University Library, Special Collections and Archives, Kingston, ON, Canada
Sonia Gaeiss	Art Gallery of Ontario, Toronto, ON, Canada
Sophie Morris	Art Care Conservation, NY, USA
Andreea Nita	DL Heritage, Montreal, QC, Canada
Gabriela Rodschat	National Gallery of Canada, Ottawa, ON, Canada
Joseph Vaughn	Indianapolis Museum of Art at Newfields, Indianapolis, IN, USA
Justina Yu	TO Art Restoration, Toronto, ON, Canada

Class of 2024 master's research project titles:

Student	Research Project Title
Emily Claire Docking	Provenance Investigation of Tanagra Figurine from the Diniacopoulos Collection at Queen's University
Maia C. Donnelly	Paper is Made in the Beater: Tailoring Pulp Infills
Caitlin Gallupe	Investigation into an Orchil Lichen Dye
John Habib	A Technical Examination of a Unique 18th Century Manuscript in the Collection of the Coptic Museum of Canada in Toronto, Ontario
Carl Magarro	Characterization of Varnishes on 19th-Century Quebec Furniture
Frances Opferman	Colored Pencils: Composition, Solubility, and Lightfastness
Doris Fuller Ruiz	A Technical Examination of a 17th Century Spanish Portrait by an Unknown Artist
Travis Zuidema	Delicious or Deadly? Identification of Unknown Pigments in a Pigment Case

Class of 2024 master theses:

STUDENT	THESIS TITLE
Katelin Hallchurch	An Investigation into the Rapid Cracking of Oil Paints Used over Glossy Acrylic Mediums
Megan O'Connor	Integrating Life Cycle Assessment and Material Suitability Testing: Selection of Sustainable Foams for Supporting Artifacts in a Canadian Context

Post-graduate placements:

Student	Institution
Maia Donnelly	2024 Kress Conservation Fellowship in Paper, Art Gallery of Ontario, Toronto, ON, Canada
Caitlin Gallupe	2024-2025 Antiquities and Decorative Arts Internship, J. Paul Getty Museum, Los Angeles, CA, USA
John Habib	PhD Medieval Studies, Yale University, New Haven, CT, USA
Katelin Hallchurch	2024-2025 Getty Graduate Internship, The Managing Collection Environments Initiative, The Getty Conservation Institute, Los Angeles, CA, USA
Tirza Harris	2023-2025 Lehman Postgraduate Fellowship in Paintings Conservation, Yale University Art Gallery, New Haven, CT, USA
Jocelyn Hillier	2024-2025, Post Graduate Paintings Conservation Fellowship, Williamstown + Atlanta Art Conservation Center, Williamstown, MA, USA

Robin Langmuir	Assistant Conservator of Objects and Public Art, Fraser/ Spafford Ricci, Surrey, BC, Canada
Caroline Longo	2024-2026 David Booth Fellowship in Objects Conservation, Museum of Modern Art, New York, NY, USA
Carl Magarro	2024-2025 Postgraduate Fellowship in Furniture Conservation, Winterthur Museum, Garden & Library, Winterthur, DE, USA
Antonia Mappin-Kasirer	2023-2025 Lehman Postgraduate Fellowship in Objects Conservation, Yale University Art Gallery, New Haven, CT, USA
Frances Opferman	2024-2025 Harry Ransom Fellowship, Paper Conservation, University of Texas, Austin, TX, USA
Doris Fuller Ruiz	2024-2025 Kress Fellowship in Paintings Conservation, National Gallery of Canada, Ottawa, ON, Canada

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

The SUNY Buffalo State College Art Conservation Department welcomes new students:

Evelynn Bird	Cindy Moreno
Madison Conliffe	Megan O'Brien
Eva Marie Fuschillo	Charlotte Shepard
Rebecca Heyman	Yuanzhen (Jenna) Song
Victoria Ktiratragarn	Samantha Tepper

Student Class of 2025 current internship placements:

Student	Institution
Devon Blankenbaker	Books, Library of Congress, Washington, DC
Elise Cabral	Paper, Library of Congress, Washington, DC
Sophie Church	Photographs, Library of Congress, Washington, DC
Vu B. Do	Objects, National Gallery of Art, Washington, DC
Renata Gumkowska	Paintings, Cleveland Museum of Art, Cleveland, OH
Sutton Hastman	Objects and Textiles, National Parks Service, Harpers Ferry Center, Harpers Ferry, WV
Charlotte Starnes	Books, Folger Shakespeare Library, Washington, DC
Sara Thornburg	Objects, Colonial Williamsburg, Williamsburg, VA
Madison Whitesell	Objects, Smithsonian American Art Museum, Washington, DC
Grace Wilkins	Objects, J. Paul Getty Museum, Los Angeles, CA

State University of New York, Fashion Institute of Technology (FIT)

The program of Fashion and Textile Studies: History, Theory, Museum Practice at The Fashion Institute of Technology welcomes new students:

Amelia Ansink	Alexa Mpazicos
Giavanna Baracani-Thomas	Marie Normand
Theresa Cutillo	Katherine Sarris
Suzuka Kuwada	

Student class of 2025 internship placements:

Student	Institution
Jean Colon-Guerra	The Ukrainian Museum, New York, NY
Abby Cottier	Firebird Foundation for Anthropological Research, Phillips, ME
Flora Keene	The Cathedral of St John Divine Textile Conservation Laboratory, New York, NY

Rina Nkulu	The Ukrainian Museum, New York, NY
Katherine Shark	The Cooper Hewitt Design Museum (Smithsonian), and The Museum at FIT, New York, NY

Fellowship placements:

STUDENT	FELLOWSHIP & DURATION
Karri Vaughn	Mellon Fellow, The George Washington University Museum and The Textile Museum, Washington, DC
Lucinda Pelton	Kress Fellowship, Textile Conservation, The Art Institute of Chicago, Chicago, IL

Class of 2024 master thesis topics:

STUDENT	THESIS TITLE
Minna Kim	Unwrapping A Korean Folk Textile: The Historical Analysis and Treatment of a Mid-Twentieth Century <i>Jogakbo-Bojagi</i>
Lucinda Pelton	Research, Treatment, and Digital Reconstruction of a Wari Tie-Dyed Tunic
Megan O'Brian	The Historical Analysis and Conservation of a c. 1885 Girl's Jacket

UCLA/Getty Conservation Program

Conservation of Cultural Heritage MA program new students:

Fernanda Baxter	Hattie Hapai
Pilar Brooks	Paige Hillman
Melina Edic	

New Material Culture PhD program students:

Rachel Moore	Naomi Rosenkranz
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Class of 2025 internship placements:

Student	Institution
Taylor Brehm	New Mexico Department of Cultural Affairs, Santa Fe, NM; and Kaymakçı Archaeological Project, Turkey
Cheyenne Caraway	Alaska State Museum, Juneau, AK; Michael Carlos Museum, Atlanta, GA; and Atlanta Arts Conservation Center, Atlanta, GA
Kathryn Peneyra	The Kelsey Museum, Ann Arbor, MI
Makayla Rawlins	Sherman Indian School, Riverside, CA; and The Autry Museum Resources Center, Burbank, CA

Class of 2025 master thesis topics:

Student	Thesis Title
Taylor Brehm	Removal of Overpaint from a Wooden Cherokee Mask in Collaboration with the Museum of the Cherokee People
Cheyenne Caraway	Light Aging Analysis of Natural Dyes on Rivercane and Commercial Reed in Choctaw Basketry
Rachel Moore	Hopi Wicker: State of Preservation
Kathryn Peneyra	Propolis, Black Pepper, and Ginger as Sustainable Alternatives for the Treatment of Bronze Disease
Makayla Rawlins	The Properties of Juncus: Implementing Indigenous Knowledge into Conservation Repairs

University of Pennsylvania, Weitzman School of Design

The Weitzman School of Design new students:

Amanda Barnette	Camilla Meeker
Dienabou Barry	Esosa Osayamwen
Fatima Caceres Arar	Claire Puckhaber
Shen Tzu Chen	Grace Ragosa
Yuqi Chen	Eleanor Schnarr
Caroline Griffis	Junxi Sun
Amy Gonzales	Jian Wei
Yuming Jin	Shufan Xiao
Iqra Khalid	Kaiyue Yang
Louis Kuilan Santana	Chuan Zou
Annie Liang-Zhou	

Class of 2025 internship placements:

Student	Institution
Sallishah Ali	Walter B. Melvin Architects, New York, NY; Fort Cornwallis Conservation Project, Center for Architectural Conservation, University of Pennsylvania; and the Aga Khan Trust for Culture, and Think City, Penang, Malaysia
Priyanka Amin-Patel	Pecos National Monument, Pecos, NM; Wupatki National Monument, Flagstaff, AZ; and Center for Architectural Conservation, University of Pennsylvania, Philadelphia, PA
Donglin Chen	Center for Architectural Conservation, University of Pennsylvania, Philadelphia, PA
Ke-An Chiang	Hennebery Eddy Architects, Portland, OR
Qingrou Dai	Philadelphia's Magic Gardens and the Center for Architectural Conservation, University of Pennsylvania, Philadelphia, PA
Paridhee Goel	Philadelphia's Magic Gardens and the Center for Architectural Conservation, University of Pennsylvania, Philadelphia, PA
Chen Hong	Shanxi Ancient Architecture Conservation Institute, Yungang Grottoes, Shanxi, China
Franny Hutchins	The Tile Works of Bucks County, Doylestown, PA
Nour Jafar	Fort Cornwallis Conservation Project, Center for Architectural Conservation, University of Pennsylvania, Philadelphia, PA; and the Aga Khan Trust for Culture, and Think City, Penang, Malaysia
Yuexin Lin	Center for the Preservation of Civil Rights Sites, University of Pennsylvania, Philadelphia, PA
Dan Lu	Richard Grubb & Associates, Philadelphia, PA
Daniel Saldaña Ayala	Fort Cornwallis Conservation Project, Center for Architectural Conservation, University of Pennsylvania, Philadelphia, PA; Aga Khan Trust for Culture, and Think City, Penang, Malaysia
Anna Veilleux	Parks Canada, Calgary, AB, Canada
Zhijie Wang	Unknown Studio, Landscape Architecture & Urban Design, Baltimore, MD
Kate Whitney-Schubb	Architectural Resources Group, Los Angeles, CA
Di Wu	Southeast University National-Local Joint Engineering Research Center for Smart Construction and Operation, Nanjing, China
Yuzheng (Rachel) Wu	Urban Heritage Project, University of Pennsylvania Weitzman School of Design, Philadelphia, PA
Weizi Yu	Arch Street Meeting House Preservation Trust, Philadelphia, PA
Hechen Yuan	ICOMOS China, Beijing, China
Yanjie Zhang	NBBJ Architects, New York, NY
Siqi Zhao	Architectural Conservation Laboratory, University of Pennsylvania, Philadelphia, PA

Fellowship placements:

Student	Fellowship
Jiwen Fan	Research Associate, Center for Architectural Conservation, University of Pennsylvania, Philadelphia, PA
Paridhee Goel	Research Associate, Philadelphia Magic Gardens, and the Center for Architectural Conservation, University of Pennsylvania, Philadelphia, PA
Mojtaba Saffarian	Research Associate, Center for Architectural Conservation, University of Pennsylvania, Philadelphia, PA
Khayla Saunders	Research Associate, Center for the Preservation of Civil Rights Sites, University of Pennsylvania, Philadelphia, PA

Class of 2024 post-graduate placements:

Student	Institution
Weilin Fu	Architectural Designer, Beyer Blinder Belle, New York, NY
Jingyi Luo	Building Enclosure Consultant, RWDI, Philadelphia, PA
Qunxi Wang	Designer, Quinn Evans, Washington, DC

The class of 2024 master thesis topics:

Student	Thesis Title
Olivia Brogan	Widening Perspective: An Examination of Edith Standen, the Art Secretary to the Widener Art Collection at Lynnewood Hall
Jiwen Fan	Psyllium Husk as a Biological Amendment for Soil-Based Shelter Coat Protection of Earthen Structures
Weilin (Debbie) Fu	La Mantuna Permeation: Connecting the Isle of Oblivion to the Mainland, Cartagena, Colombia
Marian Glebes	This Brick is Historic Preservation; This Brick is Not a Dead White Guy on a Horse: Baltimore City Artist-Run Spatial Practices and Responses to Confederate Monuments as Experimental Preservation
Paridhee Goel	A Strategy to Improve Knowledge About the World Heritage Site Among the Residents and Visitors in Cartagena, Colombia
Daren Johnson	Casa de Pertenencia (House of Belonging), Cartagena, Colombia
Arden Jordan	Community-Building as Neighborhood Preservation: A Case Study of Cedar Park in Postwar West Philadelphia
Meagan Kearney	Paseo Marítimo de la Memoria (Waterfront Promenade of Memories), Cartagena, Colombia
Anusha Khansaheb	The Hindu Center of Charlotte, North Carolina: Immigrant Place Making Through Religious Space in the US
Jingyi Luo	Architectural Concrete Vulnerability and Climate Change: I.M. Pei's National Center for Atmospheric Research (NCAR) and the Everson Museum of Art
Carrick Reider	Poseidon's Peripeteia: A Post-War Transatlantic Ocean Liner and the Retention of her Legacy, the SS <i>United States</i>
Monique Robinson	The Palenque Corner: Weaving Afro-Columbian Heritage in La Matuna, Cartagena, Colombia
Mojtaba Saffarian	Advancing Cultural Heritage Preservation Through Digital Documentation: A Case Study of George Nakashima's Family House Using Historic Building Information Modeling (HBIM)
Khayla Saunders	Unveiling Equity: Navigating Preservation's Response to Climate Induced Wildfires
Shaelin Spahle	Turning to the Water, Cartagena, Colombia
Qunxi (Sissi) Wang	Performance Evaluation of Chemical Poultrice Removal of Silane & Siloxane Water-Based Water-Repellent Treatments on Hand-Molded Brick

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

The Winterthur/University of Delaware Program in Art Conservation welcomes new students:

Jennifer Beetem	Luke Kelly
Allejandra Chavez	Sarah Lavin
Sydney Collins	Michaela Lott
Elizabeth Glander	Sarah Purnell
Anna-Colette Haynes	Emma Ross

Student class of 2025 internship placements:

Student	Internship Institution
Sarah Beach	Objects, Biltmore, Asheville, NC
Nicole Chausse	Objects, Walters Art Museum, Baltimore, MD
Christy Ching	Objects, Cleveland Museum of Art, Cleveland, OH
Kacey Green	Furniture, Midwest Art Conservation Center, Minneapolis, MN
Emily Landry	Paintings, Museum of Modern Art, New York, NY
Brittany Murray	Library and Archives, Library of Congress, Washington, DC
Kiki Peters	Objects, Frick Collection, New York, NY
Gianna Puzzo	Preventive, International Conservation Services, Sydney, Australia, and Balboa Art Conservation Center, San Diego, CA
Lila Reid	Furniture, Museum of Fine Arts, Boston, MA
Riley Thomas	Objects, Isabella Stewart Gardner Museum, Boston, MA

Class of 2024 post-graduate placements:

Student	Institution
Adriana Benavides	Assistant Paintings Conservator, Yale University Art Gallery, New Haven, CT
Daniella Briceño Villamil	2024-2026 Conservation Fellow, Glenstone Museum, Potomac, MD
Mackenzie Fairchild	Assistant Conservator in Objects Conservation, Field Museum, Chicago, IL
Tammy Hong	2024-2026 Andrew W. Mellon Fellow in Conservation of Works of Art on Paper, Philadelphia Museum of Art, Philadelphia, PA
Johanna Pinney	IMLS Museums for America Project Preventive Conservator at Shelburne, Museum, Shelburne, VT; and owner of Pinney Art Conservation, South Burlington, VT
Miriam-Helene Rudd	Metropolitan Museum of Art, New York, NY
Caroline Shaver	Nigel Seeley Fellow in Decorative Arts Conservation, Royal Oak Foundation Conservation Studio, Knole, Sevenoaks, Kent, UK, and private practice, Cincinnati, OH
Ashley Stanford	Andrew W. Mellon Fellow in Photography Conservation, Museum of Modern Art, New York, NY
Katarina Stiller	Conservation Resident, Northwestern University Libraries, Evanston, IL
Brianna Weakley	Currently Interviewing

Committee Reports

Awards Committee

The Awards Committee welcomed two new members in May. Jane Klinger will serve a 2-year term, and will become chair next year, and Vanessa Applebaum will serve a 3-year term. We thank outgoing chair Alex B. Lim for his leadership of the committee.

Our recent activities include a review of the descriptions and criteria of the [awards](#). As the awards were created at different times, they vary quite a bit in their level of description and specification of criteria. We hope to clarify these points and reduce confusion about the evaluation process. Proposed revisions will be sent to the AIC board for review so that changes may be implemented and communicated to the AIC membership this fall in advance of the deadline for nominations of February 1st.

We look forward to reading this year's nominations and recognizing our colleagues for their many contributions!

—Emily Hamilton, Awards Committee Chair, emilyhamilton@gmail.com

Communications Committee

The AIC Communications Committee (CommComm) continues to play a pivotal role in shaping the communication strategies within AIC, focusing on adapting our outreach and publications to the evolving digital landscape. We recently welcomed Katherine Kelly as Committee Vice Chair. The committee, composed of dedicated volunteers and liaisons, manages a range of publications and outreach efforts, ensuring they meet the highest standards and are accessible to all members.

In recent months, our efforts have concentrated on refining communication channels, fostering collaboration among subcommittees, and supporting the overall mission of AIC. As we progress through 2024, we aim to enhance the effectiveness of our outreach initiatives, focusing particularly on initiatives at the upcoming AIC Annual Meeting and ongoing projects across our subcommittees.

CommComm is committed to streamlining its processes and enhancing member engagement. This year, we've outlined strategic priorities that include increasing collaboration between subcommittees and improving our digital presence. Our quarterly meetings, held via Zoom, allow us to focus on these initiatives and discuss potential cross-committee collaborations.

—Luisa Casella, Communications Committee Chair, luisa.casella@gmail.com

Communications Subcommittees Updates

Conference Proceedings Subcommittee (Includes General Sessions Postprints Team)

The Conference Proceedings Subcommittee has made significant strides. The *General Session Postprints Volume 2 (2023)* is now complete, with individual files sent to authors and the [papers available on the website](#). The subcommittee is also preparing for Volume 3, with submissions sent by July 15, 2024. This work underscores a commitment to maintaining the highest standards in our proceedings and ensuring accessibility to all members.

—Jennifer Evers, Chair, jeev@loc.gov

Outreach Subcommittee

The Outreach Subcommittee team will host a general concurrent session at the 2025 AIC Annual Meeting, in collaboration with the Education Outreach (K-12) Subcommittee. This session will explore topics like conservation outreach and community engagement. Additionally, the subcommittee is planning to host a monthly member meet up in November on the topic of answering DIY requests from the public.

— *Megan Brakob Narvey, Chair, megan.brakobnarvey@mnhs.org*

Education (K-12) Outreach Subcommittee

The Education Outreach (K-12) Subcommittee has been actively collaborating with the Outreach Subcommittee to propose a concurrent session on outreach and community engagement for the 2025 AIC Annual Meeting. The subcommittee has also seen positive responses to their recent Online Community posts and continues to plan projects that will further conservation education.

— *Ellen Chase, Chair, chaseel@si.edu*

Publications Subcommittee

The Publications Subcommittee has been integrating the *JAIC* Style Guide into the AIC Wiki and developing online style guides for other publication formats. The subcommittee is also planning to feature AIC publications in upcoming “Member Meetups” and “Lunch and Learn” sessions. These initiatives aim to foster greater engagement with our publications and ensure consistency across all formats.

— *Rebecca Rushfield, Chair, wittert@juno.com*

Website Subcommittee

The Website Subcommittee is making progress on upgrading AIC’s website. The team recently previewed new pages and is working closely with staff to provide feedback that will help enhance site navigation and functionality. With content migration underway, the subcommittee is preparing for a planned website launch at the end of 2024. The new design aims to streamline user experience and integrate essential website functions, reflecting our commitment to advancing AIC’s digital footprint.

— *Bruce Bumbarger, Chair, bbumbarg@haverford.edu*

Wiki Working Group

The Wiki Working Group has been steadily advancing in adding semantic fields to pages and revising navigation boxes. The group is also focused on creating new training videos and involving wiki chairs in monthly calls. The ongoing efforts to improve the wiki platform demonstrate the group’s dedication to providing valuable resources to the conservation community.

— *Rachael P. Arenstein, Chair, rachael@amartconservation.com*

Emergency Committee

The Emergency Committee (EC) has been busy over the summer hatching ideas and starting the planning process for our activities in the coming months. The EC’s subcommittees are focused on the following projects:

The *Wiki-Zotero Subcommittee* is making progress in the review of entries in the [Zotero Library](#) and the preparation of a procedural document for data entry that will ensure consistency over time. Next, we will review and add new resources – we are

already collecting potential new entries; if you come across a valuable open-access website, tip sheet, article, or book, please let us know at aic.ec.wiki@gmail.com.

The *Programs & Partnerships Subcommittee* is partnering with the Preventive Care Network (PCN) on an Integrated Pest Management (IPM) program in three sessions. Upcoming include: the IPM webinar, a survey on IPM needs of small- to mid-size institutions, and an IPM resource that will be ready for the 2025 AIC Annual Meeting.

The *AIC News and Social Media Subcommittee* is preparing a “Meet our Members” campaign for staff to share that will reach across AIC’s social media platforms as well as a collaborative “Disaster Calendar.” For more news, search #AICEC and follow AIC/FAIC on [X](#), [Facebook](#), [LinkedIn](#), [YouTube](#), and [Instagram](#)!

An **important reminder** in light of continuing threats from hurricanes and wildfires:

- › For damage to collections, call the National Heritage Responders 24/7 at (202) 661-8068.
- › Members of the public can reach the National Heritage Responders by email at NHRpublichelpline@culturalheritage.org.

—*Cornelia Posch, Emergency Committee Chair, posch@udel.edu*

Membership Committee

The Membership Committee’s charge is to evaluate applications for professional membership within our organization. The Committee consists of five members across specialties: Whitney Baker (chair), Rebecca Gridley, Michael Henry, Tricia O’Regan, and Nancie Ravenel. AIC Board Liaison Jennifer McGlinchey Sexton and AIC Membership Manager Ryan Winfield also attend our meetings and offer support for the membership process.

We recently finished reviewing the first set of applications for Professional Member using the new application process and portal. Many thanks to these first applicants for their patience in navigating the new system. As a reminder, candidates for Professional Member apply under one of three pathways: Treatment; Preventive Care; or Scientific Principles, Analysis, and Examination. If you are not sure which track best suits you, please feel free to reach out to Ryan Winfield or me before applying.

Sponsors of Professional Member applicants no longer write a letter in support of the file, but they are required to sign a statement indicating that they have closely reviewed the candidate’s materials and support the application. Sponsors remain anonymous to the Membership Committee so as to remove any potential source of bias in reviewing the files.

“Fellow” is now an honorific designation. Fellows must have been a Professional Member for at least five years and have a minimum of ten years of full-time experience after conservation training or part-time experience that equals twelve years of full-time experience. For more information see <https://www.culturalheritage.org/membership/awards>. The deadline for Fellow applications is February 1, 2025.

—*Whitney Baker, Membership Committee Chair, wbaker@ku.edu*

Nominating Committee

We’d like to congratulate Elmer Eusman (Treasurer), Jennifer McGlinchey Sexton (Secretary), and Samantha Springer (Director, Committees and Networks) for their re-election to a final term on the AIC board, and to Nina Owczarek on election to a 3-year term on the Nominating Committee! The Nominating Committee thanks everyone who nominated a candidate, ran for office, and voted in 2024.

Submission deadlines for Professional Member applications are due on January 1, July 1, and October 1 of each year. See www.culturalheritage.org/membership/professional-membership for more information.

The Nominating Committee invites members to submit nominations or self-nominations for qualified candidates for the following positions:

Board

- › [President](#) (three-year term)*
- › [Vice President](#) (three-year term, eligible to run for one additional three-year term as President)
- › [Director, Communications](#) (three-year term)*

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

* Current Vice President Corina Rogge has agreed to run for President and Sarah Reidell has agreed to run for a second term as Director, Communications in 2025.

Nominating Committee

- › [Nominating Committee Member](#) (three-year term)

The candidate may be a Member, Professional Member, or Fellow.

Self-nominations are strongly encouraged, as are nominations of members of underrepresented groups.

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 28, 2025, three months prior to the anticipated date of the Member Business Meeting. You may nominate yourself or another eligible member by completing this form <https://forms.gle/mCAsDj6z8G9tuQVh8> or by contacting Nominating Committee Chair Chela Metzger at cmetzger@library.ucla.edu.

The final slate will be announced to the membership in the spring. An electronic vote will be held in April 2025 for both board and Nominating Committee positions.

Committee members will gladly discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates. Chela Metzger (cmetzger@library.ucla.edu), Bianca Garcia (bianca.m.garcia@gmail.com), or Nina Owczarek (ninao@udel.edu).

— *Consuela G. "Chela" Metzger, Nominating Committee Chair,*
cmetzger@library.ucla.edu

Sustainability Committee

The AIC Sustainability Committee is exploring what it means be "green lab certified," and if modeling specific certification for our field makes sense. Please join in on the conversation in our new community of practice. We have a survey to help collect information for this project, which you can take [here](#).

We also want to thank Kate Lee for updating AIC's YouTube Channel playlists! Among other updates, there's a new playlist that reflects our full line up of the webinars [Change Makers Series](#). Most recently, we were thrilled to host [Jennifer Jae Gutierrez](#) from the Image Permanence Institute (IPI) to discuss IPI's research into sealed frame packages and transport. A must see for anyone working with 2D works! The [previous episode](#) incorporated viewpoints on microclimates from three speakers:

- › Michael Dunphy from SmallCorp discussed the fabrication of microclimate display cases

- › Michael Cataldi from Paradise Framing covered sealed frames and a frame rental program that he has developed
- › Laura Gaylord Resch from the Cleveland Museum of Art discussed the “nuts and bolts” of managing microclimate systems.

Microclimates are increasingly essential as we all explore how to safely expand environmental set points to help reduce energy consumption.

Are you or your organization looking at expanding set points? Are you brave enough to share your insights? Please let us know by emailing us at aicsustainability@gmail.com with the subject line “Expanding Set Points.”

We also have new episodes of the “The Green Tea Podcast,” which includes discussions that both inspire and educate on a variety of topics. Most recent are:

- › [Introduction to Climate Resilience Resource with Stephanie Shapiro](#)
- › [An Antidote to Fast Furniture with Trefler Restoration](#)
- › [Mitigating Exhibition Plastic Waste with Alessandro Scola](#)
- › [What Happens After: Art as Targets of Climate Action with Carina Korab and Sandra Dzialek](#)
- › [Building \(Building\) Relationships with Adrienne Bell](#)
- › [Crowd Sourcing Green Conservation Solutions with Soraya Alcala](#)

As always, please reach out if you have any questions or have topics you would like to discuss by emailing us at aicsustainability@gmail.com.

—Yadin Larochette, Sustainability Committee Chair, yadinl@gmail.com

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